PREPARING MUSICIANS
MAKING NEW SOUND WORLDS

new musicians
new musics
new processes

Compiled by Orlando Musumeci

International Society for Music Education

ISME

Celebrating 50 years

1953–2003

PREPARING MUSICIANS
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Proceedings of the SEMINAR of the
COMMISSION FOR THE EDUCATION
OF THE PROFESSIONAL MUSICIAN

Escola Superior de Música de Catalunya – Barcelona – SPAIN
5-9 JULY 2004

Compiled by Orlando Musumeci

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The ISME Commission for the Education of the Professional Musician

MISSION

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

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

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

MISSIÓ

La Comissió ISME per a l'Educació dels Músics Professionals considera que qualsevol discussió o acció relacionada amb l'educació i formació dels músics professionals ha de tenir en compte el paper i la posició que els músics creadors i intèrprets tenen en diverses societats i cultures. Igualment important és parar esment als sistemes de valors en aquelles societats i cultures que determinen les decisions que es prenen en relació a la música, l'educació i les arts en el sentit més ampli.

La missió de la Comissió ISME per a l'Educació dels Músics Professionals és dedicar-se a promoure múltiples activitats tant a nivell internacional com local:

1. que se centrin en els músics professionals en tant que persones que assumeixen la responsabilitat de desenvolupar i difondre la música com a part integral de la vida, i fer que les seves creacions i interpretacions reflecteixin la percepció, comprensió, apre-

MISIÓN

La Comisión para la Educación del Músico Profesional de la ISME cree que cualquier discusión o iniciativa relativa a la educación y entrenamiento de los músico profesionales debe ser sensible a los roles y status que tienen los músicos como ejecutantes y creadores en las distintas sociedades y culturas. Resulta igualmente importante el prestar atención a los sistemas de valores que orientan las decisiones en cuanto a la música, la educación y las artes en un sentido amplio dentro de esas sociedades y culturas.

La misión de la Comisión para la Educación del Músico Profesional de la ISME es realizar y promover distintas actividades a nivel local e internacional que:

1. consideren al músico profesional como alguien que acepta la responsabilidad de promover y diseminar la música como una parte integral de la vida, y en cuya creación e interpretación refleja su percepción, comprensión, aprecia-

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. emphasise 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.

ciació i mestratge d'una manera que transmeti sentit a la gent;

2. que fomentin el reconeixement de les moltes formes d'educar i formar els músics, ja que aquestes formes existeixen en diverses societats i cultures; i

3. que subratllin diverses vies que els educadors actuals i futurs poden emprar a l'hora de preparar els músics i es facin ressò del paper sempre canviant dels músics en diverses societats i cultures.

ción y pericia de una manera capaz de transmitir significado a las personas;

2. fortalezcan el reconocimiento de las múltiples maneras de educar y entrenar a los músicos que existen en varias sociedades y culturas; y

3. enfaticen maneras que permitan a los educadores actuales y futuros emplear métodos para preparar a los músicos que reflejen una conciencia del rol constantemente cambiante del músico en distintas sociedades y culturas.

PREPARING MUSICIANS — MAKING NEW SOUND WORLDS

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SEMINAR of the COMMISSION FOR THE EDUCATION OF THE PROFESSIONAL MUSICIAN
Escola Superior de Música de Catalunya – Barcelona – SPAIN – 5-9 JULY 2004

FROM THE CHAIR

This volume contains the papers presented at the Seminar organised by the Commission for the Education of the Professional Musician of the International Society for Music Education (ISME), held at the Escola Superior de Música de Catalunya, Barcelona, from July 5th to 9th, 2004.

Over the past decades the musical profession has been subjected to significant changes. There are new modes of musical production and dissemination through technology, a recognition of the universality of the musical experience and its cultural dependence, new educative and personal realisation paradigms that include a growing concern for personal well-being and socio-community responsibility as well as the influence of the laws of the market over both the world of work and the behaviour of audiences. All of these have contributed to delineate the beginning of the new century as definitively different for musicians, educators and listeners alike. As examples: by just pushing a button, it is possible to access a fabu-

PARAULES DEL PRESIDENT

Aquest volum reuneix els treballs presentats durant el seminari organitzat per la Comissió per l'Educació del Músic Professional de la Societat Internacional d'Educació Musical (ISME), celebrat a l'Escola Superior de Música de Catalunya, Barcelona, del 5 al 9 de juliol de 2004.

Durant les últimes dècades, la professió musical s'ha vist afectada per canvis significatius. Existeixen noves modalitats de producció i difusió musical a través de la tecnologia, un reconeixement de la universalitat de l'experiència musical i la seva dependència cultural, nous paradigmes educatius i de realització personal que inclouen una creixent preocupació pel benestar de la persona i la seva responsabilitat socio-comunitària, juntament amb la influència de les lleis del mercat sobre el món del treball i el comportament de les audiències. Tot això ha contribuït a esbossar un principi de segle definitivament diferent per als músics, educadors i oients en general. Vet aquí alguns exemples: només pitjant un botó es pot

DE PARTE DEL CHAIR

Este volumen reúne los trabajos presentados en el Seminario organizado por la Comisión para la Educación del Músico Profesional de la Sociedad Internacional de Educación Musical (ISME), realizado en la Escola Superior de Música de Catalunya, Barcelona, del 5 al 9 de julio de 2004.

Durante las últimas décadas la profesión musical se ha visto afectada por cambios significativos. Hay nuevos modos de producción y difusión musical a través de la tecnología, un reconocimiento de la universalidad de la experiencia musical y a la vez su dependencia cultural, nuevos paradigmas educativos y de realización personal que incluyen una creciente preocupación por el bienestar de la persona y su responsabilidad socio-comunitaria, junto con la influencia de las leyes del mercado sobre el mundo del trabajo y el comportamiento de las audiencias. Todo esto ha contribuido a delinear un principio de siglo definitivamente diferente para músicos, educadores y oyentes en general. Como ejemplos: con sólo apretar un botón se

lous diversity of musics and musical resources far greater than that of any public of private library, whilst in the classical music magazines, the performers appear photographed as if they were publicity models, with their millonaire contracts exposed as evidence of success, and offering an image very different from that of our traditional view of conservatoire's maestros, buried up to their necks in dusty scores and devoted to a musical hermeneutic deliberately detached from the mundane. For those who have been formed as musicians in the Western classical tradition, this changes are at least unsettling. Deep questionings arise regarding our musical and professional values, identities, labour and development perspectives; all are issues that can only start to become clearer with the collaboration of a leading group of musicians-educators-researchers whose contributions form the basis for this Seminar, and which I have the pleasure to present in this volume.

The writings that follow offer a fascinating diversity of points of view about many of the most important issues that form the core of the debate regarding the education of musicians throughout the world. Some contributions present teaching processes that promote an awareness of cultural diversity (Feingold) and introduce musical practices and repertoire outside the dominant Western mainstream (Chemugarira; Mastnak & Nakaji; Napier). Other

tenir accés a una fabulosa diversitat de músiques i recursos musicals infinitament més àmplia que la de qualsevol biblioteca pública o privada, mentre que a les revistes de música clàssica els intèrprets apareixen fotografiats com si fossin models publicitaris, els seus contractes milionaris són exposats com a prova de l'èxit i presenten una imatge molt diferent de la nostra visió tradicional dels mestres del conservatori, enfonsats fins al coll en partitures polsegoses i dedicats a una hermenèutica musical allunyada deliberadament d'allò mundà. Per aquells de nosaltres que ens hem format com a músics en la tradició clàssica occidental, aquests canvis resulten com a mínim inquietants. Sorgeixen aleshores profunds replantejaments respecte dels nostres valors musicals i professionals, identitats, perspectives laborals i de desenvolupament; temes que només es poden començar a aclarir amb la col·laboració d'un grup de músics-educadors-investigadors líders, les contribucions dels quals formen la base d'aquest seminari que tinc el plaer de presentar en aquest volum.

Els treballs mostren una fascinant diversitat de punts de vista sobre molts dels temes més importants que són al centre del debat sobre la formació dels músics arreu del món. Algunes contribucions presenten processos d'ensenyament que promouen una consciència de la diversitat cultural (Feingold) i introdueixen pràctiques

puede tener acceso a una fabulosa diversidad de músicas y recursos musicales infinitamente mayor que la de cualquier biblioteca pública o privada, mientras que en las revistas de música clásica los intérpretes aparecen fotografiados como si fueran modelos publicitarios, sus contratos millonarios expuestos como prueba de éxito, y presentando una imagen muy distinta de nuestra visión tradicional de los maestros del conservatorio, hundidos hasta el cuello en partituras polvorientas y dedicados a una hermenéutica musical alejada deliberadamente de lo mundano. Para aquellos que nos hemos formado como músicos en la tradición clásica occidental, estos cambios resultan al menos inquietantes. Surgen entonces profundos cuestionamientos respecto de nuestros valores musicales y profesionales, identidades, perspectivas laborales y de desarrollo; asuntos todos que sólo pueden comenzar a esclarecerse con la colaboración de un grupo de músicos-educadores-investigadores líderes cuyas contribuciones forman la base del presente Seminario, y que tengo el placer de presentar en este volumen.

Los trabajos que siguen ofrecen una fascinante diversidad de puntos de vista sobre muchos de los temas más importantes que están en el centro del debate sobre la formación de músicos en todo el mundo. Algunas contribuciones presentan procesos de enseñanza que pro-

authors concern themselves with musicians' physical and psychological health, varying from the prevention of injuries during performance (Chesky, Rosset i Llobet) to the development of study skills that allow a reduction of stress and a better concentration during practice and concerts (Williamon).

Another series of works addresses the challenges that face the institutions of higher education in music in the context of rapid cultural, technological, educative and professional changes (Estrada; Lancaster; Odam; Requião), including the processes used to select and admit young musicians to conservatoires (Macrae & Dunbar-Hall). Also, since the current globalised cultural markets require familiarity with pop musics, technology and the communication media, several educative policies and available careers are analysed (Hannan; Thwaites), all of which could offer the musician an adequate preparation to the world of work.

Practical teaching strategies are also dealt with, especially regarding teacher–student relationships (Gaunt; Mauleón), as well as the qualitative aspects of musicians' personal development and the construction of their identity (Hirvonen; Hultberg). The remaining works offer different perspectives about the concepts of musicianship and vocation, offering corresponding strategies of formation (Schippers; Weller) and treating alternatives for pro-

musicals i repertori fora del corrent occidental dominant (Chemugarira, Mastnak i Nakaji, Napier). Altres autors s'ocupen de la salut física i psicològica dels músics, des de la prevenció de lesions durant l'execució (Chesky, Rosset i Llobet) fins al desenvolupament de tècniques d'estudi que permeten reduir l'estrès i augmentar la concentració durant la pràctica i els concerts (Williamon).

Altres treballs aborden els reptes que han d'afrontar les institucions de formació musical en el context actual de ràpids canvis culturals, tecnològics, educatius i professionals (Estrada, Lancaster, Odam, Requião), incloent els processos de selecció i ingrés dels músics joves (Macrae i Dunbar-Hall). Tanmateix, atès que els actuals mercats culturals globalitzats requereixen familiaritat amb la música popular, la tecnologia i els mitjans de comunicació, s'analitzen diverses polítiques educatives i carreres alternatives disponibles per tal de brindar als músics una preparació adequada per al món del treball (Hannan, Thwaites).

També s'aborden les estratègies pràctiques d'instrucció, especialment pel que fa a les relacions alumne – mestre (Gaunt, Mauleón), i els aspectes qualitatius del desenvolupament personal dels músics i la construcció de llur identitat (Hirvonen, Hultberg). Els treballs restants mostren diverses perspectives sobre els conceptes de la musicalitat i la vocació,

mueven una conciencia de la diversidad cultural (Feingold) e introducen prácticas musicales y repertorio fuera de la corriente occidental dominante (Chemugarira; Mastnak & Nakaji; Napier). Otros autores se ocupan de la salud física y psicológica de los músicos, desde la prevención de lesiones durante la ejecución (Chesky, Rosset i Llobet) hasta el desarrollo de técnicas de estudio que permiten reducir el stress y aumentar la concentración durante la práctica y los conciertos (Williamon).

Otros trabajos abordan los desafíos que enfrentan las instituciones de formación musical en el actual contexto de rápidos cambios culturales, tecnológicos, educativos y profesionales (Estrada; Lancaster; Odam; Requião), incluyendo los procesos de selección e ingreso de los músicos jóvenes (Macrae & Dunbar-Hall). Asimismo, dado que los actuales mercados culturales globalizados requieren familiaridad con la música popular, la tecnología y los medios de comunicación, se analizan distintas políticas educativas y carreras alternativas disponibles para brindar a los músicos una adecuada preparación para el mundo del trabajo (Hannan; Thwaites).

También se abordan las estrategias prácticas de instrucción, especialmente en cuanto a las relaciones alumno – maestro (Gaunt; Mauleón), y los aspectos cualitativos del desarrollo personal de los músicos y la construcción de sus identi-

fessional development that – reaching further than the exclusive role of classical performer – orient the musician towards educative and community extension activities (Myers; Watson & Forrest).

The Commission wishes to thank all the staff at the Escola Superior de Música de Catalunya for their enthusiasm in this project, and especially to Núria Sempere Comas and Gemma Gascón Font, without whose energy and hard work this Seminar would not have been possible.

Orlando Musumeci
Seminar Chair and Compiler of the Proceedings

Barcelona, July 2004

oferint estratègies de formació adaptades (Schippers, Weller) i tractant alternatives per al desenvolupament professional que – més enllà del rol exclusiu d'intèrpret clàssic – orienten el músic cap a activitats educatives i d'extensió a la comunitat (Myers, Watson i Forrest).

La Comissió desitja agrair a tot el personal de l'Escola Superior de Música de Catalunya l'entusiasme dispensat a aquest projecte, i especialment a la Núria Sempere Comas i la Gemma Gascón Font, sense l'energia i l'esforçat treball de les quals aquest seminari no hauria estat possible.

Orlando Musumeci
President del Seminari i Compilador de les Actes

Barcelona, juliol de 2004

dades (Hirvonen; Hultberg;). Los trabajos restantes muestran distintas perspectivas sobre los conceptos de la musicalidad y la vocación, ofreciendo estrategias de formación acordes (Schippers; Weller) y tratando alternativas para el desarrollo profesional que – más allá del rol exclusivo de intérprete clásico – orientan al músico hacia actividades educativas y de extensión a la comunidad (Myers; Watson & Forrest).

La Comisión desea agradecer a todo el personal de la Escola Superior de Música de Catalunya por su entusiasmo en este proyecto, y especialmente a Núria Sempere Comas y Gemma Gascón Font, sin cuya energía y esforzado trabajo este seminario no hubiera sido posible.

Orlando Musumeci
Chair del Seminario y Compilador de las Actas

Barcelona, julio de 2004

CONTENTS

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ZIMBABWE TRADITIONAL MUSIC

Teaching and learning mbira with traditional songs

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Abstract

ZIMBABWE
TRADITIONAL MUSIC

Teaching and learning mbira with traditional songs

Music educators especially in Zimbabwe often complain of a serious shortage of music instruments. The country used to import western music instruments but with the current economic and political problems shortages of foreign currency are being experienced. In such circumstances the government finds it logical to only import goods considered more important such as food and medicines. However, there are traditional music instruments, which produce very interesting sounds that could enrich music lessons. What could be lacking is the knowledge and skills for playing and teaching these instruments since traditionally they were learnt from families and communities, which were disrupted. Colonialism, Western type of education, Christianity and urbanization

Resum

LA MÚSICA
TRADICIONAL
DE ZIMBABWE

Ensenyar i aprendre mbira amb cançons tradicionals

Els professors de música, especialment a Zimbabwe, es queixen sovint que hi ha un dèficit greu d'instruments musicals. El país solia importar instruments musicals occidentals però, coincidint amb els problemes econòmics i polítics, estem patint una manca de divises. En aquestes circumstàncies, el govern troba lògic importar només productes que es consideren més importants, com el menjar i les medicines. Tanmateix, tenim instruments musicals tradicionals que produeixen sons molt interessants i que podrien enriquir les classes de música. El que ens podria faltar és el coneixement i la capacitat per tocar i ensenyar aquests instruments, ja que tradicionalment s'han ensenyat en el si de les famílies i comunitats que van ser desmembrades. El

Resumen

MÚSICA TRADICIONAL
DE ZIMBABWE

Enseñando y aprendiendo la mbira con canciones tradicionales

Los educadores musicales, especialmente en Zimbabwe, a menudo se quejan de la severa escasez de instrumentos musicales. Antes se solían importar instrumentos musicales occidentales, pero con los actuales problemas económicos y políticos se está experimentando una escasez de divisas extranjeras. En tales circunstancias el gobierno considera lógico el importar solamente artículos más importantes como alimentos y medicinas. Sin embargo, hay instrumentos musicales tradicionales que producen sonidos muy interesantes y que podrían enriquecer las lecciones de música. Lo que podría faltar es el conocimiento y las destrezas para tocar y enseñar tales instrumentos, ya que tradicionalmente éstos se aprendían de las familias y comunidades que

played major roles in disrupting these traditional communities. This study encourages music educators and learners to teach and learn traditional music and instruments as a way of enriching music lessons and music experiences. The study concentrates on the mbira type called nyunga-nyunga. Three examples of traditional pieces and a method for playing and teaching mbira are provided. Although one can learn to play mbira by following the guide and working through the provided transcribed examples it is more imported to listen to the mbira sound itself. By listening to recorded pieces or a live performance one gets the rhythm of each piece, which helps learning to play the mbira pieces.

colonialisme, el tipus d'educació occidental, el cristianisme i la urbanització van jugar un important paper en el desmembrament d'aquestes comunitats tradicionals. Aquest estudi anima els professors i estudiants de música a ensenyar i aprendre la música i els instruments tradicionals com una forma d'enriquir les classes de música i l'experiència musical. L'estudi es concentra en el tipus mbira anomenat nyunga-nyunga. S'inclouen tres exemples de peces tradicionals i un mètode per tocar i ensenyar mbira. Tot i que es pot aprendre a tocar mbira seguint la guia i treballant mitjançant els exemples transcrits que es proporcionen, és més important escoltar el so del mbira. Escoltar enregistraments o actuacions en directe serveix per copsar el ritme de cada peça, la qual cosa ajudar a tocar les peces de mbira.

han sido fracturadas. El colonialismo, los tipos de educación occidentales, el cristianismo y la urbanización han jugado roles importantes en la fractura de estas comunidades tradicionales. Este estudio alienta a los educadores musicales y alumnos a enseñar y aprender música e instrumentos tradicionales como una forma de enriquecer las lecciones y experiencias musicales. El trabajo se concentra en el tipo de mbira llamado nyunga-nyunga. Se proveen tres ejemplos de piezas tradicionales y un método para tocar y enseñar la mbira. Aunque se puede aprender a tocar la mbira siguiendo la guía y trabajando sobre los ejemplos transcriptos que se ofrecen, es más importante escuchar el propio sonido de la mbira. Al escuchar grabaciones o ejecuciones en vivo se entiende el ritmo de cada pieza, lo cual ayuda a aprender cómo tocar las obras.

INTRODUCTION

Music making is an important facet of the cognitive (knowledge, head, mind), affective (heart, values, soul), psicomotoric (hands, skills, body) development of every learner. A human being is a unit, a totality. One of the goals of teaching is to expose the full potential of learners. Through mbira playing a learner can be developed as a whole person, in totality. It is important that teachers acquire skills for playing different music instruments, which they can impart on the learners to make music lessons more interesting and varied. Mbira is reasonably cheap in Zimbabwe that it is not so difficult for the learners to acquire.

BACKGROUND

Before the 1999 policy on culture, art and sport was passed the following weaknesses in the previous policy had been observed.

Music in schools was just western harmony choral singing which had become part of the primary school curriculum while in the secondary school there had been efforts at providing music, teaching song writing and reading skills.

Musical instruments had been promoted but because of the largely Eurocentric music education approach, the instruments had been limited to piano and recorders and in very few exceptions *magavhu, ngoma* and *hosho* were acceptable.

Due to the fact that music was taught in a Eurocentric manner, the only form of music that could be the product of school music education was the western harmony choral music that had been promoted through national choral competitions.

This was considered a very narrow aspect of the enormously rich music heritage that has cultivated a very viable music industry in Zimbabwe. Therefore, music education in the school curriculum then was not directed towards vocations and professions in the music industry but enhancing music appreciation and participation in Eurocentric musical environment.

The product of music education then was considered handicapped in participating in occasions where indigenous musical instruments and dance were vital components.

The 1999 policy stipulated that traditional music and music instruments were to be taught in schools apart from the western music and instruments. However some problems were experienced one of, which was that most of, the teachers were not trained or educated to teach the traditional music and instruments. Although this particular study concentrates on one type of traditional music instrument and three pieces, it at least empowers and encourages teachers /music educators to teach since it provides a method for playing and teaching the instrument which is helpful especially for the beginners.

MBIRA

The advantages for teaching mbira in Zimbabwe are that learners

– find more information about the instrument
– learn how to play the instrument
– know how to arrange music for the instrument
– incorporate such instruments in music education.

Origins of Mbira

In Zimbabwe there are several; different types of instruments which historically are all regionally based. Traditionally, each particular type of mbira was found and played in a specific region. Although this is still the tradition, no regional restrictions are placed on mbira playing. It is quite common that people, Shona and non-Shona, now play any type of mbira they choose without regard to region of origin.

In Shona culture, especially in contemporary Zimbabwe, there are no known taboos based on gender, sex, age, race or religious/spiritual beliefs (at least not on this writer's part) of who should and who should not play mbira. However in the present day the majority of mbira players are males in their mid teens and above.

Non-Shona mbira players include Americans of different races who are established mbira players.

Mbira is a name used by the Shona people of Zimbabwe for a family/class of instruments that have, for their keyboards or notes, flattened metal pieces of different sizes. The keys are attached to a wooden board by metal bars. Sound is being produced by plucking the keys with both thumbs and the right forefinger, the longer, wider and thinner the key, the lower the tone.

Ethnomusicologists classify mbira-style instruments as "lamellaphones'.

The Shona people have several types of mbira of different sizes and requiring different playing techniques. The five important ones for the Shona are:

1. *madhebhe*
2. *Njari*
3. *Munyonga*
4. *Nyunga – Nyunga and*
5. *Nhare.*

The above mbira are found in many different parts of Africa, but they also appear in other regions of the world, such as Brazil. The instrument goes by many different names; for example, *kalimba, likembe; sanza* and others are used in different parts of Africa. A descriptive name, "thumb piano" has also been used in the West to describe the same instrument.

Mbira, like other African instruments, is known to be a powerful instrument, which can amaze its own player if the player listens carefully to what he or she is playing. This is because the combination of the player's intended polyrhythmic patterns and overtones on

the mbira keys will create unintended patterns commonly known as resultants. Therefore, two types of sound registers are created: the intended pattern and the resultants, which, when playing together, can induce feelings of amazement, enjoyment and deep relaxation – even a certain level of euphoria. In Zimbabwe Shona society the mbira plays roles in ceremonial and spiritual gatherings, meditation, non-spiritual gatherings and concerts.

1. Ceremonial and /or spiritual gatherings

Different types of mbira are used in different regions in spiritual ceremonies pertaining to spirit possession on family as well as regional (chief or headman) levels. On such occasions, the role of mbira is to play or accompany a piece/song that will attract the spirit to come and possess a living human body. Other Shona instruments such as the drum (ngoma) are also used for this purpose, depending on the region.

2. Meditation

On an individual basis and outside ceremonial contexts, mbira –type instruments are used by the player for meditation or deepening one's contemplation, imagination and depth of thought and conception.

3. Functions and gatherings

The mbira is also used for non-spiritual functions or gatherings. Traditionally, these gatherings are held in the evenings and usually indoors when family or village members gather to sing along with the mbira. (However, even in social gatherings, if a song that attracts a certain spirit is played and the person who gets possessed by that specific spirit is in the gathering, unplanned possession can occur.

4. Concerts

In contemporary Zimbabwe, mbira is also becoming a concert instrument with timed performance duration. In such contemporary social gatherings, mbira is usually played for purely artistic, aesthetic musical reasons and for audience entertainment. It should be pointed out that the spirituality of mbira is not encountered through spiritual possession alone. The spirituality of mbira is a phenomenon that only a mbira player can discover if he/she takes mbira as a serious friend or companion – an instrument that indeed brings out far more than the players articulations and manipulations. The mbira motto that was developed by Maraire is DON'T THINK LISTEN! This is true whether you are playing, singing, or in the audience. If one lets his or her inner self go free from thought but relaxed and listening the sound of mbira can transport one to a certain level that is beyond explanation. (Maraire:1993)

The Nyunga –nyunga

This mbira has been called different names by various writers and others who have reported on it. Here are some of these names and their derivations: *Dimba* – a name used by one of the more popular mbira players in Zimbabwe, Simon Gumbo. It can be heard on Hugh Tracey's, " The Music of Africa Series" *Karimba* – which literally means "small" or "little mbira". *Kwanongoma mbira* – Another descriptive name that the instrument was

given by the staff at *Kwanongoma* College, a school that teaches music (both Western and African) in Bulawayo, Zimbabwe.

It was the first mbira to be actually made at the College. One of the unique features that was added to it at *Kwanongoma* was the round plywood resonator, replacing the traditional gourd resonator. The *Kwanongoma* College Mbira got its name because it was both taught and made at the school. The instructor was the late Jack Tapera who was popularly called " Sekuru Jeke Tapera". *The Jeke Tapera Mbira* – This name came about because Sekuru Tapera is believed to have redesigned the mbira for *Kwanongoma* College. According to Tapera *Nyunga -Nyunga* means "*Sparkle*" Otherwise, all around Zimbabwe, nyunga nyunga, like any other type of mbira, is identified by its family name, "mbira".

The *nyunga nyunga* is known have originated in Eastern Zimbabwe and Western Mozambique. This was before Zimbabwe or "Southern Rhodesia", as it was called in those days – and Mozambique had established the colonially imposed boundaries, which resulted in dividing some people with the same origins into different countries. However, it is common that some Zimbabwean instruments are shared with some of our neighbours. This is also true with the nhare also known as mbira dzavadzimu, which is also found among the Venda people of Northern Transvaal, South Africa.

The age of the *nyunga nyunga* is not known, but in general, mbira has existed in Zimbabwe and/or in Southern Africa for centuries. The *nyunga nyunga* is one of the African instruments that has travelled not only out of its region of origin in Zimbabwe, but out of Africa. In the USA, especially in the Pacific Northwest, quite a few people play the nyunga nyunga Seattle, Washington being the Nucleus City. This is so because of the Ethnomusicology Department at the University of Washington, which hired Dumisani A. Maraire to teach the instrument along with marimbas, drums singing and dancing for five years (1969-1974).

Why play the mbira?

In playing the mbira and /or integrate it as part of music education, music knowledge can be obtained by implementing mbira-playing skills.

Playing the mbira can play a role in:

– he developing of listening skills to the instrument (remember Maraire's Motto.)
– the developing of co-ordination
– the developing of reading skills
– the creating of original pieces to accompany songs
– the forming, demonstration and expression and expression of understanding of music concepts
– the application of music concepts of our own creative statement
– specific technique- performance
– co-ordination of all fingers and both hands in the production of different sound sonorities

– co-ordination in flexible finger movements
– body internalisation.

Playing Technique

– fingers of both hands to be placed under the soundboard except the two thumbs and the right forefinger which must always lie loosely on the part of the soundboard next to the high keys/high notes ready to play these notes when required.
– flexible finger movements
– understanding the instrument
– body internalisation
– always listen.

Notation

Many music educators have developed their own style of notation for this kind of music making. The universal five line staff notation has been proved by many Zimbabwean music educators as difficult to apply for this instrument and many have settled for the number notation which is now used in schools in Zimbabwe.

Step by Step Teaching Method

Step 1 Familiarise the learners with the music through listening to recorded music played by the teacher.

Step 2 Learners familiarise themselves with the instrument and numbering system and counting the keys from left to right.

Step 3 Familiarise themselves with the music on the scores and the key numbers.

Step 4 Play the piece phrase by phrase following the teachers demonstration of the playing technique.

Step 5 Develop the piece and play going through all the phrases.

Step 6 Sing the song phrase by phrase until it is mastered.

Step 7 Play the mbira concentrating on the development section of the piece and sing along.

Step 8 Form small mbira ensembles and play and sing together.

PIECES FOR MBIRA IN NUMBER NOTATION

Vamudhara:

Section 1

L		R
5		11
5		11
5		11
5		11
5		11
5		11
5		13
5		13
5		13
5		13
5		13
5		13
3		11
3		11
3		11
3		11
3		11
3		11

Vamudhara:

Section 2

L		R
5	11	10
5	11	10
5	11	10
5	11	10
5	11	10
5	11	10
5	13	12
5	13	12
5	13	12
5	13	12
5	13	12
5	13	12

5	11	10
5	11	10
5	11	10
5	11	10
5	11	10
5	11	10

Vamudhara:

Section 2-Cont.

L		**R**
3	11	10
3	11	10
3	11	10
3	11	10
3	11	10
3	11	10

Vamudhara -The Song

Lead/kushaura/kutema

Vamudhara mapfeka marengenya-a
Mahunzwepi semune mari?

Responds/kudaira/kubvumira

Haiya here iye woye
Haiya here iye wo.

Dhumbu rine manyere

Section 1

L		**R**
5		9
		8
7		
		14

1		13
		14
5		15
3		11

Dhumbu rine manyere
Section 2

L		R
5		8
7		
		14
1		13
		14
5		11
		10
1		
		15
3		11

Dumbu rine manyere – The song

Lead/Kushaura

Dumbu rine manyere mukadzi wangu x2
Dumbu rine manyere nzira hairwirwi x2

Response/Kudaira

Rave dumbu rine manyere.

Mwajaira Kudye Zvekupemha - Kushaura
Section 1

L		R
5		9
		8
1	14	15
13		14
1		
		12
		11
5		10
1		15
		15
		1
3		11

Mwajaira Kudye Zvekupemha –Kudaira/kubvumira

L		R
5		11
5		11
7		15
		13
1		
		13
5		11
7		15

		13
1		
		13
13		

Mwajaira Kudye Zvekupemha- Song

Lead/Kushaura
Mwajaira kudye zveku pe-mha.a

Lead/Kubvumira
Kunyepa-a ha-a,kunyepa-ha-a

Sese kakuyo kerukweza- a

Vamise- mise mandebvu vakuru kuhwa- hwa

Gomo guru rembire, Gomo guru rembire

Hwe-e hwe-e ngure hi-i.

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HEALTH PROMOTION IN SCHOOLS OF MUSIC
Defining a role for music education

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Abstract

HEALTH PROMOTION IN SCHOOLS OF MUSIC

Defining a role for music education

Musicians, whose gifts lift the burdens of so many, suffer from occupational injuries few in the field of music education stop to consider, much less alleviate. Potentially career-ending occupational injuries among musicians include hearing loss, overuse syndromes, entrapment neuropathies, focal hand and lip dystonias, and other musculoskeletal and neuromuscular conditions. To date, only a few resources have been brought to bear specifically to address these issues in the context of training the professional musician. The National Association of Schools of Music (NASM) recently acknowledged the importance of occupational safety and health among musicians by instructing member schools to include appropriate educational programs in all graduate and undergraduate

Resum

PROMOCIÓ DE LA SALUT A LES ESCOLES DE MÚSICA

Definint un rol per a l'educació musical

L'Associació Nacional americana d'Escoles de Música (NASM) ha reconegut darrerament la importància de la seguretat i la salut laboral dels músics, tot suggerint a les escoles associades la inclusió de programes educatius adequats en tots els plans d'estudis, graduats o no. El Texas Center for Music & Medicine ha reaccionat favorablement establint un acord entre organitzacions mèdiques i musicals per tal de donar suport al desenvolupament de materials d'educació sanitària per als estudiants de música. Aquest projecte, amb el títol de "Promoció de la salut a les escoles de música" (www.unt.edu/hpsm), ha rebut ajut econòmic del National Endowment for the Arts (NEA), la National Association of Recording Arts and Sciences

Resumen

PROMOCIÓN DE LA SALUD EN LAS ESCUELAS DE MÚSICA

Definiendo un rol para la educación musical

Los músicos, cuyos talentos consuelan los pesares de tanta gente, sufren de lesiones ocupacionales que en el campo de la educación musical pocos se detienen a considerar, y mucho menos a aliviar. Las lesiones ocupacionales que potencialmente amenazan la continuidad de una carrera musical incluyen la pérdida del oído, síndromes por sobreuso, neuropatías por compresión, distonías focales de la mano y labios, y otras patologías músculo-esqueléticas y neuromusculares. Hasta la fecha, en el contexto del entrenamiento del músico profesional sólo se han destinado escasos recursos para abordar estos asuntos específicos. La Asociación Nacional de Escuelas de Música (NASM) recientemente ha reconocido la importancia de la salud y seguridad

curricula. In response, the Texas Center for Music & Medicine has built a coalition of both music and medical organizations to support the development of health education materials for college music students. Titled, “Health Promotion in Schools of Music” (www.unt.edu/hpsm), this project has received financial support through grants from the National Endowment for the Arts (NEA), National Association of Recording Arts and Sciences (NARAS), International Association of Music Merchants (NAMM), and International Foundation of Music Research (IFMR). Plus, over a dozen international and national music organizations have partnered with this project, including MENC, NATS, AMTA, and ASTA. This project is designed to foster positive changes in awareness, responsibility, and resources for young musicians attending over 500 NASM accredited schools of music in the US.

(NARAS), la International Association of Music Merchants (NAMM) i la International Foundation of Music Research (IFMR). D'altra banda, unes dotze organitzacions musicals nacionals i internacionals, entre les quals cal destacar MENC, NATS, AMTA i ASTA, s'han adherit a aquesta proposta. El propòsit del projecte és assolir canvis positius pel que fa a la conscienciació, la responsabilitat i els recursos per als joves músics que estudien en unes 500 escoles NASM acreditades als Estats Units.

ocupacional entre los músicos, y ha dado instrucciones a las escuelas que forman parte de ella para que incluyan programas educacionales apropiados en todos los curricula de grado y posgrado. En respuesta a esto, el Texas Center for Music & Medicine ha formado una coalición de organizaciones musicales y médicas para apoyar el desarrollo de materiales de educación de la salud destinados a estudiantes universitarios de música. Este proyecto, denominado “Promoción de la Salud en las Escuelas de Música” (www.unt.edu/hpsm), ha recibido apoyo financiero a través de becas del National Endowment for the Arts (NEA), la National Association of Recording Arts and Sciences (NARAS), la International Association of Music Merchants (NAMM), y la International Foundation of Music Research (IFMR). Además, el proyecto ha contado con la cooperación de más de una docena de organizaciones musicales nacionales, incluyendo a la MENC, NATS, AMTA, y ASTA. El proyecto está diseñado para fortalecer cambios positivos en la conciencia, responsabilidad y recursos de los jóvenes músicos que asisten a las más de 500 escuelas de música acreditadas por las NASM en los Estados Unidos.

INTRODUCTION

There are a number of studies that show high prevalence rates for health problems among musicians, that college age music students start their course of study with specific problems, and that many of these problems are associated with the specific demands associated with learning and performing particular instruments or certain music. However, the cause and effect relationships between learning and performing music and various occupational diseases are far from being fully understood. Similar to other occupational diseases, those associated with music may develop slowly, symptoms may be confused with changes due to the aging process, and people react differently to similar exposures and, in some cases, non-music exposures may contribute to or be a primary cause of illness.

Encouraging debate and a broader viewpoint, the World Health Organization characterizes work related problems as multi-factorial to indicate that a combination of risk factors including physical, work organizational, psychosocial, individual, and socio-cultural, contribute to the onset, progression, and severity of occupational diseases. Controversy and debate emerges from disagreement regarding the relative importance of multiple and individual factors in the development of occupational health problems. A holistic view is critical when considering the conditions that may contribute to particular problems and that medical problems associated with learning and performing music are:

1) preventable,
2) prevention does not require detailed knowledge of all pathogenic mechanisms,
3) unlike most professions, many music students are often introduced to physical and psychosocial demands of learning and performing music early in life, and
4) music educators provide crucial instruction about learning and performing playing music, dictate the sequence and set the pace for musical learning, and are in direct contact with students before and during skill development.

Unfortunately, by virtue of what it taught in teacher training programs, few students benefit from prevention because music educators are generally unaware of these issues and not prepared to address medical problems associated with learning and performing music. Unlike those teaching other school subjects like chemistry, sports, or shop, music educators are typically not exposed to these issues in teacher training programs. Attending to medical problems associated with music learning is not an expected role of the trained music educator. Therefore, a first step toward some level of prevention is to steer music education toward common goals, norms, and values regarding awareness and the general importance of prevention through education. This educational role should be developed into a standardized practice or a socio-cultural norm.

CURRENT OPPORTUNITY

The National Association of Schools of Music (NASM) has acknowledged the importance of occupational safety and health among musicians by instructing member schools to include appropriate educational programs in all graduate and undergraduate curricula. As a new and recent addition to the NASM Handbook (2001), this directive states that:

“Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries” (page 79 for undergraduate and page 100 for graduate programs).

Because NASM establishes threshold standards for undergraduate and graduate degrees for over 500 institutional members, this directive offers unprecedented opportunities to establish effective educational programming regarding occupational safety and health for young musicians. However, in order to advance an effective agenda, it must be recognized that music school administrators and faculty have not received substantial, if any, formal or informal education regarding occupational safety and health or prevention-based educational programming.

To help with this deficit, the National Endowment for the Arts, The National Academy of Recording Arts and Sciences (Grammy Awards), International Association of Music Merchants (NAMM), and the International Foundation for Music Research awarded the Texas Center for Music and Medicine (www.unt.edu/tcmm) at the University of North Texas, together with The Performing Arts Medicine Association (www.artsmed.org) grants to develop health promotion materials specifically for NASM music school students.

With sufficient funds from these grants, working groups of medical/science experts within four health areas (hearing, neuromusculoskeletal, vocal health, and mental health) are developing core content materials for a national health promotion campaign. This information will be presented during an interactive conference (Sept 30-Oct 1, 2004) at the Doral Tesoro Resort in Fort Worth, Texas, titled; "Health Promotion in Schools of Music." Details about the conference and related activities can be viewed at www.unt.edu/hpsm/. Primary attendees will be NASM music school administrators and faculty. Subsequent to the conference, revised materials will be packaged into a computer deliverable format using public health methodologies, field-tested and further revised, and then disseminated to all NASM schools for use with students.

Another goal of this conference is to provide practical information for NASM faculty members that are designed to direct and encourage the use of existing resources on their respective campuses. For most campuses, these resources include counseling centers, health clinics, and speech and hearing services. Since the inception of this historic project, our goals include remaining collaborative and open to all input. Another obligation to the funding agencies is that we reach out to various organizations and create ample opportunities for participation and representation. Plus, we believe that project strength is related to who and what organizations are involved and endorse the process. Therefore, we have asked various organizations to partner with us. In response, several national and international music organizations will be sending representatives to engage in this process.

Addressing the critical need for influencing the norms and values of music education, a music education focus has been developed for the conference. David Circle, President of MENC, will preside over sessions including a paper by Dr. Richard Colwell who will outline an ethical, and therefore, foundation basis for considering teacher training programs. Dr. Colwell will develop statements about music education that reflect our history, foundational principles and common practices as they relate to awareness and concerns for the potential medical problems associated with learning and performing music.

Concurrently, a music education group, including over twenty prestigious US college faculty and chaired by Dr. Donald Hodges, will respond and present ideas for large scale projects that target the general issue of awareness and prevention within music education. The goal is that several of these proposed projects take root and help to increase awareness among music educators and the field becomes socialized to these concerns.

Please contact Kris Chesky (kchesky@music.unt.edu) if you have questions or comments regarding this process. Hopefully, ISME members will join us at the conference and become involved in this highly interactive process, especially those with interest, experience, and/or expertise in health related matters. We hope this process will shorten the time frame between the development of disease prevention and health promotion techniques, and the practical application in the music school setting. Finally, we hope this project will inspire musicians, students, and teachers around the world to evaluate their own attitudes and actions as we seek to collectively develop a culture that considers the importance of how we teach and its positive impact on the health and well being of our students.

SOME PROBLEMS CONCERNING THE RELATIONSHIP BETWEEN MUSICAL INITIATION SCHOOLS AND PROFESSIONAL MUSIC SCHOOLS

The case of the National Music School of the National Autonomous University of Mexico

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Abstract

SOME PROBLEMS CONCERNING THE RELATIONSHIP BETWEEN MUSICAL INITIATION SCHOOLS AND PROFESSIONAL MUSIC SCHOOLS

The case of the National Music School of the National Autonomous University of Mexico

This paper aims to present a broad view of the state of the initiation center in the National School of Music, in order to share views as a part of the activities of the Commission for Professional Musicians of the ISME. The National School of Music has been a part of the university since 1929. Even though its fundamental mission is to train professional musicians, because of the lack of a nation-wide musical education system, the School has had to establish different ways of training beginner students from an early age. The university

Resum

ALGUNS PROBLEMES DE LA RELACIÓ ENTRE LES ESCOLES D'INICIACIÓ MUSICAL I LES ESCOLES PROFESSIONALS DE MÚSICA

El cas de l'Escola Nacional de Música de la Universitat Nacional Autònoma de Mèxic

El present treball pretén mostrar un panorama de la situació del centre d'iniciació de l'Escola Nacional de Música, per tal de poder compartir comentaris dintre de les activitats de la Comissió del Músic Professional de l'ISME. L'Escola Nacional de Música forma part del sistema universitari des de 1929. Tot i que la seva missió fonamental és formar músics professionals, degut a la carència d'un sistema educatiu musical a nivell nacional, des d'aleshores ha establert a més diverses formes d'atenció als alumnes principiants molt joves. Aquest model de

Resumen

ALGUNOS PROBLEMAS DE LA RELACIÓN ENTRE LAS ESCUELAS DE INICIACIÓN MUSICAL Y LAS ESCUELAS PROFESIONALES DE MÚSICA

El caso de la Escuela Nacional de Música de la Universidad Nacional Autónoma de México

El presente trabajo pretende mostrar un panorama de la situación del centro de iniciación de la Escuela Nacional de Música para compartir comentarios dentro de las actividades de la Comisión del Músico Profesional de la ISME. La Escuela Nacional de Música forma parte del sistema universitario desde 1929. No obstante que su misión fundamental es la de formar músicos profesionales, debido a la carencia de un sistema educativo musical a nivel nacional, desde entonces ha establecido además diferentes formas de atención a alumnos

school model for dealing with musical initiation has also been followed by other professional schools in Mexico.

funcionament d'escola universitària que atén també la iniciació musical ha estat seguit per altres escoles professionals a Mèxic.

principiantes en edades tempranas. Este modelo de funcionamiento de escuela universitaria que atiende también la iniciación musical ha sido seguido por otras escuelas profesionales en México.

The present paper intends to provide a general view of the situation of the Musical Initiation Center of the National Music School within the activities of ISME's Commission for Professional Musicians.

The National Music School (NMS) has been part of the university since 1929. Its academic organization, the degrees it awards and the courses it offers have changed gradually. The 1939 study plan, in vigor until 1968, awarded titles for music teachers specialized in a particular instrument and for choral or folklorist direction. On that year, professional courses at the School were divided into two cycles: one for musical initiation lasting four years, and a BA course of studies lasting another four years. Back then, the musical initiation cycle took in students of various ages, from children to adults, who studied together in the same group. Years later, in 1972, a pre-requisite level was opened for young students in preparatory school who aspired to a BA in music. Simultaneously, the Initiation Center was opened for students aged between 6 and 14 years. This three-level organization, comprising a four-year professional or BA cycle, a three-year pre-requisite course preceding BA studies, and the musical initiation cycle for children between the ages of 6 and 14 years, is in vigor at present at the National Music School.

Currently, the distribution of the school population for the last cycle of studies is as follows:

Level	**04-1**
BA	370
Professional Technician	4
Pre-requisite Course	588
Musical Initiation Cycle	518

Table 1: *Student Population of the NMS, 2004-1*

Even though the National Music School, as a part of the university, has the basic goal of forming professional musicians, studies at the level of the pre-requisite course provide the school with young students who are duly qualified for professional studies. Likewise, because we lack a system for musical education at a national level, the School established from the start different ways of training beginner students from an early age.

The working model of a university school which also deals with musical education has been also followed by other professional schools in Mexico.

The main justification of its multiple tasks has been that, due to a lack of opportunity for musical training for children and young adults within the national education system or even within community schools, as in other countries, it has been considered that the goal of forming musical professionals exclusively would be very limited, because there would not be enough qualified students to aspire to professional music studies.

Even though at a theoretical level this alternative might work, in practice various problems have come up, which profoundly question the functioning of the multi-task model. For example, the number of aspirants admitted to the BA each year, who have not been formed at the Musical Initiation Center, amounts to more than 80% of students, a fact which also puts into serious question traditional arguments referring to the musical initiation cycle (MIC) as the seedbed of the NMS. Moreover, there existed an additional theory

which held that the NMS should form a pyramid with MIC at its base, admitting a greater number of students, the pre-requisite course at the second level with fewer students, and BA studies at the tip of the pyramid with the fewest students of all three levels. Nevertheless in recent years, the pre-requisite course and the BA level have enlarged their scope and the NMS has increased the number of students at that level without having had to increase proportionally the number of students at the pre-requisite course and the BA level. Furthermore, the number of BA degrees awarded by the NMS increased from an average of 12 students per year between 1992 and 1998, to more than 30 between 2001 and 2004.

Level	**96-1**	**04-1**
BA	239	370
Professional Technician	13	4
Pre-requisite Course	910	588
Musical Initiation Course	884	518

Table 2: *Comparison between the student population of the NMS, 1996-1, 2004-1*

At present, the NMS faces the challenge of teaching a student population comprising students whose ages fluctuate between 7 to 9 years and 24 to 28 years in average within a single precinct.

Students with different needs share common areas and university regulations, not to mention the fact that their conduct is markedly different. Registration regulations give university students absolute liberty to choose their teachers, as well as flexible permanence regulations, according to the parameters of the university as a whole. Equally, examination regulations are very flexible, since students are taken to be committed, responsible, and mature.

This legal framework, however, is not ideal for students between 7 and 9 years of age; the same criteria for permanence, freedom to choose teachers, etc., cannot be applied.

Attention to students at the pre-requisite course and at a professional level assumes their absolute autonomy regarding the School. They manage their own transportation to and from school, and during their stay, they don't need to be led into their classrooms. MIC students, on the other hand, are brought to school by their parents.

Students at the Musical Initiation Center do not arrive on their own at the NMS. Regarding their motivation, it is the parents who are interested in the musical education of their children. In general, they are the same parents who may also take their children to language or sports afternoon lessons. For a considerable period of time, their commitment is not great. When students grow, their own interests are better defined. They act with greater independence, and most of them abandon music school.

The behavior of older students within the precinct is also determined by their political beliefs. They occasionally organize protest meetings about national or world issues. Since they are a high risk population sector, it is necessary to carry out information campaigns about AIDS and drug abuse addressed specifically to them. This creates a difficult environment for children who have little to do with these problems.

The lack of an ideal precinct for this multiple task, the difficult coexistence of children, teenagers, and adults, the diversity of attention programs under a single academic-administrative organization, the low permanence index of students, the reduced flow of students from the initiation cycle into professional studies, and the low incidence of student attention programs at a national level, are the main preoccupations of the NMS.

There is as well a diversity of criteria applying to the teachers at the Musical Initiation Center regarding its goals. Some would like the center to offer musical initiation to any aspirant, whether he or she wishes to pursue professional music studies or not; while others would like to offer musical initiation only for talented students who would be capable of studying music professionally later on. However, no studies have been developed in order to detect especially talented students, nor have special programs been created for them.

It would be ideal, apparently, if the MIC could fulfil a double task: on the one hand, to train outstanding students who have the intention of studying music professionally later on, and on the other, to train students who only wish to approach music temporarily. This different type of training, addressed either to outstanding students who have greater possibilities of carrying out professional music studies, or to students with minimal aspirations, has not been institutionalized, partly because this type of legislation would be in conflict with the undifferentiated treatment all university students should be given.

The experience of the MIC in training non-exceptionally talented music students could serve to create an educational model which would be adequate for musical initiation programs in primary and secondary schools. But in a country like Mexico, solutions are not so simple. The countries cultural diversity prevents the implementation of a single musical education model. Regional musical practice is diversified regarding repertoires, genres, instrumentation, and the social contexts in which it is carried out. A single musical education model would disregard the country's great wealth of regional musical genres, and it would be drawn apart from many social groups.

Even though it is true that for many years there were few musical initiation schools throughout the country, this outlook has changed: that is, programs offered for that level of study have multiplied. This is demonstrated by available data about the musical background of aspirants who enter the pre-requisite course at the NMS. Centers such as the MIC are currently existent in other cities. In Mexico City alone there are several. It is necessary to create many more centers of this kind in the future. It would be ideal if we could establish collaboration agreements with them in order to create a more adequate flow between initiation centers and intermediate and professional schools.

Incredible though it may appear, the lack of music studies within the national education system at pre-school, primary, secondary, and preparatory levels has worsened in recent years.

Towards the mid-twentieth century, at least in the capital of the Mexican Republic, more than 90% of pre-school, primary, and secondary schools had professional music teachers. It seems to be that the growth of the population outpaced the training of music teachers for those levels. By the second half of the twentieth century, the only schools within the national education system which included musical education were secondary scho-

ols. In the early 1990s, however, musical education was replaced by artistic education. This meant that since then, students study a single subject pretending to cover all artistic disciplines. This happens in secondary schools with teachers who somehow deal with the subject of “artistic education”, while in primary schools there are no specialized teachers for the field of art, which is consequently taught by the same group teacher.

It could be stated that, nowadays, apart from a few exceptional cases in private schools, there is not a real musical education within the different educational levels in Mexico.
The intention of substituting the lack of musical education at a basic level, by means of the musical initiation cycle program of the NMS, has been unable to fulfil its goals until now. The task appears impossible to carry out without the integration of a national system for musical education with duly qualified teachers and adequate precincts nationwide.

Within the difficult panorama of the Musical Initiation Center, there is a very successful program, at least for as long as students remain in it.

I am referring to the Chorus of Child Singers of the National Music School. The program is structured in such a way that children receive special lessons, separated from all the other students at MIC. They have chorus practice three times a week. They take singing lessons, and solfeggio lessons. These are special courses supervised by the director of the chorus. Its success is due to the musical quality of the group and the permanence of students in the program. There are very few drop-outs. Students who take part in this program undoubtedly take with them a great musical experience.
The majority of teachers at the NMS acknowledge the success of the Chorus of Child Singers of the NMS as an MIC program.

Nonetheless, even this widely supported program, which has an important national and international presence, and is systematically observed by a group of teachers, the goal of utilizing MIC classrooms to encourage students to enter professional music studies later on is far from being reached. When they finish at MIC, the majority of students who take part in the Chorus of Child Singers of the NMS leave the school.

It is clear that the MIC fulfils an important mission in transmitting valuable musical experience to the students in the Chorus, then Musical Initiation Centers must in no way whatsoever be projected exclusively towards the awakening of musical vocations at an early age. Therefore, the NMS must continue to search for adequately designed programs in order to fulfil the goal of incorporating more students with early music experience to its courses.

FROM MELTING POT TO SALAD BOWL
The education of the young Israeli musician

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Abstract

FROM MELTING POT TO SALAD BOWL

The education of the young Israeli musician

Until recently, Western music predominated in a large part of the world and was regarded as superior to other "musics". Lately, as a result of the growing awareness of multi-culturalism and pluralism in many countries throughout the world, the recognition that western music is only one "language" of many is becoming established. There is increased realization that one of the roles of music education is to reveal to the student a variety of musical worlds of sound. Israel is a multi-cultural, pluralistic country inhabited by two nations living side by side – Jews and Arabs – while the Jewish population itself consists of different cultural groups. In fifty-five years, Israel has progressed from a "Melting Pot" ideology to the post-modernistic "Salad Bowl" outlook, espousing a dialogue of mutual respect and openness to the "other"

Resum

DEL "MELTING POT" AL "SALAD BOWL"

L'educació dels joves músics israelians

Fins fa ben poc, la música occidental predominava en una gran part del món i es considerava com superior a altres "músiques". Darrerament, com a resultat de la creixent conscienciació del multiculturalisme i el pluralisme en molts països del planeta, el reconeixement del fet que la música occidental és només un "llenguatge" entre molts altres va arrelant progressivament. La gent s'adona cada cop més que un dels papers de l'educació musical és mostrar als estudiants una gran diversitat de móns sonors. Israel és un país multicultural i plural on conviuen dues nacions – jueus i àrabs – mentre que la població jueva la formen diversos grups culturals. En vint-i-cinc anys, Israel ha passat de tenir una ideologia de "melting pot" (gresol) a la perspectiva postmoderna del "salad

Resumen

DEL CRISOL A LA ENSALADA

La educación del joven músico israelí

Hasta hace poco en gran parte del mundo la música occidental predominaba y era considerada superior a otras "músicas". Últimamente, como resultado del creciente multiculturalismo y pluralismo, en muchos países del mundo se está instalando el reconocimiento de que la música occidental es sólo un "lenguaje" entre tantos otros. Hay un creciente reconocimiento de que uno de los roles de la educación musical es revelar al estudiante una variedad de mundos sonoros musicales. Israel es un país multicultural, pluralista, habitado por dos naciones viviendo lado a lado – judíos y árabes – mientras a su vez la población judía está formada por diferentes grupos culturales. En cincuenta y cinco años Israel ha progresado de la ideología del "crisol" a tener

alongside an awareness of the “self”.
Education in general, and music education in particular can contribute to the achievement of the ideal of a pluralistic, open, unbiased society, offering not only legitimacy but also equal opportunity to all its resident groups without losing the collective statement. A short description of four existing programs, at four stages of education, presents some solutions to this problem.

bowl” (bol d’amanida), adoptant un diàleg de respecte mutu i obert envers “l’altre”, paral·lelament a una conscienciació del “jo”.
L’educació en general, i l’educació musical en particular, pot contribuir a assolir l’ideal d’una societat plural, oberta i imparcial que ofereixi no només legitimitat sinó també igualtat d’oportunitats per a tots els grups que viuen en el territori sense perdre la formació col·lectiva. Una breu descripció dels quatre programes existents, en quatre etapes de l’educació, proporciona algunes solucions a aquest problema.

más el aspecto de la “ensalada” posmoderna, adoptando un diálogo de respeto mutuo y apertura hacia “el otro”, junto con una conciencia de “lo propio”. La educación en general y la educación musical en particular pueden contribuir a lograr el ideal de una sociedad pluralista, abierta, imparcial, ofreciendo no sólo legitimidad sino también igualdad de oportunidades a todos los grupos residentes sin perder su identidad colectiva. Una breve descripción de cuatro programas existentes, en cuatro niveles educativos, presenta algunas soluciones a este problema.

INTRODUCTION

Until not too long ago, the predominance of western music was a clearly established fact for a large part of the world. In the eyes of people, nations and different ethnic groups, it was regarded as superior to, and as more important than other "musics". Expressions such as "universal" or "cosmopolitan music" which have been assigned to western music also testify to this phenomenon.

As a result of the growing awareness of multi-culturalism and pluralism in many countries throughout the world, the recognition that western music is only one "language" of many, (some of which are on a par with it in sophistication and quality) is becoming established. The very term "musics", replacing the term "music" that was the comprehensive name for the art of sound, clearly demonstrates this multi-cultural perception.

In our present post-modern world, there exists a double phenomenon that is, in fact, a contradiction in terms: On the one hand we encounter the effect of "fusion", in which diverse musical cultures intermingle, are absorbed into one another and penetrate the cosmopolitan music (both art and popular); on the other hand, many cultures, struggling to maintain their national and cultural image, are preserving the unique character of their traditional music, nurturing it and preserving it. In countries of migration, this means the preservation of many different cultures, sound alongside sound.

In the wake of this, there is increased realization that one of the roles of music education is to reveal a variety of musical worlds of sound to the student.

If we assume that professional musicians should be exposed to the existence of other, distinct musical worlds and that they should be as proficient in the music of their native cultural sphere as they are in the periods and various styles of western music; that familiarity with the local "soundscape" will create and strengthen the student's identity with the society he lives in and with the landscape of his homeland; that as educators and musicians it is our moral duty to expose the student to the heritage of his people and culture; if we assume all that we have to ask ourselves how to achieve these goals.

In the following, I shall try to apply the above to music education in Israel, referring to Israeli society, culture and music.

SOCIAL AND CULTURAL BACKGROUNDS

Israel is a multi-cultural, pluralistic country inhabited by two nations living side by side – Jews and Arabs – while within the Jewish population itself there are diverse cultural groups: secular and religious, Eastern and Western, new immigrants and native Israelis.

The beginnings of the process of construction of nation and society in Israel date back to the pre-State period (1882-1948). The Jewish population that arrived in the country at that time came mainly from Europe, filled with the ideals of defining a national autonomous identity (Jewish-Zionist), a territory (return to the homeland – the Holy Land), and revival of the Hebrew language. These ideals crystallized as a consensus striving to guarantee a strongly bonded society and the construction of a collective identity.

Upon its establishment, the State of Israel decreed the Law of Return and opened its gates to all the Jews of the world. The immediate result was the doubling of the country's population within its first three years of independence (1948-1951), with the newcomers outnumbering the old-timers. Not only were there problems of housing, economics and work; the newcomers represented 120 Diaspora communities, creating a mosaic of languages, customs, mentalities, worldviews, and artistic expressions. The leadership was faced with the challenge of creating a collective cultural-social identity based on the model the first settlers had established for themselves.

Their response was the "melting pot" policy, intended to weaken and erase expressions of the Diaspora world, those being antithetic to the new nation and the new Israeli (the "sabra"), and to the vision of the creation of a Hebrew culture.

> *"…we must re-melt this leopard-spotted multitude, recast it in the mould of a renewing nation; we must rip out the geographical, cultural, and language barriers that separate the various parts, and instil in them one language, one culture, one citizenship, one loyalty, new laws and new customs."*
>
> (David Ben Gurion, first prime minister of the State of Israel)

Today we take a critical view of the "melting-pot" mentality. While acknowledging that in its absence it might not have been possible to create a "national Israeli entity", it is faulted mainly for its having been imposed from above and not through the establishment of a "broad base that could have been accepted by all, while leaving wide berth for diverse cultural expressions" (Ziv 1999). In fact, the culture imposed by the old, mostly European elites through various channels – state institutions, the education system and shared army service – crushed many cultures underfoot.

From the end of the 1950s and especially the 1970s, cultural groups that until then had been swallowed up by stronger forces, began to make their voices heard. The result was an expanding awareness of the multicultural reality of Israeli society. The original goal of creating a homogeneous society with a maximum of shared values gave way to pluralism, "the equal right to be different", with a sharing of the minimum requirements for the existence of society and both self and mutual respect (Silvera, n.d.).

Today there are three active centrifugal forces in Israeli society:

a. Cultural multiplicity

– Those cultures that felt "deprived" by the "melting pot" policy – especially the Middle Eastern Jews;
– Arab citizens of Israel who demand cultural autonomy;
– The two main immigration waves of the last decade, Russian and Ethiopian, both of which maintain their own separate ethnic cultures.
– Other separate ethnic cultures - foreign workers.

b. Globalization

Worldwide influences penetrating through the media, market forces, mobility, privatization policies, the Internet and more, all contribute to the weakening of "national filters".

c. Theoretical models imported by academia, such as

– Multicultural liberal discourse

– Post-colonial theories

– Post-modern discourse Shenhav, (n.d.)

The more veteran population, product of the "melting pot", presents a picture of "several groups, some relatively open, intermingling to some degree or other, some closed and separate; some pluralistic, liberal and tolerant to some degree or other, some tribal, monistic, intolerant and undemocratic, and even antagonistic towards one another. Yet – unlike other countries of immigration – all (except for Arabs and foreign workers) consider themselves part of the same people (Jewish-Israeli), intermarry, and to some extent read the same newspapers and books, watch the same television programs, speak the same slang…" (Ziv 1999).

Nonetheless, the groups that feel deprived, especially those from Arab countries, are making themselves heard and are gathering political power.

ISRAELI MUSIC

Israeli song, like Israeli art music, is directly related to the country's social-political history. At the beginning of the twentieth century, parallel to the creation of the new "Israeli" Jew, in contrast to the "Diaspora" Jew, the community's composers attempted to "invent" a new folk song tradition and construct a body of Israeli art music.

I already stated that the pre-state Jewish community consisted primarily of Europeans who abandoned the culture and Jewish tradition of their childhood, replacing it with a secular-Zionist-socialist culture. The very idea of Zionism bears echoes of the nineteenth century European romantic national awakening – the "spring of nations". The return to the historic country after two thousand years of exile has a romantic aroma. Moreover, the location of this homeland right in the center of the middle east, completely surrounded by and also inhabited by Moslem Arabs, adds another romantic dimension – exoticism.

No wonder then, that those composers setting out to invent a national music alongside musical folklore attempted to express in their work the meeting between their western education and composition styles and the oriental "soundscape" in which they now found themselves. But unlike the European "national" composers, who were raised on the ancient and continuous tradition of their country, the composers of the pre-state community were facing a culture foreign to them and trying to revive a tradition from which they had been severed for two thousand years. The result was the creation of a synthetic model parallel to the ideal of the "new Israeli entity" – a "new world of sound" that turned both outward to the surrounding Arab cultural world and inward to an integration between the diverse Diaspora cultures (the "melting pot").

Song

A corpus of Hebrew song was created that is still considered as folk, traditional and deep-rooted music: the songs of Eretz-Israel (the Land of Israel). The text and music of most of these songs were composed by Israeli artists. As the focal point of the community's vision, slogans, values, beliefs and dreams, the songs' contents were suffused with expressions of love for and glorification of the country's landscapes, plants, seasons. There were songs of nature, shepherds' songs, work songs, songs describing life, songs of warriors and songs of yearning for peace, songs of love and friendship(Shahar, n.d.).

The musical contents were a collection of sometimes converging and overlapping styles. The common denominator was the east-west, old-new synthesis combining eastern European folk songs with oriental or pseudo-oriental foundations absorbed from the local population – Arab or Bedouin – and from the oriental Jewish Diasporas, all, of course, as reflected in the eyes, or rather the ears, of the formerly European composers.

Among the outstanding characteristics of the Israeli song we may point out

- Modal or pentatonic sound frames;
- Narrow ranges;
- Melodic patterns based on biblical cantillation (many seconds and fourths);
- Plagal melodic endings;
- Monophonic texture that avoids harmonic connotations;
- Irregular and non-symmetric rhythmic patterns;
- Alternating meters;
- Unconventional forms;
- Reliance on the musical potential of the Hebrew language in its Sephardi (not Ashkenazi) pronunciation.

In hindsight, the songs appear to have been composed, distributed, learned and accepted by the same audience, and many new immigrants (mainly from Arab countries) remained "outsiders" to it. This led later to the emergence of a new type of protest song (Seroussi, n.d.).

The second period of Israeli song was influenced by the French chanson, American folk music, and the sounds of rock and pop, with the traditional Israeli songs reverting to a status of "old- fashioned" folk music. Israeli rock gradually achieved a position as authentic Israeli song.

At the end of the 1970s, the new "oriental" song burst on the scene. Beginning in peripheral niches, at weddings and community events, it gradually became a massive recorded industry that was given the name of "cassette music". Ideologically this was a sound of protest raised by the disadvantaged communities seeking their place in the consensus. Although this music comes from the oriental communities, it is not similar to authentic oriental music, but rather infused with influences from Turkish and Greek pop and Egyptian film music. The oriental character is preserved and transmitted in the presentation style: vocal quality, instruments and melismas.

Art music

This music followed a similar path, attempting to create a synthetic style of "national music", which was labelled "Mediterranean School". Its main representatives believed that music is a function of the "here and now", not a universal language. They envisioned a "dynamic landscape" in which sound would reflect "the scorching Mediterranean sun, the sand dunes of Tel Aviv…and the excited vocal gestures of spoken Arabic and Hebrew" (Boscovich in Seroussi, n.d.). The musical characteristics of the style in its purist form were similar to those of the songs. But they could not go the entire way of the songs when it came to "miniaturism" or monophonic texture. The lack was filled by heterophonic textures moving between unisons and seconds; empty harmonies of fourths and fifths; complex, unconventional forms, most of them repeats or variations; ringing orchestral shading accompanied by tambourine or mimicking the shepherd's flute.

The present criticism of this style recalls that of the "colorism" of 19th century national music, it being "an abstract concept of Arabic music that does not exist in reality" and turning to semiotically charged musical figures and inauthentic intermediaries.

In any case, regarding both Hebrew song and art music, one cannot speak of a single style. No two composers used the same style. "The shared idea that united them was that of group and national responsibility, the knowledge that society expected them to fulfil the historic mission of creating a new expression for the new and active life." Composing in the innovative 20th century European styles on which they had been raised might have been interpreted as a betrayal of the historic mission (Hirshberg 1995).

The second generation of composers, raised in the Mediterranean school, rebelled and began to eye the cultures of the world. Many composers of this generation used all the compositional techniques of the 20th century, including, among others, serialism, aleatoric and electronic music. The present day Israeli musical landscape is eclectic. In the concert hall one will hear, side-by-side, avant-garde music, neo-romantic music, and music that is once again searching for its western and oriental ethnic roots.

MUSIC EDUCATION

As might be expected, music education in Israel's early days served as a central lever for imprinting the "new Israeli entity". Obviously, the teaching of Hebrew was the main thrust, but alongside it were love of the homeland, the teaching of values, education for civic awareness, etc.

Music education was also harnessed to the task and exploited music for national and collectivist purposes, using the mechanisms at its disposal. There were two levels of activity: that of song and that of art music.

In the domain of song, the songbooks served the purpose, providing an ideal central reservoir for imprinting the new national values during the children's acculturation period:

– Songbooks were published for kindergartens and schools, containing songs representing the new Israeli song as it related to holidays, the seasons, love of the land and its landscapes, etc.

– Music teachers taught this repertoire in the public educational institutions.
– The children "brought" the songs home from school, and into the family cell and the community.
– The songs were sung at ceremonies, events, and choir meets (Lichtensztajn 1998).

These songbooks contain little of the music of the oriental Jewish communities, and even the later immigration waves did not affect any change in the school and kindergarten songbooks that were regarded as "compulsory textbooks".

To this day, no new songbooks have been produced for the schools, but the songs in them are rarely sung in class, and then usually by veteran teachers. The present tendency is to sing "new songs", many collections of which are finding their way into the educational institutions by force of the market, often with no control of their quality.

Interestingly, when it comes to art music in music education, local trends received hardly any mention. The first settlers to arrive in the country had very refined musical tastes and immediately became enthusiastic music consumers. Alongside the establishment of orchestras, choirs and chamber music groups that hosted the best of the world's musicians, conservatories were opened in the main cities and together with Israeli song, the music lessons in schools included music appreciation courses focusing on western music. Here, too, the music of other cultures was absent.

Even today, most of the young musicians being trained for professional futures are still fed a diet of western music. The musical establishment (even if it has somewhat opened up to world music) bases most of the syllabus on what it perceives as appropriate and "good" and does not furnish the young student with sufficient encounters with "other" music. Accordingly, from an aesthetic and psychological stance, the young musician remains estranged from fascinating musical worlds; the student perceives his "language" in the European mainstream, identifies with it, loses contact with his own culture, and treats local-distinct music, which he considers provincial and peripheral, with disregard.

The situation in university ethnomusicology departments is slightly better, introducing the students to both their own musical heritage and "world music".

In recent years some attempts have been made in Israel to repair the imbalance described above.

Studies have proved that the lower the age, the greater the acceptance of "the other" and that by the age of 11 a child has normally adopted and internalized the basic patterns and values of a culture. Based on these research findings and the leading perception that all education is life-long learning, we can conclude that familiarity with diverse "musics" should best be initiated at an early age and continued in spiral form with older students and in more advanced frameworks (Sulz 1990).

I will now give a short description of four relevant Israeli programs designated for different age groups:

– The *Gevanim* program - for kindergartens;

– The *Shorashim* program - for primary schools;
– A Course in Israeli music - for high-schools
– The Modules program – for music teachers' training college.

Gevanim* – introduction to the musical folklore of diverse Jewish communities

Background

As part of the kindergarten program, this introduction takes the children on a colourful and diversified journey through the melodies, forms, colours and stories of the styles unique to each ethnic community as well as those shared by the entire Jewish people. The program is based on a kit found in every kindergarten and can be activated by either the kindergarten teacher or the music teacher.

Among the objectives

– Making the children aware of the pluralism of Jewish musical styles, its revival and penetration into the daily repertoire of the pre-school education system;
– Expanding the children's musical horizons through their own family traditions;
– Deepening the understanding of each child's family tradition, and promoting tolerance of the "other";
– Developing those social skills in which children learn to be a part of their culture.

The Kit

– Audio cassettes containing musical selections, songs and melodies "from the old country": a variety of musical styles, the old alongside the new. Each cassette comes with suggestions for accompanying experiential musical, dance, singing and other activities;
– Six stories of communities representing typical geographic regions of the Diaspora where Jewish culture evolved;
– A pair of dolls with costumes of six representative communities;
– Cards with pictures of various musical instruments and figures representing different groups of singers (from soloist to choir);

An instruction textbook for educators, including theoretical articles on the subject, guidelines for listening to and activation of music excerpts and stories, suggestions for parental involvement, information about the music excerpts and the songs, performers and arrangers, and a bibliography.

* *The program is under the auspices of the Section for Pre-School Education in the Ministry of Education, under the guidance of Lea Marzel and Yehudit Pinkiel (Seroussi et al. 1997).*

Results

The program is presently being assessed.

*Shorashim*** - for primary schools

Background

The program accompanies a school project for children focusing on their family history. The children locate their country of origin, draw the family tree, trace the family pattern of wandering, its customs, stories, pictures, etc. The musical program contributes to a rounding out of the picture with songs and melodies that served an important role in each family.

Among the objectives

- Making the children aware of their family's cultural heritage;
- Deepening the tie between family generations;
- Enhancing all the children's awareness of the diverse Jewish traditions and those of the peoples among whom the Jews dwelt;
- Encouraging and supporting students who come from different cultural backgrounds;
- Revealing of traditional material that is disappearing, and preserving it for the future;
- Fostering of singing in different styles.

The Process

- Each student records the older generation of his family singing one or more songs. The family chooses the subject of the song, which may belong to the childhood repertoire of grandparents or other relatives. The song text is attached to the recording, in the original tongue and in translation.
- A questionnaire is distributed to the families, requesting information about the person singing, the song itself, and the family tradition.
- The music teacher paraphrases the songs, adapting the translation to the song rhythm.
- All the songs are learned during the year, and each child presents relevant background information.
- The lessons also include a musical analysis and expansion of the children's musical knowledge according to the outstanding musical qualities of the song.
- At year's end, a meeting is held between parents and children. The songs are sung, accompanied sometimes with movement or acting. Each family receives a booklet containing all the material collected.

** *The program was first implemented under the guidance of the instructor Tuvia Naor in the sixth grade classes of Ma'aleh ha-Shaharut School in Kibbutz Yotvata in the Negev (in southern Israel) (Naor 1998).*

Among the results

During the past ten years approximately three hundred different songs have been collected, among them songs from Europe and America, songs of Spanish Jewry, songs from Arab countries and eastern Europe; old Israeli songs. Working with the songs has drawn the children closer to the new and the unfamiliar, and has made the songs the property of the whole class. New communication channels between students have been opened, and children who were at the edge of society have had the opportunity to share in the general experience.

A course in Israeli music - for High-schools.

Background

This course is offered in grade ten of the music department at the Thelma Yellin National High-School for the Arts & Sciences in Givatayim, one of the country's most prestigious schools. The students are very talented and advanced musicians in all instruments, and many plan to make musical careers.

The entire department is geared to western art music, and this is expressed in the study program. There are courses in music history, music literature, harmony and ear training, vocal and instrumental ensembles, and so forth. The school also has an oratorio choir and one of the world's leading youth orchestras.

In their spare time the students, like other youth, draw near to pop and rock music, and know and love the newest trends in that area. They have no contact with traditional Jewish music (except for those from religious homes), nor are they much drawn to the "cassette music". The course in Israeli music is given for only one year, and the students begin it with little enthusiasm and with no appreciation for what they are hearing.

Among the objectives

- Familiarizing the students with the new sound of Israeli music (Jewish as well as Arabic);
- Learning about Israeli composers from all sectors, and a comprehensive repertoire of Israeli works;
- Creating understanding, openness, tolerance and acceptance towards foreign ways of expression;
- Expanding the students' cultural heritage and individual understanding of music;
- Viewing music as a valid medium of understanding between different nations or ethnic groups;
- Observing how east and west integrate at their different levels;
- Drawing the students closer to the "soundscape" of their homeland, and turning it into part of their musical selves.

Some of the strategies used in the teaching process

- Meeting composers, performing musicians and lecturers specializing in the field;
- Accumulating hours of critical and analytical listening to Israeli music;
- Visiting rural areas in relatively closed cultures where the popular heritage (Arabic and Jewish) is preserved;
- Increasing the number of performances of Israeli works (solo and ensembles);
- Establishing workshops and debates following the workshops;
- Experimenting in composing based on the musical characteristics of all the streams of Israeli composition and arranging a final concert of the chosen works.

Among the results

As the activities included in these strategies do not merely confine themselves to the student being exposed to the music but also focus on providing cognitive tools "that develop the mind behind the musical ear" (Bamberger 1991), students usually get involved in the subject, acquire tools for understanding and appreciating the music and its creators. They begin to include Israeli works more often in their repertoire, not out of coercion but by choice, they become familiar with the musical sources that served as raw material for these compositions (biblical cantillation, Jewish folk songs from different places, liturgical and para-liturgical songs from various communities, etc.).

Although the process is long, in its course the approach of the students changes from one of reservation to enthusiasm.

The Modules program – a new study program – College of Education

Background

In the coming school year, the School of Music at the Levinsky College of Education, Israel's main institution training music teachers for all formal educational frameworks, will introduce a study program based on alternative rationales for the curriculum of the future teachers. The traditional curriculum includes all the principle areas of musical knowledge: development of basic musical skills, performance skills, musicological topics and strategies of music education. All these will be preserved, as will most of the courses they include. But while the present program revolves around western art music and is disciplinary in structure, preserving an internal hierarchy in accordance with the structure of its discipline, the new program presents a multi-cultural approach and is of an integrative-interdisciplinary nature. The intention is to provide the future teacher with an expansive "tool kit", that will serve him in the new millennium education scene and assist him in opening his own students to a better understanding of the world and its cultural constitution.

Among the objectives

- Reinforcing ties and contexts between all areas of knowledge in the curriculum;

– Meaningful and in-depth learning of music literature of all types, cultures and historical periods;
– Balancing the relative weight attached to art music in comparison with pop music, and western music as compared with world music;
– Expanding vertical disciplinary sections to include interdisciplinary cross-sections;
– Creating joint teacher-student work teams focusing on a specific topic.

Description of the Program

The College offers an eight-semester program:

The first semester will be devoted to basic studies and introductory courses intended to consolidate musical skills and knowledge and to create as homogeneous a level as possible.

The next five semesters will be arranged in modules. At the center of each module is a theoretical course devoted to one era or topic in the historical-cultural aspect of music literature. This will serve as an umbrella subject for all the courses studied, which include basic skills (among them ear training, choral conducting, harmony, analysis, accompaniment and harmonization); performance skills (instrumental and vocal, chamber groups, choir); and music education topics including practice teaching.

In each semester two such modules will be offered, one rooted in western art music and the other in ethnic or popular music. The guiding rationale of paired modules is based on the possible relations between them:

Semester	**Module I**	**Module II**
First	Introductions	
Second	Middle Ages and Renaissance	Mediterranean music
Third	Baroque	Jazz
Fourth	Classical	Rock and Pop
Fifth	Romantic	Hebrew Song
Sixth	Twentieth Century	World Music

In the last two semesters, advanced courses will be offered.

It is expected that students will incorporate aspects of both modules in their work – for instance, combining elements of Baroque and jazz music in their harmony exercises or performance activity.

Comment

The program will be implemented in 2005 as an experimental program. We do not yet know how successful it will be, and at this stage, there are still many questions: Will the unity of material in the course of a full semester be too monotonous? Will the attachment of skill studies to music literature impact negatively on the spiral continuity of the learning process? How will the staff and students cope with the teamwork, which will require the investment of extra hours? For the answers, we will have to wait until the next congress…

CONCLUSION

We cannot say with certainty that a multi-cultural country of immigration can achieve the ideal of a pluralistic, open, unbiased society, offering not only legitimacy but also equal opportunity to all its resident groups without losing the collective statement – and maintain in an absolute way that space between monism and a closed tribal society. What we can say, and confidently, is that the education system can greatly reinforce this direction, and it has the obligation to do its best to come close to the objective (Ziv 1999). Music education, so clearly dealing with expressions of culture, can contribute greatly to this aspiration.

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ONE-TO-ONE RELATIONSHIPS

A case study of teachers' perspectives on instrumental/vocal lessons in a conservatoire

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Abstract

ONE-TO-ONE RELATIONSHIPS

A case study of teachers' perspectives on instrumental/vocal lessons in a conservatoire

Little research has been done into instrumental/vocal teaching and learning in conservatoires. The majority of existing work in instrumental teaching focuses on younger learners. This paper presents an analysis of the perceptions of one-to-one instrumental/vocal teachers in a conservatoire. Findings suggest that teachers share assumptions about the aims of their practice, but articulate paradoxically different content and approaches to their teaching. Diverse views are held about the characteristics and ethical boundaries of one-to-one teaching relationships, although nearly all experience them as intense and intimate; issues of power in the relationship are hardly mentioned. These teachers are highly

Resum

RELACIONS A NIVELL INDIVIDUAL

Un estudi de cas del punt de vista dels professors sobre les classes d'instrument/veu en un conservatori

S'ha estudiat molt poc l'ensenyament i l'aprenentatge de l'ús dels instruments i de la veu als conservatoris. La major part de les obres a l'abast sobre ensenyament de l'instrument es concentren en els més joves. Aquesta ponència presenta una anàlisi de les percepcions dels estudiants de classes individuals d'instrument i de veu en un conservatori. Les dades suggereixen que els professors comparteixen supòsits sobre els objectius de la seva pràctica, però articulen diferents continguts i aproximacions a l'hora d'impartir les classes. Se sostenen diverses idees sobre les característiques i límits ètics de les relacions d'ensenyament individual, malgrat que gairebé tots les viuen com una experiència intensa i íntima; les

Resumen

RELACIONES UNO-A-UNO

Un estudio de casos de las perspectivas de los maestros en las clases instrumentales/vocales en un conservatorio

La enseñanza y el aprendizaje instrumental/vocal en los conservatorios es un tema que ha sido poco investigado. La mayoría de los trabajos existentes acerca de la enseñanza instrumental se ocupan de los alumnos más jóvenes. Este trabajo presenta un análisis de las percepciones de maestros que dictan clases instrumentales/vocales individuales en un conservatorio. Los hallazgos sugieren que los maestros comparten supuestos acerca de los objetivos de sus prácticas, pero articulan de manera paradójica diferentes contenidos y enfoques de su enseñanza. Se sostienen distintas visiones sobre las características y fronteras éticas de las relaciones de enseñanza uno-a-uno,

committed, have a thirst to learn, and are often ideally placed as teachers in terms of their musical understanding and experience of the music profession, but aspects of teaching and learning are not often the subject of similarly rigorous (and particularly collaborative) reflection, evaluation, and development. Many teachers feel isolated, and there are few structures of support available to them for this work.

qüestions de poder en les relacions gairebé no s'esmenten. Aquests professors estan molt compromesos, tenen ganes d'aprendre i sovint troben un treball com a professors que els és ideal en termes del seu coneixement i experiència musical de la professió, però alguns aspectes de l'ensenyament i l'aprenentatge no reben una reflexió, avaluació i desenvolupament prou rigorós (resultat d'un esforç comú). Molts professors se senten aïllats i compten amb poques estructures de suport que els ajudin en el seu treball.

aunque casi todos las experimentan como intensas e íntimas; los asuntos de poder en la relación apenas si se mencionan. Estos maestros son muy comprometidos, tienen sed por aprender, y frecuentemente son considerados maestros ideales en términos de su comprensión musical y experiencia en la profesión, pero los aspectos de enseñanza y aprendizaje no son el objeto frecuente de una reflexión, evaluación y desarrollo igualmente rigurosos (y particularmente colaborativos). Muchos maestros se sienten aislados, y hay escasas estructuras de apoyo disponibles para que realicen su trabajo.

INTRODUCTION

> T: oh yes. They put all their eggs into the one basket which is you and if this relationship fails…

The world of instrumental teaching in higher education remains relatively uncharted (Kennell, 2002), although the significance of one-to-one instrumental learning in general in has been widely acknowledged (Campbell, 1991). Operating to a large extent in one-to-one sessions behind closed doors, research access to the environment raises complex educational and ethical issues, and data has perhaps therefore been thin on the ground. Duke et al. acknowledged that one-to-one music tuition has a long and rich tradition, one which has led to "deeply held convictions about the purposes, benefits, and substance of private music study" (1997: 51) However, without either a strong research tradition, or professional demands for a teaching qualification embedded in its practices, there has been little reason to reflect on or challenge practices. Nevertheless, the implications both of changing professional opportunities for musicians (Youth Music, 2002) and of educational provision within higher education (Department for education and skills, 2003)[i], are far-reaching and demand that established practice be the subject of enquiry.

A few observational studies have been conducted in higher education. Persson (1996) presented a case-study of what he termed *commonsense* clarinet teaching in a conservatoire, and contrasted the particular teacher's intuitive ability to approach issues of interpretation effectively with what he deemed to be a lack of a progressive approach to teaching, and a tendency towards negative assessment of the pupils' potential. Young, Burwell and Pickup analysed video recordings of instrumental teaching in a university setting, (Burwell, Pickup & Young, 2003; Young, Burwell & Pickup, 2003) and charted instances of particular teaching strategies, such as proportions of verbal interaction between teacher and student. Other observational studies have focused on students across a wide range of ages, including those within Higher Education. These have investigated, for example, student attentiveness and ratios of teacher disapproval/approval of students compared with class lessons (Kostka, 1984); rates of interruption of student playing, and instructional pace (Siebenaler, 1997). Whilst both Kostka and Siebenaler demonstrated that in the one-to-one lesson student attentiveness can be sustained with less participation by the student and more negative feedback from the teacher than in other learning environments, these studies gave relatively little consideration to other significant characteristics of the learning environment, for example the potential for the immediate, but not necessarily lasting effect of one-to-one instruction, characterised by a charismatic player modelling for the student, and creating a particular environment either to boost the student's confidence, or, as the research perhaps suggested, pressurise/bully them into performing better. Student performances in and outside of the lesson were not compared. Similarly, little consideration was given to the specific context of a study surveying conservatoire students' perceptions of instrumental teaching and learning (Mills, 2002). No analysis was made of the potential effect of the one-to-one relationship between student and teacher in terms of the data gathered. Mills' respondents were all first and second year undergraduate students, who in many cases had been learning with their present teacher for a relatively short period of time, and might be dependent on their teacher for their first steps in professional work. Would more mature students, or indeed alumni, produce significantly different findings?

The findings of such studies raise questions about the characteristics of instrumental/vocal teaching in Higher Education. In particular, the potential effects of the one-to-one relationship on findings, and the difficulty of interfacing research with a practice of 'deeply held convictions' need careful consideration. The current project therefore seeks to illuminate the world of one-to-one teaching/learning within a conservatoire, mapping multiple perspectives on the environment through interviews with teachers and students, and through video recordings of individual lessons. A key objective is to combine research with staff development.[II] This paper reports on the first phase of interviews with teachers, focusing in particular on their perceptions of the one-to-one relationship and their aims in teaching.

Methodology – phase 1, interviews with staff

In-depth semi-structured interviews with 20 principal study staff were undertaken. Initially a pilot group of five staff were interviewed. This group then suggested members of their own departments who would generate a representative cross-section of approaches and levels of experience in teaching.

An interview schedule of open-ended questions was developed to cover key areas: purpose in teaching; characteristic approaches and techniques used in lessons; the particular relationships involved in one-to-one teaching and learning; evaluation of teaching and learning; professional development, and the teacher's role within the wider learning context of the institution. Questions were intended to encourage informal conversation, and to encourage the participants to develop their own particular themes and emphases. Recursive comparative analysis was applied to the data using Nvivo (Cooper & McIntyre, 1993).

FINDINGS

Figure 1 shows the demographics of the participants, all of whom were engaged in one-to-one teaching at the college. Their age was in the 30s to 50s and their teaching experience ranged from 2 to 32 years.

Figure number 1: *Demographics of Participants, Phase 1*

Gender
Female 9 Male 11

Department
Keyboard 4
Vocal 4
Strings 6
Winds 6

Teaching Loads (hours per week)3 - 26

Of the 20 staff members interviewed, only one teacher had followed a teacher training course which had not been completed. For many, teaching had not been an initial vocational choice, but had developed either with a career coming to a natural turning point, or

through being invited to add conservatoire teaching to an already prestigious career. Most participants had learned to teach on the job, drawing heavily on their experiences as learners; a few had been involved in professional development connected to specific aspects of their discipline.

In this paper all names are disguised. 'T:' refers to a teacher speaking; 'HG:' refers to the researcher speaking.

1. Intense expectations of the one-to-one relationship

Teachers characterised the one-to-one relationship in different ways: 'friendship within a context, … support, … slightly parental….. partners in crime'; 'profoundly human, … you have to be hugely tolerant. You have to live and let live'; 'they really have to trust me, and trust that the situation that they're in is very confidential… we are there together trying to find things'.

Almost invariably, however, they highlighted the intensity, complexity and responsibility involved in this teaching: "oh yes. They put all their eggs into the one basket which is you and if this relationship fails…"

In many cases the amount of time spent together (often over years, and spilling into time outside weekly lessons) and the intensity of a 'shared' project broke down elements of formality, and lasting bonds of friendship formed (a number of teachers referred to their own former teachers now as close friends). This brought the relationship into sharp focus, demonstrating that at best it could be fulfilling, creative and inspiring, but also indicating that its intensity could be volatile and lead to difficulties.

2. Dysfunctional relationships and the polarity of success/failure

The potential dysfunction of student-teacher one-to-one relationships has not been studied in detail in instrumental/vocal music (Kennell, 2002), but it was highlighted in Schon's case study of teaching styles in an architecture school (Schon, 1987). One teacher, considered extremely brilliant as an architect, had a style of teaching which focused on demonstration and of drawing over a student's own work to reveal both its potential and weakness. His expectations of the students were high, and his own approach to architecture was clearly the driving force in the relationship as he attempted to draw students into his particular world. This was appreciated by one student, herself already highly accomplished. Another student, however, found the style baffling and antagonistic to her own avenues of exploration. So, whilst for some students his teaching style worked extremely well, for others it had a negative impact, creating low self-esteem and a sense of failure.

To take a possible parallel in this study, one teacher expected that her students would move into outstanding solo and chamber music careers (she herself provided a role model). Her work was therefore geared to achieving this goal. She acknowledged that she had an extremely short fuse with students who simply weren't working or didn't appear to want to succeed, and said that in these cases, after a while, she was happy for these students to stop playing and go into another profession. In between these poles of great success and choosing another career, there was little alternative ground, little opportunity for

lessons to explore avenues other than this particular career path. Although this might not matter in the context of high achievers with a consistently good match in learning styles, within a conservatoire of any size it is unrealistic to suppose that such a match could be taken for granted.[III]

Furthermore, in some instances a good match between the learning styles of teacher and pupil was correlated with the student being an effective independent learner. One teacher contrasted two pupils, the first of whom was proving easier to teach than the second. With the first student the relationship was working well, and the student seemed to develop independently through her own effort, on the basis of material from lessons: " … she works at everything that we discuss, and when she comes back the next week, I can hear that everything that we have discussed, she has thought about in a most disciplined way."

With the second student, however, the relationship was less productive. Here the teacher concluded that there was a need to 'unblock' the student, in other words a problem was identified, and this was seen to be with the student's learning. "… he's brilliant in a way that I am not. Somehow, I can't tap-in… I admire his abilities immensely, but I am at a total loss as to how to unblock him really."

The situations presented here are perhaps no surprise, given the strong artistic personalities and enthusiasm for teaching which characterise these teachers, set alongside their lack of training as teachers or opportunities to reflect, experiment with, and evaluate learning and teaching. Other characteristics of interpersonal communication, often associated with effective learning in general, were also mentioned, but these were relatively few and far between. For example, encouragement of students was rarely touched on; checking what students have understood in the lessons was mentioned only once; tolerance and knowing when to let something go and not push for change, when not to be too intense were also rare comments, and these last points interestingly were mostly made by women. This raises questions about the ways in which the teachers' enthusiasm and artistry are channelled into creating learning environments, and their aspirations as teachers are turned into practice.

3. Common aims in teaching: independent learning and handing on experience

Two particular aims in teaching were central to almost all responses. Teachers were eager to pass on their own experiences as musicians; they wanted to fulfil a debt of gratitude for the knowledge and skills they had gained themselves by 'transmitting' them to the next generation. On the other hand they emphasised the importance of independent learning – 'your role is to get rid of your role', and the skills required for this were variously indicated to include self-confidence, breadth of understanding through experiences with different teachers and learning environments, and the ability to think 'outside the box'.

Whilst these two aims are not mutually exclusive, it was significant that no teachers articulated tension between them, but rather were inclined to assume that they form a natural pair. This was confirmed by discussion about how, in practice, they promote independent learning in students. Some teachers indicated particular approaches to

this issue, such as exploring interpretation, especially of simple musical ideas in a variety of different ways to uncover multiple possibilities, then leaving the choice of which is taken up to the student. Others indicated that whilst independent learning is an aspiration, it is a process which may or may not develop, largely depending the student:

> T: I would hope that they feel they have enough self-confidence, commitment, a feeling of well-being within themselves and they could face the rigors of…professional music……. what I've tried to expound this morning….is a complete training so that they can go into the profession and they can succeed. I can only justify this by giving you examples. [Refers to two ex-students] I trained them to think for themselves, they can play their instruments. There's nothing either of those two guys can't do …..

The students identified here were successful performers, developing high-profile careers, in many cases not dissimilar from their teachers. Whilst these teachers might be employing many strategies to encourage independent learning, there was little evidence of this in what they said. It is equally possible, therefore, that these particularly successful students were independent thinkers as much by character and previous experiences as by the teaching they received. In fact several teachers referred to their own independent thinking more as a stubborn characteristic than a skill developed through their interactions with their own instrumental/vocal teachers: "We were meant to leave with skills to audition for a symphony orchestra and maybe do the odd solo piece…….So if you were a role model student you were a passive musician……so I ignored all that, and failed my first three years…"

This same teacher emphasised that many of the students don't arrive as independent thinkers and that this affects the teaching approach:

> T:…in the first year and a half or so there is quite a lot of feeling that you ought to do what you are told…….
>
> HG: so if you were wanting someone to be autonomous, to think autonomously, what do you actually do to facilitate that?
>
> T: a lot of the time I play a dangerous game of not teaching them too hard ….metaphorically showing that there is space between where I am and they are, which they need to get into, where I'll join them as well. So you can work more collaboratively. So they feel able to take risks with their playing,….. be creative as possible, ….I make it quite clear that I'm not going to tell them how to do things…….

4. Self-confidence as prerequisite to independent learning

Many teachers focused on the importance of healthy physical use, physical ease or physical flow, although these ideas were often articulated in the context of emphasising the need to avoid pain and physical damage in playing/singing, or to increase stage presence, rather than in a context of the importance of developing trust in one's own learning processes. One teacher, however, talked about both physical and mental aspects of confidence, valuing physical comfort and internal awareness in playing.

The significance of one-to-one teacher(s) in helping to build confidence was underlined on several occasions; the one-to-one lesson was described as providing 'a raft in the

midst everything'.[IV] Some however, also pointed to the tricky relationship between having confidence boosted by a teacher and dependency. One teacher wanted the student to be 'more adult', and agonised in the interview about how best to interact with them (such reflective turmoil was characteristic of several of the female participants, none of the male ones) At the same time she perceived the responsibility of the teacher to be enormous: 'I feel responsible for their lives. I moan about it all the time, but essentially when I take someone on board I think that's a very big commitment.' In terms of her own learning, however, she quickly identified the key development of self-responsibility, not through lessons, but through the experience of becoming professional:

> T: I stopped studying at 21 and I started playing a lot and in very pressurised situations, and I had to be reliable….
>
> HG: so how did you mange that?
>
> T: just brute will power. I practised like a maniac and I sat myself in front of my mirror and every single connection I made from one note to another, I analysed it…. So that I knew exactly what I was doing.

Here the change in attitude and practice came from her own motivation, and one might speculate how much that any teacher might have said or done prior to this would have assisted this.

5. Scarce knowledge of, or engagement in, the wider context of learning beyond the one-to-one lesson

Many teachers found themselves isolated in their role as an instrumental/vocal professor, and few had much understanding of what else students were up to on a course, or made significant attempts to integrate principal study work into other aspects of their course. Where they did, this tended to be because other responsibilities in the college brought them into contact with course leaders. It was not seen as the instrumental/vocal teacher's business to integrate their work into a wider learning context for the student. Issues of time, and being part-time teachers were raised, but there was also relatively little sense of partnership in the education of an individual. Closest points of communication were usually with a Head of Department, who was seen as a source of support and a sounding board, but there was less connection with teachers from other departments. This underlined the feeling of isolation of principal study teachers, through being part-time staff, teaching largely in a one-to-one environment, and in the perception of a unique role and responsibility in learning, detached from the rest of students' learning.

6. Little knowledge about how students practice

Many teachers emphasised the importance of efficient practice: '… in terms of guiding them they're their chief teacher, not me...'. Several said they told their students what to do, but few in fact knew much about how their students practised.

7. The value of group learning

Although enormous value was attached to one-to-one lessons, all the participants expressed great enthusiasm for teaching and learning in groups:

T: …. they hear me use the time very much more efficiently….I can say one thing once and everyone hears that… it helps them to see that everyone faces quite a wide range of challenges and difficulties,…I try to do as little talking as I can in these classes and get them to assess each other….

Many teachers had considerable experience of running something like a performance class with their students. Relatively little of this, however, was part of current practice within the college. Some teachers were involved in this kind of activity in other institutions where the arrangements were made for them, and some were managing to organise occasional classes (additional to one-to-one sessions) in the college, but in general it was clearly perceived to be difficult, logistically, to structure regular instrumental group work within the curriculum.

8. Unstructured support for difficulties encountered

There was considerable evidence in this study of difficulties with the one-to-one relationships. Two teachers had spoken themselves with school counsellors when they had reached a crisis point with a particular student, and a few others felt able to discuss problems with their head of department. There were, however, no structures clarified for assisting in dealing with problematic relationships. The soul-searching discussions about these issues, which characterised a number of the interviews, bore testament to the need for support for staff, especially before a situation becomes critical:[v]

HG: … it just really amazes me when they're not doing well… I start thinking what you could have done different …. I think I'm quite open with them… I guess that's one of the things I've been wondering about, you see, whether I'm too open… and whether that puts enough stress on the lesson because I think sometimes a degree of fear is not a bad thing. Sometimes if I'm too open I think that that stress level is too low.

9. Different approaches to the boundaries of the one-to-one relationship

Teachers dealt with the ethical boundaries to the relationship in different ways. Some wanted to maintain a certain distance, others not. One suggested: 'we all know where the boundaries are'. However different practices emerged in action: whilst some did not wish to socialise at all with students, or avoided physical contact except with permission given by the student, or worried about being too friendly with students, with others the relationship extended into forms of friendship/patronage outside of the college: one teacher had a student lodger, another asked a student to babysit. The degree of distance, however, seemed to be largely in the control of the teacher, so highlighting the distribution of power in the relationship. In some cases there was considerable awareness of the power held by the teacher:

T: I was totally in awe of my teachers… I think this generation are less so, or maybe I'm not that awesome! If my teachers said "jump!" I just jumped… there was no question…. Now it's, "well I won't jump before 10 o'clock." Well they don't do that with me any more, I have to say.

This teacher also recalled the dynamics of power in relation to her own learning, identifying the musical and instrumental awe in which she held her own teachers, and suggesting that the power which she invested in her own teachers came close to being overwhelming:

> T: At one point with [teacher X] I couldn't imagine really what point the of playing was because he sort of did it, you know…. What possibly could I add to that? And then I got my own career and got my own life, and I realised actually I don't quite want to play everything like that, I'm not him, I'm a very different kind of player.

The position of power invested in teachers, through contributing to assessment panels for students, offering professional work to students, and by being perceived by the student as a particularly successful performer was, however, rarely commented on. It may be that this conflicted with the desire to work collaboratively. But the lack of discussion, for example, about the status of teachers being measured through success of pupils as performers, or about teachers' potential need for power, was marked. Thus, a sense of awe and honour recurred frequently as participants spoke of their own teachers: "I think I wanted to hand on what I'd learnt…. because I did learn with some very good people, … I felt it was almost like a duty to hand on what I'd learnt to somebody…"

This indicates a cycle of power, in which participants move from apprenticeship to mastery and take over the role of teaching the apprentices. Issues of power, however, were not, on the surface at least, an important topic, and the student's perception of power in the relationship and of appropriate boundaries to the relationship was not always obvious to the teachers: one teacher referred to personal feelings of a student towards him reaching an inappropriate level without him realising (and at this point requested the tape to be turned off). Another teacher was extremely sensitive to students' tendencies to worry about being wrong, and the consequent need to gain approval, often through pleasing and impressing the teacher.

DISCUSSION

The personal nature of one-to-one teaching and learning relationships was a striking theme. The intensity and privacy of the relationship resembled the intimacy of personal or therapeutic relationships more than conventional teaching/learning relationships; on the other hand there were none of the structures of training or supervision, which professionalize therapy. At the same time participants acknowledged that artistic identity for a performing musician is a core issue, with different potential channels: emotional expression, a source of approval and success, a private imaginative world, a means of social inclusion. The combination of artistic identity and one-to-one relationship suggests that both teacher and student are bound up in complex interactions, making accountability for the success of any relationship difficult to establish, especially without clear structures of support and critical evaluation. Consequently, such relationships are difficult to place within a professional world dedicated to teaching and learning. It is also perhaps not surprising if these teachers feel threatened when their teaching is scrutinised.

When participants discussed their own teachers, there was strong evidence of the value of the different things they had learned from them. The benefit of different tea-

chers is reinforced by the process of initiating students into the music profession. A wider spread of teachers is likely to mirror the increasingly diverse range of practices with which students will come into contact within the profession. Much could therefore be gained from exploring the balance of teachers students work with over the period of study in Higher Education, and from investigating in more detail how this affects their learning.

Key aims in teaching were to establish students as independent learners, and to equip them with a professional toolbox. Whilst these perceptions were almost unanimous, it was not always clear how teaching techniques and approaches which the teachers articulated supported them. A key question remains how teachers' practice reflects their conceptualisation of teaching and aspirations. Further research will need to compare evidence from these interviews with observational data from lessons.

Professional isolation of these teachers emerged on several levels: teaching on a one-to-one basis in separate rooms; many staff working on an hourly-paid basis; few structures of ongoing communication between staff; little professional development activity; little engagement with technology or diverse educational approaches. This underlines the need for development structures which involve staff collaboratively, and engage them in critical reflection on practice. These teachers are highly trained as musicians and performers. Many are also experienced teachers, with a thirst to learn, but almost none have had any training as teachers. Some are engaged in professional development at their own instigation, often focusing on the pedagogy of their particular discipline. What kind of training or professional development would be useful for new or existing teachers remains an important question. Mills and Smith suggested that teacher training makes a difference in instrumental teachers' approach, but that these differences are not always necessarily desirable (2003). In terms of the current project, there are implications here for the ways in which findings are disseminated within the institution, and the ways in which participants are drawn in to further dialogue and professional development. It would also be valuable to take a detailed look at different possible approaches to 'training' such as reflective practice, action research, co-mentoring and portfolios of professional development (Schon, 1987; McNiff, 1988; Turner, 2001).

Those teachers who were involved in a greater range of teaching apart from one-to-one lessons characterised their relationships with students less intensely, and tended to be more knowledgeable about the overall picture of students' learning, and to be more aware of a variety of approaches to learning. Given also the fact that many participants were highly in favour of group work and its benefits for students, further research could therefore usefully explore the effects of balancing one-to-one contact time with group work, which could also then create opportunities for collaborative teaching and co-mentoring, and liberate pockets of teachers' time for critical reflection.

The data from these interviews presents a one-sided picture. In order to establish a stronger research base to underpin effective and relevant practice in this area, research will compare this data with evidence of student perceptions of the one-to-one learning environment.

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I *This is likely both to make cuts in provision for one-to-one tuition, and to demand teacher training for instrumental/vocal teachers in higher education.*

II *In this respect this project follows the research profile of GSMD: 'Without interaction and integration with staff development there can be no integrated climate of research that is institutionally vital'. (Odam, 2001)*

III *Phillips and Pugh (2000) looked at the one-to-one relationship in PhD supervision. Here they put the emphasis very much on student responsibility to raise issues about the teacher/student relationship, particularly when difficulties were encountered.*

IV *This may be particularly significant for first year undergraduates, as the students are often leaving home and/or their home country, and beginning full-time music for the first time.*

V *In other fields such as counselling, it would be unethical to have one-to-one interaction without formal structures of supervision and reflection in place, to share responsibility and facilitate reflective cycles. In this light it was significant that teachers identified confidentiality and trust on both sides as key components of the relationship, both also being conditions of a counselling relationship, yet none of them identified formal structures of reflection as desirable support for their teaching. Teachers also reported exhaustion as a regular consequence of teaching. Whilst a considerable portion of this must be accounted for by working long hours, it also emerged that the intensity and emotional demands of the one-to-one relationship take their toll.*

PREPARING MUSICIANS FOR THE COMMERCIAL MUSIC INDUSTRY

An Australian case study

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Abstract

PREPARING MUSICIANS FOR THE COMMERCIAL MUSIC INDUSTRY

An Australian case study

This paper briefly examines the history of contemporary popular music training in Australia in the University and Vocational Education and Training (VET) sectors. It addresses issues resulting from these programs such as the appropriateness of the training provided, the problems of devising a suitable core curriculum, the problems in catering for the diversity of jobs in the music industry, the difficulty of providing an education in music that also fosters generic skills that are useful outside careers in performance and composition, and the need for music training organizations to collaborate more productively with industry in devising curricula. It draws upon research conducted on the range and nature of employment in the Australian music industry conducted by the author for

Resum

PREPARAR ELS MÚSICS PER A LA INDÚSTRIA DE LA MÚSICA COMERCIAL

Un estudi de cas australià

Aquesta ponència examina de forma breu la història de la formació en la música popular contemporània a Austràlia en els àmbits universitaris i d'Educació i Formació Professional (VET). Tracta de temes derivats d'aquests programes, com ara si la formació que es proporciona és l'adequada, els problemes d'elaborar un currículum obligatori adient, els problemes d'atendre la diversitat d'oficis en la indústria musical, la dificultat de proporcionar una educació en música que alhora promogui habilitats genèriques que siguin útils fora de les carreres d'interpretació i composició, i la necessitat que les organitzacions d'educació musicals col·laborin de manera més productiva amb la indústria a l'hora d'elaborar els currícula. Es basa en la recerca duta a terme sobre

Resumen

PREPARANDO A LOS MÚSICOS PARA LA INDUSTRIA MUSICAL COMERCIAL

Un estudio de caso australiano

Este trabajo examina brevemente la historia del entrenamiento en música popular contemporánea en Australia en los sectores universitario y de educación y entrenamiento vocacional. Se abordan los asuntos resultantes de estos programas, tales como la pertinencia del entrenamiento ofrecido, los problemas de diseñar un curriculum básico apropiado, los problemas de atender a la diversidad de los trabajos de la industria musical, la dificultad de proveer una educación en música que desarrolle también habilidades genéricas que sean útiles fuera de las carreras de ejecución y composición, y la necesidad de que las organizaciones de entrenamiento musical colaboren más productivamente con la industria para diseñar los

The Australian Guide to Careers in Music (University of NSW Press, 2000), a reference work that maps the relationships and interactions of creative musicians, performing musicians, technicians, professional business associates of musicians (including managers, accountants, lawyers, agents, promoters, merchandisers, record companies and publishers), and music professionals in the media, information and education industries. It calls for greater cooperation between training organizations and the music industry in determining the training needs for music industry workers including performers and composers.

el ventall de feines i el seu caràcter que ofereix la indústria musical australiana, recerca dirigida per l'autor per a The Australian Guide to Careers in Music (University of NSW Press, 2000), una obra de referència que ressegueix les relacions i interaccions dels músics creadors, músics intèrprets, tècnics, personal professional associat amb els músics (incloent-hi managers, comptables, advocats, agents, promotors, professionals del merchandising, companyies discogràfiques i editors) i els professionals que treballen en l'àmbit dels mitjans de comunicació, la informació i l'educació. Reivindica més cooperació entre les organitzacions del sector formatiu i la indústria musical a l'hora de determinar les necessitats de formació dels treballadors de la indústria musical, incloent-hi intèrprets i compositors.

curricula. El trabajo se basa en la investigación acerca del rango y naturaleza de los empleos en la industria musical australiana, realizada por el autor para The Australian Guide to Careers in Music (University of NSW Press, 2000), una obra de referencia que muestra las relaciones e interacciones entre los compositores, ejecutantes, técnicos, colaboradores profesionales asociados a los músicos en el área comercial (incluyendo representantes, contadores, abogados, agentes, promotores, publicistas, compañías discográficas y editores), y los músicos profesionales en las industrias mediáticas, informáticas y educativas. El trabajo plantea la necesidad de una mayor cooperación entre las organizaciones educativas y la industria para determinar las necesidades de los trabajadores de la industria musical, incluyendo entre estos últimos a los ejecutantes y compositores.

Education and training for musicians working in contemporary popular musical genres and commercial applications such as film and multimedia is a relatively recent phenomenon. In Australia it emerged as recently as 1988 with a degree course in contemporary popular music at the Northern Rivers College of Advanced Education (now Southern Cross University) and in 1989 with the establishment of the government-funded agency Ausmusic (Sly 1993: 54). Today, however, post-secondary music training for popular musicians in Australia is almost as mainstream as it is for Western classical musicians. All the state-based Technical and Further Education (TAFE) systems focus on contemporary popular music and many universities and private degree-granting schools have either embraced this field or at least incorporated options for its study in their music programs. This paper provides an overview of the history of contemporary popular music training in Australia and identifies pedagogical and other issues relating to preparing musicians for the music industry.

UNIVERSITY PROGRAMS

The development of the first Australian contemporary music program at the Northern Rivers College of Advanced Education (NRCAE) began late in 1984 when Clive Pascoe was appointed as Dean of the School of Arts. Clive Pascoe' s time as Director of the Music Board of the Australian Council for the Arts had alerted him to the lack of educational opportunities within Australia for those involved with contemporary popular music and he envisaged that a contemporary music program at NRCAE would fill a niche in this area and experience strong student demand.

In 1986, I was appointed as Senior Lecturer in Music to oversee the establishment of a music program centred on contemporary popular music styles. In the same year, the Australian Contemporary Music Institute (ACMI) was founded. The ACMI board consisted of over 30 eminent music people from the music industry - including performers, musicians' union representatives, the chief executives of major record companies, publishing companies, collection agencies and industry support organizations, music promoters, music educators from the various sectors, and members of the legal profession. ACMI was formed 'to provide an effective interface between the music industry and post-compulsory education and training providers,' and offered extensive industry advice towards the creation of the contemporary music program at NRCAE. The year 1989 saw the commencement of the Contemporary Music double major within the Bachelor of Arts. A new specialist degree, the Bachelor of Contemporary Music, was accredited in 1997.

The Queensland Conservatorium (now a school within Griffith University) developed a Diploma of Music Technology in the early 1980s. This course was designed to train recording engineers for the recording industry as audio engineers and producers. In 1997 Queensland Conservatorium redesigned its offerings in music technology and also developed a contemporary popular music degree, the Bachelor of Popular Music, which is offered on Griffith University's Gold Coast Campus. Its website promotes the program as follows:

– This program incorporates the traditions of popular music performance and related technology experiences within an academic environment by fostering skills in improvisation and recording.

– You will also undertake academic and theoretical training in popular music with an emphasis on developing your creativity in the areas of technology and performance/composition, and your understanding of popular music history, analysis and reception. (http://www14.gu.edu.au/cis/p_cat/admission.asp?ProgCode=1196)

Other Universities subsequently entered the field of contemporary popular music training, although most are not dedicated to popular styles of music.

From 1990 the Queensland University of Technology has offered steams within their practical music degree which have allowed students to specialise in popular music. More recently QUT developed a new Faculty of Creative Industries which amalgamated its various creative arts areas with information technology and cultural policy. The focus of the music program is described on the Creative Industries website:

> All styles and genres may be studied, however the course focuses on generic music skills relevant to the 21st century, reflecting the demands required of today's musician. (http://www.creativeindustries.qut.edu.au/courses/course-major.jsp?major-id=889)

The University of Western Sydney established a music program in 1993. Its focus is also generally on the contemporary, as explained on its website:

> By focusing on the music and media of the twentieth century this professional course allows you to develop your own creative potential in making and appreciating music in contemporary cultures. Issues and areas explored in this degree program include the historical and theoretical foundations, disciplinary frameworks, and breadth of creative activities associated with making and appreciating music in our own or other cultures. You will learn about and gain practical experience in generating composed, performed and recorded music in a variety of contemporary contexts. (http://www.uws.edu.au/about/acadorg/caess/sca/courseinfo#3)

Similarly the Department of Contemporary Music Studies (DCMS) at Macquarie University, established in 1999 nominates "various forms of 20th and 21st Century music (popular, folk/indigenous, electronic, avant garde etc" as its area of study. Significantly though, the program is led by Professor Philip Hayward, Australia's leading popular music researcher and also the editor of *Perfect Beat – The Pacific Journal of Research into Contemporary Music and Popular Culture*, which is published through DCMS. (http://www.ccms.mq.edu.au/)

Space does not permit a full analysis of the tertiary music offerings in Australia that include popular music studies. However it is worth noting that contemporary popular music can also be studied in a practical mode at the Brisbane campus of Queensland Conservatorium, at James Cook University (in North Queensland), at the University of Tasmania (Launceston Campus), at Monash University (in Melbourne), and at the Western Australian Academy of Performing Arts (WAAPA). Degree programs are also available at some private institutions. These include the Australian Institute of Music (AIM), the Wesley Institute of Ministry and the Arts, and Australian International Conservatorium of Music (all in Sydney). In addition music business and management degree programs are available at Victoria University of Technology and the Royal Melbourne Institute of Technology (RMIT); and contemporary music theatre programs are

offered by Central Queensland University, WAAPA, AIM and the University of Ballarat. Approximately one third of all Australia's public universities have some offerings in practical contemporary popular music training, and a few more offer theoretical courses.

VET SECTOR PROGRAMS

Despite these developments of contemporary music training in Universities and degree-granting private education providers, contemporary popular music training in Australia is concentrated in the Vocational Education and Training (VET) sector. Twenty six Technical and Further Education (TAFE) institute campuses across all states of Australia provide significant training services to the music industry. The highest concentration (4 campuses) is in Melbourne.

In addition a few Universities (Charles Darwin University, Victoria University, University of Adelaide) and few private organizations including the JMC Academy, Ausmusic, and the School of Audio Engineering (SAE), provide VET qualifications (certificates and diplomas) in contemporary music and/or music production.

THE MUSIC INDUSTRY TRAINING PACKAGE

Training in contemporary popular music at VET level is far more standardised than at University degree level. It is organised through the Music Industry Training Package, a "set of nationally endorsed standards and qualifications for recognising and assessing people's skills" The Music Industry Training Package was developed by Create Australia (the national industry training body for the cultural industries) through extensive consultation with the music industry. Training is provided by Registered Training Organisations (RTOs) such as TAFE Institutes or private training providers which develop their own study materials from the Training Package. (http://www.createaust.com.au/index.aspx?page=view&nodeId=348).

The Music Industry Training Package covers "diverse occupations across music business, technical production, performing and composing". It consists of a set of "units" that represent specific music industry competencies at various qualification levels. These units can be packaged into awards (Certificate 1 through to Advanced Diploma). RTOs are able to package together appropriate units at appropriate levels to create the awards that are relevant to their focus.

However there are a number of problems evident in the application of the process. Competences rated at a low level are tested at that level and are never revisited at a higher level, even though it is clear that higher levels of attainment exist. For example the unit "Read music" is tested at levels 2 and 3 only. In some music industry jobs, for example backing musician, readings skills would need to be at a substantially higher level.

At the implementation stage the number of hours allocated to some units appears very low considering the complexity and normal development timeframes of the competencies they are testing. For example the implementation guide for Western Australia (Warburton 2002) allocates 34 hours to the unit "Develop and practice improvisation" and 63 hours to the units "Develop music knowledge and listening skills" and "Develop technical skills for playing and singing music".

The Music Industry Training Package is essentially a standardised educational product, rather than a curriculum that reflect the diversity of industrial activity. It may be argued that it is adaptable to the development of specialised courses in music but it appears to be too generalised in its description of competences. There are, for example, units such as "Conduct research" and "Create original music" that are open to many different curriculum realisations.

ISSUES IN TRAINING MUSICIANS FOR THE MUSIC INDUSTRY

The institutionalisation of the training of popular musicians is problematic for a number of reasons. Popular musicians have been traditionally self-taught and have created their music by collective creativity (Cohen 1991:21-46; Caves 2000: 34; Green 2001: 59-98; Bennett 1980: 3). The group nature of this activity is difficult to simulate in a formal teaching environment. Applicants for music courses are recruited as individuals, not as groups, and, although they may be organised into groups for the purpose of teaching particular repertoires as well as ensemble and rehearsal skills, this type of formal ensemble environment lacks the potential for experimentalism and creative development of the band practice tradition.

In fact the raw creative energies of young artists may be dampened by the formalism of the academy. In order to successfully audition for a university music program a musician will have developed a set of skills relevant to the style of music he or she has been working in. In the teaching environment these skills will invariably be assessed as being rather limited and an attempt made to broaden and refine them. This process is time consuming and potentially conflicts with the performance and creative practices that the student brings to the institution in the first place. At Southern Cross University I have noticed that many students appear to develop a dual practice. They continue to perform their own contemporary styles of music while simultaneously submitting to the disciplines and regimes imposed upon them by their teachers.

Because of rapid advances in production technologies and the subsequent appearance of new approaches to performance and songwriting, the successful practitioners of one era are not necessarily the most appropriate teachers in the next. There is a tendency over time for highly skilled musicians to gravitate to more complex styles of music and more refined approaches to performance. As a result prejudices against rawer styles of popular music (such as alternative rock and hip hop) are easily developed by experienced teachers of performance.

The notion of a three-year music curriculum encourages an emphasis on historical styles, possibly leading to a neglect of the new, if only because there is so much material to cover. It is difficult to argue against the notion that a contemporary popular music curriculum should be grounded in historically significant styles such as blues, rhythm and blues, rock from various eras, country, funk, and reggae for example. As popular music history rolls on more and more styles are developed. There is a dilemma of how much emphasis to place on the old at the expense of the new. Of course the problem is compounded by the lack of interest in new styles shown by seasoned music lecturers.

The myriad of contemporary popular music styles is not the only problem in devising a curriculum. The typical contemporary popular musician is not a specialist performer or a specialist composer. Although it is possible to specialise as a performer (e.g. backing musicians for recording artists is a typical outcome for us) more typically a performer needs to be a songwriter. A songwriters needs to be a performer in order to develop an audience. Musicians tend to have to be able to handle music technology, particularly in live performance situations. Ideally they can handle composition technologies as well. And they need business and industry skills to survive. A typical core curriculum for practical popular music study might be as follows:

Musicianship

Aural recognition skills (including sound spectrum, electronic music techniques)
Aural imagination skills

Composition and arranging

Songwriting (including lyric writing)
Music theory relevant to the styles being studied
Notation skills
Music analysis
Arranging and programming
Record production
Media composition (composing for film, advertising, corporate videos, multimedia)

Performance

Instrumental technique (chords, scales, melodic patterns, rhythm feels, grooves)
Historical performance practices of different styles (including improvisation theory and practice)
Specific instrumental technologies (e.g. guitar pedals and amps for guitarists)
Stagecraft (including stage etiquette, energy, movement, communication, image, memorisation)
Repertoire
Ensemble skills
Chart reading
Chart writing (transcription, arranging)

Technology

Live sound
Stage lighting
Recording, mixing, mastering (including surround sound)
Composition technologies (sequencing, synthesis, synchronisation, remixing, scoring etc)
Multimedia technologies

Business and management

Understanding industry structures
Careers in music (what are the opportunities)
Understanding standard contracts (performance, recording, publishing, agency, management, merchandising)
Image creation
Negotiation
Self-promotion
Networking
Small business management (business structures, financing, market analysis, marketing, business planning, insurance, office management, office technologies etc)
Project management (planning, team building, quality control, budgeting, sponsorships, grant applications, conflict management, evaluation)
Critiquing industry practices

Academic

Music history (styles, technology, legislation, business practices, cultural movements)
Music cultures (Cultural studies approach to world music and global music industry)

The multi-skilling inherent in contemporary popular music practice means that the size of the curriculum has become unmanageable. At Southern Cross University we attempt to cover all these things but arguably not to the extent that they should be covered. For example we have three units of study (out of 24 in the degree) devoted to music business and management. Industry feedback has consistently been that this is not enough. In the late 1980s when the ACMI advisory board was set up, its chairperson, Rob Hirst (drummer and songwriter with the high-profile Australian rock band Midnight Oil) advised that music business skills should be the core of study to prepare musicians for the music industry. Recently I surveyed my third year composition students about their preparedness for their careers in the music industry. Most of them said they needed more skills in music technology, despite the fact that training in composition technologies is central to their course.

But what could be stripped out of the course to make way for more business and more technology? The answer is probably historical styles. Performance teachers are reluctant, however, to let go of fifty years of popular music performance practice.

Other contentious areas are music theory, music notation and music reading skills. We should not lose sight of the fact that in this field of music, practitioners are typical self-taught by ear by listening to records and experimentation in a group situation. Notation and music theory is largely irrelevant to the tradition. In our contemporary popular music school, notation is merely a convenient communication tool in the classroom. Most of the performance presented in practical examinations and most of the composition and production presented in examination portfolios bypasses notation.

Another issue relating to tertiary music education (not confined to the popular music specialisation) is how well a music degree prepares students for a career that may not be in music performance. While it is accepted that music students should be able to aim for a career as a performer, the reality is that most music graduates will move into other areas of employment. How well, then, does the music degree prepare them for this eventuality. Universities in Australia (within which all of our music school reside) have developed or are developing policies on graduate attributes in response to government policies on quality in tertiary education. An excerpt from the Southern Cross University draft policy is as follows:

- Intellectual rigour- a commitment to excellence in all scholarly and intellectual activities
- Creativity-a commitment to achieving imaginative and creative responses to intellectual professional and social challenges and issues;
- Cultural awareness- a global world view encompassing a cosmopolitan rather than a parochial outlook on social and cultural issues, together with an informed respect for cultural and indigenous identity;
- Social justice- a sense of fairness and of justice in relation to colleagues, clients and the community at large, and an informed respect for the special needs of minority groups;
- Professionalism- a commitment to the highest standards of professional ethics, a well developed sensitivity to moral issues and conflicts, and a commitment to working collaboratively to address intellectual, professional and social challenges

In music degrees the focus on development of technique, repertoire and music theory (as distinct from cultural theory) tends to sideline the kind of teaching and learning that would foster the development of these kinds of graduate attributes. Yet our graduates, particularly those going into the popular music field need critical skills to deal with the raw realities of the music industry. Indeed a case may be made that the kinds of personal attributes being promoted in the graduate attributes policies are out of sync with the culture of the music industry. How do you ethically teach people to prepare for an industry that is characterised by greed, exploitation, fashion fascism, sexual discrimination and harassment; where appearance is everything, and where business is essentially a form of gambling?

Despite all these issues there are compelling reasons to offer appropriate industry-based training to those whose interests lie outside the traditional classical (and jazz) offerings of the major tertiary music schools. The first is equity of access (Sly 1993: 7): why should a musician be excluded from study in the music academy because of his or her stylistic preference? In Australia and elsewhere, before the introduction of dedicated popular tertiary music programs and programs with options for a variety of stylistic approaches, musicians who did not have the benefit of private music training in the Western European music tradition, were effectively excluded from studying music at university.

Secondly, musicians operating without a formal tertiary education are not only deprived of systematic musical training but also may not gain the generic skills and personal attributes that ideally flow from a university education, even if, as suggested above, music schools may not be able to do as well as some other academic disciplines in this regard. Even so there are other valuable generic skills that flow naturally from systematic training

in practical music. These include skills in work discipline, teamwork, leadership, creative thinking, and project management, to name just a few.

Thirdly popular music is a global industry. For musicians and music companies in small countries like Australia to be able to compete in the creation of new sound worlds with the most innovative and expertly crafted productions from larger countries (particularly the United States), a strong skills and knowledge base is crucial. This can only be developed through properly researched training processes at all levels of education.

MUSIC INDUSTRY ATTITUDES

Yet there is doubt in many sectors of the music industry about the ability of university music schools and TAFE colleges to deliver appropriate training to support their efforts. I encountered this in research I have conducted in the past few years on the range and nature of employment in the Australian music industry leading to the publication of *The Australian Guide to Careers in Music* (Hannan 2003), a reference work that maps the relationships and interactions of creative musicians, performing musicians, technicians, professional business associates of musicians (including managers, accountants, lawyers, agents, promoters, merchandisers, record companies and publishers), and music professionals in the media, information and education industries.

A few significant issues emerged from the research. The first was the degree of suspicion, even hostility, from industry professionals about preparation for jobs by the acquisition of formal qualifications. This was particularly rife in the record industry where the expected career path is by getting a job in the sales area (usually the telephone sales centre) and working one's way up through the ranks over a decade or more.

I encountered the same sceptical attitude in the music industry regarding the training of performing musicians. It is thought that removing musicians from the coalface of the industry will take the edge off their performance and creative energy, expose them to irrelevant musical theories and practices, weaken their resolve to succeed, and delay unnecessarily their entry into the marketplace.

Such criticisms may indeed be justified and should be interpreted by music training bodies like TAFEs and tertiary music schools as opportunities to improve the relevance and vitality of their offerings, preferably by consulting closely with the industries they serve or should be serving.

A second and related trend emerging from the music careers research is the importance of unpaid work experience for entry into quite a large number of industry sectors. This seems to be true of music broadcasting where applicants for jobs in commercial or public radio are expected to show evidence of time spent working in community radio. It is true also for arts administration, for independent record companies and for recording studios.

In many cases it is very competitive to get an unpaid placement so the successful person will need to be the most persistent, the most enthusiastic, and the most willing to undertake menial tasks in order to convince the employer that they are truly committed to the job. Once in the door the opportunity to move to paid work will depend on how well they apply themselves, how well they fit in, and how hard they are prepared to work.

No one really doubts the value of unpaid work experience, but it seems that a combination of professional placement with relevant formal training would be a more efficient and effective way of preparing for particular kinds of practical music and music business work.

CONCLUSION

By reflecting on my experiences as an educator in the field of contemporary popular music and by relating aspects of my research on music industry attitudes towards training I have attempted to outline and interrogate the main issues facing the education of professional musicians working in popular music genres in the Australian context. Primarily these relate to the relevance (both perceived and real) of the available training offerings to the music industry and to the interface of generic educational objectives with specific musical and industry training objectives. The field of contemporary popular music education and training is a relatively new one in Australia as indicated by my brief outline of its history. It is contended that that more research and cooperation between training organisations and industry organizations is needed to stimulate the performance of the music industry in a global context.

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HOW YOUNG PIANO STUDENTS BECOME PROFESSIONAL MUSICIANS

The significance of music competitions in the construction of their identities

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Abstract

HOW YOUNG PIANO STUDENTS BECOME PROFESSIONAL MUSICIANS

The significance of music competitions in the construction of their identities

The aim of the present study was to work out how students of soloist music education construct their identities in their life stories and how recognition achieved in music competitions appears in their stories. Research problems were solved by using narrative-biographical approach interviewing students in the soloist department at the Sibelius Academy. The data were collected during the years 1999-2002. In the present study the construction of identity is regarded both as a social identity project and as a personal identity project. Social interaction with significant persons and recognition achieved through successful studies and music competitions are regarded as essential

Resum

COM ELS JOVES ESTUDIANTS DE PIANO ESDEVENEN MÚSICS PROFESSIONALS

La importància dels concursos musicals en la construcció de les seves identitats

La finalitat d'aquest estudi és esbrinar com els estudiants solistes d'estudis musicals construeixen les seves identitats al llarg de la seva vida i quin lloc ocupa el reconeixement assolit amb els concursos musicals en aquest procés. Els problemes de recerca es van resoldre utilitzant un enfocament narrativo-biogràfic, entrevistant els estudiants del departament de solistes de la Sibelius Academy. Les dades van ser recollides durant els anys 1999-2002. En aquest estudi, la construcció de la identitat es considera un projecte social i alhora personal. La interacció social amb personalitats significatives i el reconeixement assolit mitjançant una trajectòria acadèmica satisfactòria i els

Resumen

CÓMO LOS JÓVENES ESTUDIANTES DE PIANO SE CONVIERTEN EN MÚSICOS PROFESIONALES

La significación de los concursos musicales en la construcción de sus identidades

El objetivo del presente estudio fue averiguar cómo los estudiantes solistas construyen sus identidades, y qué papel juega en sus historias de vida el reconocimiento obtenido en los concursos musicales. Los problemas planteados a la investigación fueron resueltos mediante la utilización de un enfoque narrativo-biográfico, entrevistando a estudiantes del departamento de solistas de la Sibelius Academy. Los datos fueron recolectados durante los años 1999-2002. En este estudio la construcción de la identidad se considera un proyecto de identidad social y un proyecto de identidad personal. Se considera que la interacción con personas significativas y el

factors in the construction of identity. The present study reveals competitions to be very essential but also conflicting events in the lives of the students. Some students even regard competitions as the most important events from the point of view of orientating to professional studies. On the other hand, competitions and preparing for them during the studies may have been felt to be phases of extreme stress and to cause feelings of insufficiency.

concursos musicals es consideren factors essencials en la construcció de la identitat. Aquest estudi demostra que els concursos són esdeveniments fonamentals, i alhora conflictius, en la vida dels estudiants. Fins i tot hi ha alguns estudiants que consideren que són el més important en l'orientació dels seus estudis professionals. D'altra banda, és possible que els concursos i la seva preparació al llarg dels estudis hagin provocat fases d'un estrès molt intens que poden ser la causa de sentiments de subestima.

reconocimiento logrado a través de estudios exitosos y concursos musicales son factores esenciales en la construcción de la identidad. El presente estudio revela que los concursos son eventos muy importantes pero a la vez conflictivos en las vidas de los estudiantes. Algunos estudiantes incluso consideran a los concursos como los eventos más importantes desde el punto de vista que han orientado sus estudios profesionales. Por otro lado, los concursos y la preparación para ellos durante los estudios pueden haberse sentido como fases de extrema tensión y causantes de sentimientos de incompetencia.

1 RESEARCH PROBLEMS AND METHOD

The aim of the study (Hirvonen 2003) was to establish how students of soloist music education construct their identities in their life stories and what they narrate about the meaning of significant persons, instrumental teachers and instrumental studies for the advancement of their studies. In addition, it was also studied what the soloist students narrate about their performances in music competitions and how the recognition achieved in them becomes apparent in their stories. The research problems were studied using a narrative-biographical approach and the data were collected by interviewing five students in the Soloist Department of the Sibelius Academy. Three of them were interviewed five times and two of them four times. The data were collected in the years 1999 to 2002. The analysis of the data was carried out both horizontally (thematic analysis) and vertically (narrative analysis).

In this paper the emphasis is on the last research problem, the significance of music competitions.

2 THE CONSTRUCTION OF SOCIAL AND PERSONAL IDENTITIES – DIALOGUE IN THE PREVAILING DISCOURSE

According to the modern idea of identity, identity is built in relation to significant others in social interaction between self and society (see e.g. Hall 1999, 21-23). The modern cultural and educational environment offers children and youth lots of possibilities to choose from. For the construction of identity it is important how the society around us values different alternatives. In other words, society helps to direct the choices by regarding something as valuable and desirable.

Huge changes have taken place in Finnish music life in the last twenty years. The resources spent on music activities, festivals and institutes have increased remarkably (see e.g. Amberla 1999, 44). This has resulted, among other things, in an increase in the number of children and youth studying music (see Musiikkioppilaitostyöryhmän muistio 1997, 16, liite 1) and in an improved level of the musical achievements of children and youth. Public discussion has been characterised by an admiration of the Finnish instrumental education system and its achievements even from the viewpoint of international comparison (see e.g. Heino 1997). Modern discourse about music institutes is characterised by a certain emphasis on heroes and achievements. Holstein and Gubrium (2000, 104) regard discourses associated with institutions as remarkable for the construction of personal identities. So, the discourse concerning Finnish music life and music institutes is the central context for the construction of the identities of Finnish music students. It provides the basis for the Finnish music students' stories of their selves.

In the present study identity was discussed both in terms of sameness, a social identity project and selfhood, a personal identity project (see also e.g. Ricoeur 1994, 116; Fornäs 1998, 278, 280). In the case of music students, I refer to these as the social musical identity and personal musical identity. From the soloist student's point of view, the social musical identity has been taking shape from the time of childhood. An important thing in this process are successful instrumental studies in a music institute whereby the student has

been able to fulfil the criteria of virtuous music studies (see Ylijoki 1998b, 9). The main phases in the construction of the social musical identity include the idea of music as a profession on the one hand, and the commitment to professional music studies which has culminated in entering soloist music studies on the other hand. In this study the identity statuses of the students seemed different. Some of the students show an intentional commitment to the music profession, whereas others described their commitment as a result of "drifting".

The beginning students of soloist music education can be considered as novices in their academic tribe (see Becher 1989, Ylijoki 1998a), whose success is evaluated from the viewpoint of commonly held ideas of how the soloist studies should proceed, what the educational system requires from them and what and how they should get done with. The students should be able to adopt the moral order prevailing in the music education community to succeed in the social identity project (see Harré 1983, 245; Ylijoki 1998b, 9, 139). Then they could attach themselves to the community and commit themselves to its culture.

A personal musical identity is constructed simultaneously with the social identity project by personal expressions of the self which distinguish the person from others. At the beginning of the soloist studies the personal musical identity of the students still seemed to be quite vague. Music itself and the desire to play inspired them to practise. At that time the students saw themselves as musicians without any specification of their own personal musical identity. When the study proceeded, differences became apparent in the students' stories so far as the construction of their personal musical identity was concerned. Some of the students narrated more and more about their orientation to become chamber musicians or lied pianists, whereas others narrated more about their orientation towards the teaching profession. The students' personal musical identities began to shape as their studies continued. In this process the students began to find their own places and the tasks best suited for them in the music community. In the music profession various achievements and recognition earned through them seem to be significant for the construction of a personal musical identity.

During the present study students have built their narrative identity through different kinds of stories. Typical of this is the development of stories and combination of new stories to former ones. It is also possible through narration to revise conceptions of self (see also Kaunismaa & Laitinen 1998, 118). So, the narrative identity of music students can be described as a continuously renewing story. The adaptation to the prevailing culture of competitions and achievements, for instance, can be seen through renewing stories. During the process of narration the narrative identity of the students was constructed through many different stories. The identities of the students are constructed as diverse renewing stories in which the past and past events are present (see also Fornäs 1998, 265, 284). The incidents of the past provide building materials for the identity. When the identity process goes on, the interpretations of past events acquire new meanings (see also Sarup 1996, 14).

2.1 Significant others in the lives of music students

From the point of view of this study, significant others include the parents, fellow students and instrumental teachers. The importance of the home and parents to support and

encourage their children's hobby has been invaluable. Children have had an instrument at home and parents have spent a lot of time to take their children to instrumental lessons and to help them in practising. In the present study, there were no signs of ambition in the parents in a negative sense or forcing or ignoring the child. The students taking part in this study had begun their instrumental lessons at the age of four or five. Instrumental studies had become intentionally goal-oriented with the music profession in mind at the end of the comprehensive school (15 years of age). The students became committed to the music profession at the age of 18-19 when they began professional soloist studies.

From the viewpoint of children studying music, the atmosphere in the schools seemed conflicting. On the one hand, the children had opportunities to show their skills at school by performing or accompanying which they felt to be supportive. On the other hand, classmates sometimes reacted to this negatively with envy and mockery. Even special music classes did not prevent negative reactions. Later when the students began to be oriented to music professionally, the importance of other music students became more and more evident.

Instrumental teachers are very important persons in the lives of music students. At their best the instrumental teachers of childhood are remembered as inspiring people and the atmosphere in the instrumental lessons was pleasant and supporting. On the other hand, there were also negative and even frightening experiences from the instrumental lessons of childhood. In many stories one particular instrumental teacher is seen as a key person in the life of a music student. With the support of such a teacher the instrumental studies have taken a professional turn.

The great importance of parents and especially instrumental teachers revealed in this study is similar to the results of the studies of Bloom (1985), Bastian (1989) and Manturzewska (1990). In the construction of identity significant others are essential in the definition of the self (see e.g. Hall 1999, 21-22). Taylor (1994, 32-34, 37) points out that the construction of identity takes place in continuing dialogic interaction with significant others throughout the whole life. It is remarkable that the dialogic relations of the past are also permanently present in the construction of identity.

An instrumental teacher can give a student recognition which is considered (Taylor 1994, 25) as a vitally important human need and on its part essential for the construction of identity. Oliver (2000, 32) emphasises the opinion of many modern social theories maintaining that achievement of recognition promotes the development of positive self-esteem. On the other hand, e.g. Gagné (1993, 73-74) regards self-confidence as particularly important in the process of developing talent. Music students often associate musical skills and achievements with their own personality (see also e.g. Kemp 1996, 100-101). So, the importance of successful selection of education and positive teacher-student-relationships cannot be emphasised too much.

2.2 The importance of music competitions in the career of music students

In the present culture music competitions have become one of the most important ways to earn social respect and recognition in the music community. The students who participated in this study started competing in their senior secondary years. The present study reveals that competitions are very essential but also conflicting events in the lives of the

students. Some students even regard competitions as the most important events from the point of view of getting oriented to professional studies. On the other hand, competitions and preparing for them during the studies may have been felt to be phases of extreme stress, even causing feelings of insufficiency.

2.2.1 Music competitions as a part of music education

The number of students taking part in music competitions has increased constantly. Despite the conflicting feelings caused by the competitions students are in most cases motivated to take part in them. The great amount of work to get prepared for competitions and the clear goals are seen as rewarding. They are felt to enhance the studies. Through the great amount of work the students have felt that their working habits have improved. They have had to find more time and efficiency for their practising.

The students know that taking part in competitions and probable success in them will give them possibilities for performances. Success offers them opportunities to become well-known, and competitions are regarded as a kind of a measure of musicianship. Competitions are one of the most remarkable ways to get social respect for one's talents, and the struggle for recognition takes place in the horizon of values created by music competitions.

Listening to other students in competitions seems to awaken conflicting feelings. On the other hand, it is felt to be supportive and interesting as a possibility to proportion one's playing to that of others'. Mallonee (1999, 69) says that task-oriented players do not see their peers as a threat or competitors. On the other hand, listening to other competitors can also awaken negative feelings: comparison and depression. This reaction is typical of a performance-oriented person. S/he is mainly comparing him/herself to others and does not regard the occasion as educational. (See e.g. Ames 1992, 262-265; Mallonee 1999.) The feeling of anxiety when listening to other competitors was also evident in Bastian's (1987, 43) study.

The students regard music competitions as an important part of their education. However, there are great differences in the attitudes of the students towards the competitions. Competitions can be regarded as very remarkable learning experiences in the lives of the students. Antikainen et al. (1995) have noticed that there are two kinds of remarkable learning experiences: clearly individual events and cumulative experiences. Remarkable learning experiences can have permanent impacts on the self-conception of a person. Preparing for competitions and taking part in them is a very long process that has a comprehensive impact on the lives of the students.

2.2.2 The growth process into the culture of music competitions

The students in this study have taken part in many competitions during their lives. When the study proceeded, the attitudes towards the competitions changed slightly. When preparing themselves for their first competitions the students did not have any parallel to compare themselves to or any exact idea of what they should be able to master. When they grew older and got more experience with competitions, they learned to know what the situation demands, how to practise and what level of playing they should master. They became much more severely critical of their own playing.

When the students get older, their way of thinking about their career may change. When entering the academy the students could dream of the career of a performing soloist, but after a few terms they probably become more realistic. Only a few students can earn their living as soloists, and teaching is their most probable way of living and career. This change in the way of thinking can also be seen in the attitudes towards competitions. Earlier the competitions could be regarded as the most important goal in the studies, the way of becoming well-known and getting opportunities to perform. Gradually they have become only one goal among others related to the studies.

The great importance of competitions within the studies can be a surprise for a young music student. S/he is not yet used to the habits by which the studies and the music community operate. When the studies proceed, the system becomes more familiar and the students have to learn to live with it. As Ylijoki (1998b, 9) says, this can be seen as the process of socialisation into the moral order prevailing in the student's own branch. After being socialised the student is able to enter his/her own community. Gradually the student accepts the existing practices at least to some extent. After studying a couple of years the students still do not discuss the status of the competitions with their teachers or fellow students.

2.2.3 Competing as a basic model within the studies

Based on the data of this study it is obvious that the everyday life of music students has become more and more preparation for music competitions. This way of living has become the basic model that is not questioned, at least not publicly. However, the students experience competing very differently. Some students regarded competitions as useful goals, whereas some students felt the competitions to be very demanding occasions that have not had any positive impact on their studies. At its worst the stress caused by the competitions even resulted in thoughts of changing the field of studies.

The different kinds of motives of teacher and student can result in regrettable experiences. The students can get even more stressed, if they feel that success in the competitions is essential for the teacher. We can ask if the teachers should feel and know better the personal qualities of their students. It looks like the model of competing applies to every student without giving any thought to whether it is the best way of going ahead at any given moment of their studies. The students also seem to think that if they do not compete, they will be labelled negatively. Success in competitions is seen as a measure of musicianship.

The existing system of soloist music education obviously gives rather limited possibilities for alternative ways of action. The teachers and the public support competitions. The values and experiences related to competitions are not discussed, at least not in public. It seems that the ethos of society supports the present ways of action (see Shotter 1993, 38). We can ask why these issues are not discussed. According to the students, the great value of the competitions can even be seen in the ways of teaching; students preparing for competitions receive more instruction. Competitions are considered a very remarkable part of the studies. This may cause feelings of insufficiency, which may even have an impact on dropping out.

The respect and recognition shown by significant others is an essential part in the identity process. If the student is not able to evidence his/her capability in a way respected by the culture, it may cause feelings of insufficiency. The self-esteem of the student becomes questionable and (s)he wants to rethink the way to act. So we can ask if the same model of competing is suitable for each and every student.

3 MUSIC COMPETITIONS – A STRUGGLE FOR RECOGNITION

Music competitions are events getting a lot of attention among people in the fields of music and the media. Competitions usually attract a larger audience than concerts do. In music competitions the performance of the students is publicly ranked for superiority. So, the competitions work as a means of comparing performances and of a social hierarchy by which it is possible to earn recognition and social respect. As Taylor (1994, 27) says, it is essential from the viewpoint of the hierarchy that some people gain honour, not everybody. A competition with a jury may aggravate mutual comparison between the students. The mutual struggle of the students in music competitions was also evident in Bastian's (1987, 36, 41) study. It seems in the music community that the competitions have become a cultural model of acting by which the individual students are assessed. The aspiration for recognition seems to be typical of the cultural horizon of modern students as well as teachers. Society defines the cultural criteria by which the social esteem of a person is measured, and the status of a person is determined by the social honour achieved (see Honneth 1995, 122-123).

Music competitions are an essential way approved by the music community to show the capability to enter the community. In this sense they are part of the social musical identity project for the students of soloist music education. Music competitions are also a way to build social hierarchies and to rank both students and their teachers. The social respect included in recognition is particularly focused on the features of a person that distinguish him from others. So, recognition also enhances the personal identity project. A person's aim to earn a respected status in the community is typical of successful identity projects. This goal can be achieved through music competitions and the public evaluation that takes place in such events. (See also Ylijoki 1998a, 141.)

According to Honneth (1995) the positive relation to self is improved by every new way of recognition. Considering the identity process, we can see that individuals are constructed to be persons only in an atmosphere where approving and encouraging others see positive capabilities and qualities in them. Relying on the fact that his/her achievements are considered valuable, a person can experience that s/he is socially respected. (Honneth 1995, 128, 173.)

Music competitions seem to be essential events in soloist music education. They have become a part of the ethos of soloist education (see Shotter 1993, 38). Competitions are an unavoidable issue with which the students gradually learn to live - at least they do not publicly question them. Competitions can also be regarded as a remarkable part of the moral order of soloist music education (see Harré 1983, 245; Ylijoki 1998b, 9). Adaptation to them is a part of the social musical identity project of a student. On the other hand, competitions are also an important part of the personal musical identity project. They are a forum in which students can differ from others in the music community, showing their uniqueness and charisma.

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INSTRUMENTAL STUDENTS' STRATEGIES OF LEARNING IN MAKING MUSIC

Collaborative qualitative research

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Abstract

INSTRUMENTAL STUDENTS' STRATEGIES OF LEARNING IN MAKING MUSIC

Collaborative qualitative research

Musicians' awareness of their own learning strategies may help them to develop these further. Learning about learning, meta-cognition, they may also easier adapt teaching to the needs of students. This makes it important to support instrumental students' awareness of their own strategies. Since many students focus on technical aspects, especially strategies for preparing expressive performances are accounted for in this collaborative study. The participating students, a guitar duo, used complex strategies for finding interpretation. Familiarity with the music tradition, and instrumental know-how were crucial for creating expressive performances well-adapted to music and instrument. Two different pathways into a composition

Resum

ESTRATÈGIES D'APRENENTATGE DELS ESTUDIANTS D'INSTRUMENT A L'HORA DE FER MÚSICA

Recerca qualitativa de participació

Ser conscients de les seves pròpies estratègies d'aprenentatge pot ajudar els músics a desenvolupar-les amb més profunditat. L'aprenentatge de l'aprenentatge, la meta-cognició, pot també facilitar l'adaptació de l'ensenyament a les necessitats dels estudiants. Per tant, és important promoure que els estudiants d'instrument siguin conscients de les seves pròpies estratègies. Atès que molts estudiants es concentren en els aspectes tècnics, en aquest estudi participatiu es tenen especialment en compte les estratègies adreçades a la preparació d'interpretacions expressives. Els estudiants que hi van participar, un duet de guitarres, empraven estratègies complexes per tal de trobar la forma

Resumen

ESTRATEGIAS DE APRENDIZAJE DE LOS ESTUDIANTES DE INSTRUMENTO AL HACER MÚSICA

Investigación cualitativa colaborativa

Una conciencia de las propias estrategias de aprendizaje puede ayudar a los músicos a desarrollarlas aún más. El aprendizaje acerca del aprendizaje, la metacognición, puede facilitar la adaptación de la enseñanza a las necesidades de los estudiantes. Esto hace que sea importante el fomentar la conciencia de los estudiantes acerca de sus propias estrategias. Dado que muchos estudiantes se concentran en los aspectos técnicos, en este estudio colaborativo se enumeran estrategias especiales para preparar ejecuciones expresivas. Los estudiantes participantes, un dúo de guitarras, utilizaron estrategias complejas para encontrar la interpretación. La familiaridad con la tradición musical y el saber

were identified: starting from playing or from merely reading, doing or understanding, both of which led to the complex strategies mentioned. Most important, though, was that these qualities were revealed since they were not mentioned in the students' earlier reports on practising. The participants could develop their strategies further and consider how to adapt their strategies to other musicians and pupils. More than a year afterwards they stated that they still benefit from the study. These findings are implicated in an ongoing larger study on performing string musicians and their students.

d'interpretar. Familiaritzar-se amb la tradició musical i el saber fer instrumental van ser primordials a l'hora de crear interpretacions expressives ben adaptades a la música i a l'instrument. Es van identificar dos camins en una composició: començar tocant o simplement llegint, fer o entendre la composició, i tots dos porten a les estratègies complexes esmentades. Tanmateix, encara més important va ser que aquestes qualitats van fer-se evidents, ja que no es mencionaven en els primers informes dels estudiants sobre la pràctica musical. Els estudiants van poder desenvolupar més les seves estratègies i considerar com adaptar-les a altres músics i alumnes. Al cap de més d'un any van afirmar que encara es beneficiaven d'aquest estudi. Aquests resultats formen part d'un estudi més ambiciós sobre els músics intèrprets d'instruments de corda i els seus estudiants.

cómo manejarse en el instrumento resultaron cruciales para crear ejecuciones expresivas bien adaptadas a la música y al instrumento. Se identificaron dos caminos diferentes dentro de una composición: comenzando por tocar o por meramente leer, haciendo o comprendiendo, ambos condujeron a las estrategias complejas mencionadas. Sin embargo, lo más importante es que esas cualidades fueron reveladas, ya que no habían sido mencionadas en los informes de práctica previos de los estudiantes. Los participantes fueron capaces de desarrollar aún más sus estrategias y de considerar cómo adaptarlas a otros músicos y alumnos. Más de un año después los músicos afirmaron que todavía se seguían beneficiando del estudio. Estos hallazgos están implicados en un estudio mayor sobre ejecutantes de cuerda que aún se está llevando a cabo.

BACKGROUND

Many professional musicians share their working time between performing and teaching. For both tasks a conscious awareness of their own learning strategies will help the musicians to develop these further, and to adapt them to the current situation. This awareness may increase the efficacy of their performance preparation, and support their further personal and professional development. Understanding strategies of their own, meta-cognition, may also serve as a platform for better understanding learning strategies of others. Thus, this awareness may increase musicians' readiness for adapting their teaching to the individual needs of their pupils. Accordingly, it is an important task in education of professional musicians and instrumental teachers to support students to develop such a readiness.

The general concern of this task is emphasised by findings in music education research. Several independent studies show that students give up playing their instruments because they did not learn how to perform music expressively. Instrumental-technical tasks connected to notation rather than to musical meaning made many of them feel incapable of doing what was expected of them. (Brändström & Wiklund, 1995; McPherson, 1995; Folkestad, 1996; Gellrich, 1996). Apparently, their instrumental teachers did not account for their needs and wishes. Partly, this may be explained by Lehmann's (1997) findings, according to which many musicians address their own mental representations of the music rather than those of the students. Conscious awareness of their own learning, understood as a process through which they develop their representations of the music, may help these musicians to consider the situation of students, as well. Thus, they may also change from teacher-centred to a student-centred teaching. The need for reflection on learning strategies is further underlined by the results indicating that instrumental teachers tend to teach the way they were taught (McPherson, 1995). Altogether, this means that strategies may be *adopted* by teaching musicians, and passed on to further generations without questioning whether these strategies are *adapted* to the needs of students or not.

Many young people who intend to work as professional musicians and teachers attend the programme for becoming instrumental and ensemble teachers of Malmö Academy of Music. In this programme a compulsory course in research method that spreads over the entire nine semesters supports the students' development of conscious awareness of learning strategies. They learn about research by means of exploring and reflecting on their own musical practice, as well as their future professional area. During their first two years the students carry through small studies connected to the musical contexts of their own, and to those of the pupils and teachers they meet during their practice periods at music schools of different levels.

An overview made during two years, of the reports written by 58 first year students, on their own and their fellow students' instrumental practice shows that most of them were well aware of environmental influences on learning. They also focussed on strategies for improving instrumental technique. These aspects were thoroughly accounted for in observations and interviews, and discussed by the students. However, few students paid attention to strategies for learning how to perform music with meaningful expression. Like the teachers of the students referred to above, who gave up playing, most instrumental teacher students focussed on aspects *around* expressive performance, rather than in it.

A COLLABORATIVE STUDY WITH TWO GUITAR STUDENTS

This background outcome gave rise to collaborative case studies on interpretation-finding. These studies focussed on the core of making music, by Persson (2002) described as *musical reality*: the "dynamic nature of [the] emotional basis from which musicians appear to draw motivation, construe artistic understanding and generate performances" (p. 284). In learning processes of this area individuals develop their ability to perform music with meaningful expression. Here, these processes are identified as intra-musical learning (Hultberg, 2003).

Complex strategies of learning in musical-cultural contexts

In interpretation based on notation, two generally different education strategies are combined. On the one hand, traditional strategy is used, in which knowledge is passed on through oral examples without written instructions, in cultural contexts (Rolf, 1991). In music, conventions of expression represent *traditional knowledge*, and mediate musical meaning to musicians who are familiar with the genre in question. On the other hand, Western education strategy is used, in which knowledge is transmitted through written documents, and learning therefore may take place in contexts separate from the topic learned. In a similar way music notation allows musicians to study works from various epochs and cultural traditions. However, music notation is special in that it does not provide precise instructions. Instead, a *frame* of relevant interpretation is settled by conventions of expression (Hultberg, 2000). These also constitute a *musical-cultural context*. The musicians' access to this depends on their familiarity with conventions. Through the printed score musicians communicate sensitively with the music genre or style, and the composer or editor. According to Gadamer (1997) they "read the tradition", and negotiate about meaning. Trying out alternate ways of re-creating the music they open up their horizon of understanding towards that of the music tradition, thus getting deeper into the musical-cultural context and developing their familiarity (Hultberg, in print).

This emphasises the combination of traditional and individual aspects in the creation of interpretations. Musicians need to identify bearers of intrinsic meaning, to decide how to follow conventions of expression or how to break them in ways that make the music meaningful to (real or imagined) listeners (Hultberg, 2000). According to Koopman (1997) intrinsic musical meaning is form-bound and determined by the way musical form in all its aspects can be experienced, including all structural and sensuous properties. In an interview study Hallam (1997) found that 'most [professional] musicians tend to acquire an overview of the music they are to learn in the early stages of practice' (p. 213). *How* they do so while playing was not explored, though. Musicians performing music from aural and Western traditions state that they consider it important for musicians to reflect intellectually on the music they perform (Mbye, referred to by Sæther, 2003; Brendel, referred to by Dubal, 1985).

Consequently, in intra-musical learning complex combinations of attention and action are required. Musicians' *knowing-in-action* (Schön, 1987), traditional craftsmanship and understanding of written documents, are coordinated and presented in their performances. While they are reading (visual orientation) musicians perform the music (kinaesthe-

tic orientation), listen to it (aural). Intuitive and emotional experiences of the music are combined with reflection in action, as well as on action (ibid.). In order to develop their individual image and understanding of the music, and to achieve an intended musical expression they need to coordinate all of these aspects (Hultberg, 2000).

According to Bruner (2002) *cultural tools* distribute knowledge. In their earlier reports the students mainly referred to instrumental aspects. Instruments are indeed important cultural tools, but so are conventions of expression, the immaterial tools of music traditions. Without learning how to cope with these, students can hardly improve their strategies for performing with meaningful expression (Hultberg, in print). These aspects were now especially focussed on in this study.

Methodological considerations

The method of the present study was developed from earlier video-documented case studies on strategies of two instrumental teachers, carried through in natural settings. I wanted the participants to feel sure that I respected them, and that good ethic conditions were accounted for. The teachers collaborated with me in the phases of planning the study and analysing their own data. Thus, acting as co-researcher with me, they had an active interest in the study, and felt responsible for it. Since they grasped the situation of data collection they acted as usual, by means of which a reliability of data was achieved. The main data consisted of video-documented series of lessons following students who had agreed to participate. These data were completed by the teachers' descriptions of the teaching strategies – video-recorded, as well. This reliability of data was further maintained by the collaborative analysis. In situations of stimulated recall that take place directly after the data collection, participants may view and listen to themselves from the perspective of still acting, rather than from the perspective of observing and listening to their actions (Hultberg, 2003). Hence, comments made during this phase may not be reliable. In order to avoid this the analysis took place about a month after the data collection. Meanwhile I had carried through a preliminary analysis. Looking at their own videos with this distance of time the participants had no difficulties to maintain the perspective of an observer. The invitation to analyse their own data also motivated them to make circumstantial comments on various aspects. I followed up their analyses with comments and questions based my preliminary analysis. The discussion emerging from our mutual analyses shred new light on further aspects that neither of us would have been able to reveal on our own. Thus, this collaboration contributed to a deeper understanding of teaching quality. This method was adapted to the present study.

Planning and carrying through the study

For the present case study, Eric and Henry, two guitar students, were invited to participate. Both of them were interested to learn about their own strategies. At that time Eric was at the end of his first, and Henry of his second year. Together they planned a summer concert tour as a guitar duo, and we decided to document the first three days of rehearsals for this. They were going to rehearse very concentrated during these days, since they were leaving for different destinations after that. Later they met again and followed up their preparation of the programme.

Since they planned to prepare the programme during the beginning of the summer vacation they would be working on their own, without support from any teacher. According to the results referred to in "Background" their strategies would be influenced by their former and present teachers. However, they had set the tasks themselves, as well as the schedule for achieving the results, and they shared the responsibility for the outcome, the performances during the concert tour. These conditions provided a possibility to explore students' competences related to professional musicianship, especially aspects of playing in a small ensemble.

During the three first days of rehearsals they were going to design the programme and work through a couple o pieces. Both of them were going to suggest works, some of which only one of them was already familiar with. These circumstances opened up for exploring Eric's and Henry's strategies in different roles. The role similar to that of a teacher may be ascribed to the one who introduced a piece of music, while the role of a student may be ascribed to the one who did not know it before. Thus, beside the aspects of musicianship, aspects of pedagogy could be accounted for. However, in order not to influence their actions, I did not mention any of these considerations to Eric and Henry until we analysed the data together.

We booked a large room for the video-documentations. I made test recordings in order to let Eric and Henry approve of the camera position. While they were rehearsing I sat beside the camera, and followed their work in a copy of the printed score. Eric and Henry worked and took breaks as they wanted. In contrast to the studies of teachers' strategies I did not ask them to describe their strategies of interpretation-finding separately. This was not necessary since they mutually commented on their considerations concerning how to perform the music while they were rehearsing.

We postponed the phase of analysis until after the summer vacation. At that time Eric and Henry could look back on their first steps of finding interpretations of these works from the perspective of having performed them several times in public. I had prepared video-excerpts by means of which I could exemplify findings from my preliminary analysis. A year later we met for a follow-up discussion.

RESULTS

Eric's and Henry's learning processes were characterized by a complexity, as described above. Especially as both of them had become familiar with a piece of music, different dimensions of this complexity became evident. Both of them continued the exploration of intrinsic meaning. They related their individual ideas of interpretation mutually to each other, to conventions of expression and to instrumental aspects. However, their strategies for introducing "new" music differed. They showed each other pathways into the music from opposite directions.

Dimensions of negotiation

Sensitive negotiation characterizes Erics' and Henry's work as soon as both of them know the music. Here, this is exemplified by an excerpt from their second rehearsal of *Intermedio* by Granados, an arrangement for guitar duo. Henry has played a version for guitar and cello before, and introduced the music to Eric in their first rehearsal. Now, two days later, Eric has acquainted himself with it.

Henry comments the section in which the main theme occurs for the last time. Here it is in his part together with an upper part consisting of motives inserted between the long notes of the main theme. Eric's part is a figured counter-part of the theme, a chain of shorter notes, stretching in waves over a wide register.

Henry Could you be still weaker there?

[Eric plays his part. Both of them listen.]

Henry I don't quite know how to get [the upper part] out.

[Eric plays again. They listen.]

Henry Because, even if I play loud – actually, so much other things happen. [plays, shows, Eric listens]. – We take it a little slower than before..

Eric [While playing:] And then, [makes a waiting gesture and slows down as he leads over to the section with the last entrance of the theme; sings his part, makes a tenuto on the first tone of the next section]

I think we should restart there.

Henry But, [concentrated, reads] – that [upper part] should come out. Restart, well, but then we go down.

Eric Yes, right [plays, looks ahead of the score while playing, listens. He stretches the turning tones, especially those causing dissonances], it's about time, perhaps, too.

Henry Mm,

Eric It's dramatic,

Henry, Mm, but I must [tries again, listens; looks at his left hand and the guitar while playing]; but it may not work. Try to play more pointed.

Eric [Plays pointed close to the bridge] That might be a nice effect. –

[Henry continues to try to make the upper part come more to the fore. He makes a small ritardando before the main theme and articulates its entrance clearly. Eric listens attentively while reading the score.]

Eric Yes, that gives it a new drive [sings the theme while Henry is playing]! There you have fortissimo.

[They play and try out, commenting now and then.]

Eric [on the pointed articulation] I don't know if this is so good [plays at the whole, which makes the articulation weaker].

Henry I thought the upper part would be easier to hear [plays his part, listens without looking into the score].

[Eric plays with soft articulation, Henry joins with his part for some bars, nods.]

Eric Let's try.

[They play and listen. Instead of stretching the tones at the turning points, Eric now plays these somewhat louder.]

Based on their different parts Eric and Henry imagine the music differently. Having suggested interpretations according to these, they negotiate and revise their images. Playing, listening, reflecting, singing and making gestures, they support each other mutually in finding an interpretation.

The guitar restricts Henry's possibility to perform the main theme and the upper part clearly. This problem is new to him in the arrangement of the music for two guitars. Eric adapts his performance to the dynamic frame set by Henry's part. Exploring alternate ways of playing he relates the performance to his own image of the music. Both of them listen carefully to how their instruments respond on their intentions to perform. They are not satisfied until they have found an interpretation that corresponds to their image of the music, and allows the qualities of the guitars to come to the fore.

The restrictions caused by the instruments are partly compensated by the musicians' familiarity with the music style. On the one hand, they can imagine the music in their heads, which facilitates their interpretation-finding. On the other hand, they are aware of alternate conventional expressions, by means of which they can adapt their performance to the instrumental conditions. For instance, here they follow the general convention to present the entrance of a theme, especially the main theme, clearly. Eric follows conventions saying that dissonances should be lifted up. Together they consider various performance strategies connected to these conventions.

Hence, there are different dimensions in Eric's and Henry's negotiation. Besides negotiating with each other they negotiate with the music tradition and the composer, here represented by the editor. They negotiate by means of instruments, conventions of expression, comments and gestures, by means of imagined, sounded and written music, aiming at presenting the music in a meaningful way to listeners.

Pathways into the music

Eric and Henry use different strategies for introducing music to each other. Consequently, their conditions for getting into the music differ as well. Partly this might depend on their starting points: Henry has played a different arrangement of *Intermedio*, while Eric knows *Milonga*, by A. Montes, which he introduces to Henry. However, each of them knows the *music* he suggests for the programme. Yet, they design totally different pathways into the music for each other.

Henry shows the main character of *Intermedio* by playing the introduction, a simple accompanying pattern in his part. He looks at Eric, inviting him with a gesture to join him with the main theme. Eric bends forwards, reading, and follows Henry's invitation to play. After a while he interrupts.

Eric Yes. [thinks] Maybe a little lower

Henry Mm, it's *good*. That's about how it is. Can we take from [points at the entrance of Eric's part]?

Henry lets Eric take his time to read, and waits until he is ready to play again. A little further Eric interrupts, reacting on some printed embellishments. Henry reads, discovers a misprint, and plays in order to show how it should be.

Eric And I don't have to play wound strings?

Henrik No-o [bends forward, reads the passages]. Let's try there [points; they play. After a while Eric seizes again. Henry continues to a close of a phrase.] We can start there.

Eric A little slower.

Henrik I think we should take that bar [Eric hesitates], that is, you begin. [Here Eric has the leading part. Henry plays an accompanying chain of semiquavers. He emphasizes tones that help maintaining the gestures in Eric's part.]

They go through the music by *playing* together. Henry lifts up structures and plays his part to the end of subsections in order to help Eric grasp the music. When problems turn up they go through selected passages. When necessary, Henry gives advice. Having left Eric time to solve a problem, Henry shows where to play from; from the beginning of a section or subsection.

Henry does not mention formal aspects of *Intermedio* which written in ABA-form. As they have played through the first A-section and a part of the B-section Eric says:

Eric I'd like to take that once again [reflects]. How long is this section?

Henry [shows in the score. A little later he points at the final A-section]. That's about the same.

Eric gets the first impression of the big form of *Intermedio* by revealing "this section", and asking about form aspects. To both of them, the A- and B-sections imply a concluding A-section. Hence, Eric knows that Henry implicitly compares the concluding section to the beginning of the piece.

Eric's interest in structural aspects, characterizes his way of introducing *Milonga* to Henry. Contrarily to Henry, Eric begins with *comments* on the score.

Eric It's mainly accompaniment-melody in the beginning. Only there, [points at the score] c minor [Henry tries while Eric comments and points], exactly – exactly, on the second string, and you should play barré already there. – Exactly, that makes it easy. – –

Henry Ok [they play that passage and comment it mutually] – –

Eric [points at a later passage] … that figure lies like that [shows by playing both parts, sings a little; when Henry imitates his part Eric plays the bass], and only the bass goes down. And then it's almost the same [both go on, now the bass has the Milonga rhythm].

Henry So that you can hear it

Eric The… barcarola

Henry Milonga [smiles at Eric]

Eric The milonga rhythm, of course [smiles back].

Eric combines reading the score with instrumental-technical problem solving and played/commented structural analysis of the first section, especially musically important aspects, as the milonga rhythm. Then he describes the following section:

Eric There are mainly sound carpets, and that should be no problem. I have written down positions [turns the pages to the beginning]. Should we try?

Henry I think it's very beautiful [they play continuously together].

As Henry plays *Milonga* continuously for the first time he has already surveyed it. He has read most of it, learned how to play problematic passages, and got an idea of part-writing and the big form. He makes few mistakes when they play together.

Summarising results

Introducing *Intermedio* to Eric Henry first plays from the printed score and solves problems as these turn up. He *follows* Eric on an unforeseeable pathway that has to be cleared now and then. They go from playing to an overview. Introducing *Milonga* to Henry Eric *reads* the score, and identifies problems and structures. He gives Henry an overview of the music, *shows* a pathway and how to avoid obstacles. They go from an overview to playing continuously. Both strategies work well for both of them. As soon as they get into the music they contribute ideas on interpretation. The respect that they show each other is an important condition for their effective work.

Henry *starts* with a mainly traditional, and Eric with a more Western orientation. Both of them include traditional and Western orientation, though. Henry is aware of structural aspects while he is playing, and Eric is imagining sounded music while he is reading it. On all stages of interpretation-finding they coordinate visual, aural, kinaesthetic, emotional and intuitive orientation with reflection *in* and *on* their actions. They discern form and meaning (see Background, ref. to Koopman, 1997), connected to conventions in the music tradition:

- overarching structure of the music
- gestures in the music
- melodic,
- rhythmic,
- harmonic patterns,
- expression indicated by gestures.

The basis for their exploration consists of familiarity with the tradition in connection with instrumental know-how. This allows Eric and Henry to create an individual, expressive interpretation in the frame of the tradition by using instruments, notated and sounded music, as well as conventions of expression as cultural tools. They open their individual horizons towards each other and towards the music.

DISCUSSION

To Eric and Henry it was important to reveal learning strategies of their own and of each other. Their different approaches to the printed score also made them reflect on conditions for playing in ensemble, and for teaching. On the one hand, they realised that they

learned about learning, meta-cognition, from each other. On the other hand, they realised that their own approaches may not suite their future students. Both of them commented that they had been more concentrated than usually because their work had been video-recorded. However, this concentration also made it easier for them to reveal their strategies and benefit from participating.

In a feed-back meeting one year after the study both students maintained that their participation had influenced their development as musicians and teachers. It had helped them to realise strategies and conditions for learning of others and their own, and to adapt learning and teaching to the conditions of the current situation.

Most of all, though, the results made qualities in these students' learning strategies visible, far beyond those mentioned in their reports on their own practising. One reason may be that. Eric's and Henry's initiative and complete responsibility for the music in their study may cause a greater motivation than tasks set by teachers during the semesters. However, university students are responsible for their own studies, as well. Hence, it is a main concern of university and conservatory instrumental teachers to know about qualities in their students' learning strategies. They may use this knowledge as a platform for meeting them on levels on which they actually are, to consider the students' actual competences, and to support them to develop these.

At the Malmö Academy of Music a larger similar study now is carried through. One female and one male performing and teaching violinist, one female and one male cellist, as well as one female and one male student of each of them participate. Preliminary results show that the metacognition that all participants develop helps developing strategies of learning and teaching.

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PREPARING TO LEAD MUSICIANS

A study of the professional and personal attributes appropriate to leadership in tertiary music schools

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Abstract

PREPARING TO LEAD MUSICIANS

A study of the professional and personal attributes appropriate to leadership in tertiary music schools

Leaders in tertiary music schools are finding it more difficult to meet the challenges confronting them. Appointments are flawed if they expect leaders to maintain high-profile artistic roles whilst managing the demands of increasingly administrative, perhaps political positions. Music institutions intersect with different communities, resulting in significant implications for leadership. This paper addresses the leadership challenges and seeks to align leadership style with different institutional contexts, suggesting pathways of development for potential and current leaders, and appropriate strategies for succession. The paper emerges from research into the impact of various styles of leadership on tertiary music schools and their

Resum

PREPARAR PER DIRIGIR MÚSICS

Un estudi dels atributs professionals i personals adients per a la direcció d'escoles musicals de tercer cicle

Als responsables de les escoles musicals de tercer cicle se'ls fa difícil assumir els reptes amb què s'enfronten. Qualsevol nomenament serà erroni si es vol que els responsables mantinguin estàndards artístics elevats i alhora s'ocupin dels requisits cada vegada més nombrosos sorgits de l'administració o potser de posicions polítiques. Els centres de música s'entrecreuen amb diferents comunitats i tenen com a resultat implicacions importants per a la direcció. Aquesta ponència pretén examinar els reptes relacionats amb la direcció i alinear els diferents estils de direcció amb els diversos contextos institucionals, suggerint possibles camins a seguir per part dels responsables actuals i estratègies apropiades per

Resumen

PREPARÁNDOSE PARA LIDERAR MÚSICOS

Un estudio de los atributos profesionales y personales apropiados para el liderazgo en las escuelas terciarias de música

Los líderes en las escuelas terciarias de música enfrentan desafíos cada vez más difíciles. Es irreal esperar que quienes detentan tales cargos puedan mantener roles de un alto perfil artístico y a la vez manejar las crecientes demandas administrativas y acaso también políticas. Las instituciones musicales se intersecan con diferentes comunidades, lo cual acarrea implicaciones significativas para el liderazgo. Este trabajo aborda los desafíos del liderazgo y busca ubicar el estilo de liderazgo dentro de diferentes contextos institucionales, sugiriendo caminos de desarrollo para líderes actuales y potenciales, y estrategias apropiadas de sucesión. El trabajo surgió de una investigación acerca del

communities. There are significant implications for relevant professional development, and for selection of leaders. Moreover, the capacity for leadership in tertiary music institutions has implications on a broader scale, in its potential to impact on future generations. One such implication is the identification and training appropriate to musically-gifted children. In the trauma of the tertiary present, the identity of the future student has yet to be addressed. Will students continue to be recognised in the same way? What training will be most appropriate for gifted young musicians? Such questions can't wait for the tertiary dust to settle. In recognition of the CEPROM/ECME collaboration, the paper will suggest implications of leadership choices beyond tertiary school level, and provoke debate on the broader responsibilities of leadership, both individual and institutional, within the wider community.

al futur. La ponència és el resultat de la recerca duta a terme sobre l'impacte de diversos estils de direcció a les escoles de música de tercer cicle i les seves comunitats. Hi ha implicacions cabdals per al desenvolupament professional pertinent i per a la selecció dels responsables. D'altra banda, la capacitat de direcció en centres de música de tercer cicle té implicacions a escala més àmplia, pel que fa al seu possible impacte en les generacions futures. Una d'aquestes implicacions és la identificació i formació adients per als nens amb dots musicals. Un dels traumes amb què ens enfrontem és que la identitat del futur estudiant encara no es té en compte. Es reconeixeran els estudiants de la mateixa manera? Quina formació serà la més adient per a joves músics amb talent? No podem esperar el tercer cicle per trobar una resposta a aquestes preguntes. En reconeixement a la col·laboració de CEPROM/ECME, la ponència suggerirà implicacions sobre les eleccions de direcció més enllà del nivell educatiu terciari i provocarà un debat sobre les responsabilitats de més abast de la direcció, tant a nivell individual com de centres, dins d'una comunitat més àmplia.

impacto de varios estilos de liderazgo sobre las escuelas de música terciarias y sus comunidades. Esto acarrea implicancias significativas para el desarrollo profesional pertinente, y para la selección de líderes. Más aún, la capacidad de liderazgo en instituciones musicales terciarias tiene implicancias en una escala más amplia, por su potencial para impactar en generaciones futuras. Una de tales implicaciones es la identificación y el entrenamiento apropiados de los niños musicalmente dotados. En el presente traumático de la educación terciaria, todavía falta ocuparse de la identidad del futuro estudiante. ¿Seguirán éstos siendo reconocidos de la misma forma? ¿Qué entrenamiento será el más apropiado para los jóvenes músicos dotados? Tales preguntas no pueden esperar a que se asiente el polvo de la educación terciaria. Reconociendo la colaboración entre la CEPROM y la ECME, este trabajo sugerirá implicancias para las opciones de liderazgo más allá del nivel de las escuelas terciarias, y provocará un debate acerca de las responsabilidades más amplias del liderazgo, tanto individuales como institucionales, dentro de la comunidad.

THE CONTEXT

This paper draws on research into leadership in conservatoria, and on material published in a series of articles on Leadership in Australian Tertiary Music Institutions (Lancaster, 2003a; Lancaster, 2003b; Lancaster, 2004).

Traditionally, leaders in music institutions were selected for their artistic profile, to enhance that of the institution. Organisational structures tended to be simplistic, demanding little of the leader in administrative responsibility or innovation. The leader was the spokesperson and figurehead of the school. Decisions were primarily artistic rather than strategic and financial. With the exception of the foundation positions, the challenge was not to change but to improve the established practice.

This model no longer fits most contexts, recent years having seen the structure extended and the role intensified. Whereas leaders of the past maintained high profile roles as conductors, performers, composers or musicologists during their tenure, changing institutional settings and governance now demand much more.

Leadership in most music institutions now incorporates various functions in combinations which vary with the individual context, among them artistic direction, academic leadership, curriculum design, education administration, financial management, facilities management, event production, marketing, public relations and community liaison. Many leaders acknowledge that they are forced to choose between their artistic aspirations and leadership responsibilities for the duration of the appointment. Some note that even having done so, expectations remain overwhelming, indicating they would not seek the role again (e.g. Buciu, 2002; Interviewee 30.1, 2003). Across the sector there's a shared sense of the demands being extreme. In a few cases, institutions have split the role between artistic and managerial appointments. One such appointment commented that "… having split the job, you can much more clearly identify what you're looking for and you're not looking for the perfect person wrapped up in one parcel." (Cosic, 1995) Perhaps it is significant that, at least in this particular case, the dual appointment did not last.

Leadership Challenges

For leaders in tertiary music schools, this diversity of responsibilities represents an assortment of challenges in adjusting to shifting frameworks which are simultaneously structural and artistic. There are new parameters of governance, new policy constraints, and an ever-evolving profession for which they hope to prepare future musicians. Director of Sweden's Malmo Academy of Music, Johannes Johansson likened leaders in music institutions to "ants on a log in a river, pretending that they are in command." (Johansson, 2002)

Peter Renshaw summarises the challenge to leadership as that of managing continuous change:

> "This is especially the case with many higher arts training institutions, …. precariously poised between conserving the past and being swamped by the increasing constraints of public accountability: for example, quality control systems ….; and inflexible funding structures which can result in mechanistic ways of controlling and managing knowledge. Within this culture of compliance it is only too easy for arts institutions to

become disconnected from the heart of their artistic life. But for this artistic life to make sense, it must be rooted in a contemporary world which only becomes intelligible through the making of connections." (Renshaw, 2002, p.11)

In this succinct abstract, Renshaw notes structural constraints, summarising the challenges for institutions in two categories – realigning priorities and making connections. Both require change management, and there is no shortage of research demonstrating resistance to imposed change. Change compels leaders to manage in a climate of uncertainty, often without experience. In such circumstances, leaders confront different levels of uncertainty about how the environment is changing, the potential impact, the possible responses, and the value of those choices (Milliken, 1987). The responsibility of assessing potential threats to the institution has long-ranging consequences, and such experience is not normally found in the CVs of music leaders.

Compounding the challenge is the fact that change must be acceptable to the institution. Of his decision to become Director of Trinity College, Gavin Henderson says "What interested me … was that here was an institution that was capable of change, because it wasn't absolutely cemented in … the strength of its establishment position." Even so, he acknowledges that "..you can change the display in the shop window, but what goes on in the stock room out the back is much more difficult to change" (Henderson, 2002). The challenge for Henderson's leadership has been reinvention of Trinity College in a new location and context, and in an inclusive manner; change management crossing all aspects of his brief. Trinity College Board member John Stephens says Henderson has the capacity to meet the challenge. "He has a vision which resonates with what is actually happening in the country. … That quality of leadership is rare." (Stephens, 2002)

Impact of Government Policy

Renshaw aligns change management with the shifting aesthetics of the music profession, a vital but optimistic perspective. The reality is that leaders also face compelling changes of a non-musical nature, including the impact of government policy which is causing radical change in higher education across the world. In the USA, reductions in state funding to universities have amplified pressure on institutions to generate additional income (e.g. Erlenbach, 1991; Chandler, 2003; Hope, 2003). Government support for commercialisation in China has encouraged the growth of private music colleges, resulting in increased access and competition for places in the leading conservatoria (Zhang, 2002). Across Asia, policies improving access to the West have brought growing demand for training in Western artforms, often to the detriment of local cultural practice (Lancaster, 2002).

In Europe, changes emerging from the Bologna Declaration (AEC, 2002) are centred on unifying the various systems to allow student and staff mobility across participating countries. Institutions have been forced to address issues of quality control and transparent assessment in order to meet political goals. Policy shifts in the United Kingdom have required higher education to address issues of access and graduate placement, causing changes in priorities for student intakes and programs in some music institutions (Henderson, 2002).

Australian government decisions have placed all but the private music institutions in the university sector. By eliminating Colleges of Advanced Education (CAEs), the Dawkins Higher Education Policy (Dawkins, 1988) affected all music institutions: if autonomous, they were forced to marry into the university sector, or as part of a CAE, they were hitched by default. Those already inside universities were afflicted by resulting changes in governance. As the university system adjusted to fit the reforms, executive power was separated from the disciplines, and decision-making became less probable at the level of the music leader.

Changes in Governance

Shifts in governance inevitably trigger the challenge of change. Among the 28 universities which offer music in Australia, only two of the thirty music leaders now report directly to the Vice-Chancellor, a result of post-Dawkins restructuring. Currently a high percentage of music leaders have little influence at all, one third of them being 'Program Leaders', a role with no discretionary power, and in some cases no recognition in regard to seniority or salary. A program leader typically reports to a Head of School (not a musician), who usually reports to a Dean, who may in turn report to an Executive Dean in a megafaculty, reducing the level of influence even further. This has left most leaders with responsibility but not flexibility. Without budget flexibility, decision-makers may perceive survival as a 'more with less' option, making maintenance of the school's functions increasingly unsustainable. Holding a senior management role has more potential to bring attention and credibility to the individual discipline and its needs.

The trend to place music schools inside universities has been worldwide. An increasing number of traditional European music schools are moving into the sector, blurring the traditional divide between vocational and comprehensive modes of education. In the USA where the comprehensive has been more the norm than the exception (Oliva, 2003), many music schools have amalgamated with universities for financial reasons. Geography aside, any institution now inside the university sector relies on the individual university to decide its worth. In some cases, it's an exaggeration to imply that the structure allows individual departments negotiating power. A relative few are respected for their flagship potential, but most fight for recognition amongst other disciplines.

Quality in Times of Constraint

The fight for recognition is for some leaders about survival (Smilde, 2002; Tulp, 2003). Even where survival is assured, leaders in the tertiary music sector face the challenges of maintaining quality whilst coping with financial constraints. In the trend towards economic rationalism, typical strategies are privatisation and commercialism, neither of which is compatible with the 'more with less' strategy. Translated into the education market, trying to get a maximum return from limited expenditure implies a concentration on 'the higher education of a comparatively small elite' (Marginson and Considine, 2000). Elitism may have been the norm for traditional music institutions, but it contradicts current strategies for increased access and enrolments because of the dollar value they bring to the school.

This climate of constraint challenges leaders to realign priorities, confronting the implications of a changing musical environment and matching the evolving music professions (Renshaw, 2002). A recent report commissioned by the Higher Education Funding

Council (Rogers, 2002) noted a high degree of mismatch between training and the needs of the music industry, causing some institutions to adjust intakes in particular areas (Price, 2002).

Unlike the USA, Australia cannot easily turn to philanthropy. Even if they could, demanding workloads make enlisting and maintaining sponsorship difficult for leaders. They are therefore faced with difficult decisions which will impact on the future of the institution, and consequently on the next generation of musicians, and hence on society. The decisions may require abandoning some programs in favour of others, despite the inevitable repercussions. With music institutions now situated inside the university sector, pre-tertiary programs are usually the first affected because tertiary money cannot support non-tertiary programs.

Realigning Priorities

All leaders face the question of what constitutes appropriate training for future musicians. Most institutions continue to juggle the needs of the focused performer with those of a more eclectic profession, perhaps more appropriate to the music of the future. "The real problem is … to have the students with … 'many hats' (suited) to … a lot of professions and a lot of experiences." (Poirier, 2002) For the leaders, trying to keep all the options viable at once absorbs time, energy, and precious resources. James Undercofler, Dean of Eastman School of Music (USA) is not alone in declaring "Keeping it relevant is something I think about every day, all day long." (Undercofler, 2003)

Taking a non-traditional approach to music training immediately disassociates the institution from the traditional intake, with consequent advantages and disadvantages. Parallel with the element of risk is the potential aligned with being first in the market, a concept well acknowledged in business, and even now in some universities. Former Director of the Central Queensland Conservatorium of Music (CQCM), Greg Whateley, a believer in 'first-mover' advantage, led CQCM along a ground-breaking path: "… in order to compete in the new economy it is necessary for the (CQCM) to position itself firmly as an in part eConservatorium … with significant elements of eBusiness and eMusicianship" (Whateley, 2002, p.2-3).

Contemporary popular music, music technology, cultural diversity, and community music have emerged in varying emphases in some institutions. It's not always the larger music institutions which have the most forward-thinking leaders "because the big institutions are always the most difficult to move" (Interviewee 16.1, 2002). For some institutions, new programs augment the traditional, others bravely abandon the old in favour of the new.

The notion that music institutions "should challenge the aesthetic and intellectual monopoly of Western bourgeois art music" (Tamlyn, 2002, p.1) is evident at the Gold Coast Campus of Queensland Conservatorium which offers only pop music. Institutions which sustain the argument that "surely there is a place in our society and in our conservatoires for 'western classical music'?" (Caird, 2002, p.7), maintain the traditional in a comprehensive approach. Very few institutions now exist for training in the Western classical tradition alone, even in the more traditional countries of Eastern Europe.

Making Connections

One of the more significant challenges for music leaders is that of making connections with various relevant communities, professional and societal. Such connections include links to music industries which benefit graduates, connections with the local community through outreach and promotional programs, collaborations with other organisations and institutions for mutual benefit, and connections with corporate partners for financial support. Collaborations of many kinds are increasingly being forged to meet all of these expectations.

Understanding the local context may define the inclinations of the institution, the choice to address specific training appropriate to the community potentially holding the key to success. In Europe, there are excellent examples of deliberate strategies taken by music schools to create distinctive profiles as an alternative to competition with other institutions. Rotterdam Conservatorium's decision to build on the strength of the city's multicultural community by creating a World Music Centre is a shrewd choice, given that established traditional conservatoriums at The Hague and Amsterdam are within commuting distance.

Of particular significance is the need to forge collaborations which support the next generation of musicians, although institutions are slow to address the issue of appropriate early training for the future musician. There is a degree of arrogance at the tertiary level, which does not necessarily acknowledge the diversity of skills young musicians develop prior to entering tertiary training (Undercofler, 2003), nor does it seek to investigate new ways of developing those who present as exceptionally gifted. The tertiary music sector is preoccupied with deciding what is most relevant for them, ignoring at their peril the connections which should be made with the students who will enter their programs. Questions about relevant training for future musicians have even more significance for future students.

Leadership Styles

These changing climates test conservatorium leaders, many of whom find themselves in a leadership role with little or no preparation for the demands of the job. Leadership in tertiary music institutions is now more complex, demanding a range of skills unrelated to the traditional setting. Compounding the significance, leadership style is inextricably linked to the profile and outcomes.

Leaders and leadership styles can have a very significant effect on their organisation. It is significant then that interviews with music leaders across the world have resonated with the assertion that one of the biggest challenges is leadership itself. A music institution is a complex environment: its facets simultaneously artistic, academic, entrepreneurial, commercial, community, and cultural. At different times in its organisational life, it is likely to need different kinds of leadership. Because institutions change, this research has found it difficult to align institutional types with leadership style, choosing instead to focus on relevant leadership behaviours.

Increasingly, the role is perceived from a management perspective:

> "This is big business; it's a serious business. It's not a gentleman's club any more. We're in the business of educating musicians; we're in the marketplace for students; we're managing big budgets; and there's really no difference, from a business point of view, between managing this institution and managing one of the big corporations." (Cosic, 1995)

Compounding the scope of the role, few artists are prepared for the tension between managerial and aesthetic orientations (DiMaggio, 1988) where the intersection is exaggerated by creative purpose (Creese, 1997; Caust, 2002), a situation amplified in the music institution. Creese contends that professionals in the creative arts work in a different way; that collaboration, risk-taking and freedom are important to artists and this has implications for the style of leadership they best respond to.

Consideration

A democratic style of leadership in a music institution can produce higher overall results than autocratic leadership (Chang, 1984). Significantly, this study confirmed that member satisfaction was more highly related to consideration than to structure, a finding consistent with several leadership studies (e.g. Bass, 1990; Waldman, Ramirez, House & Puranam, 2001). Recent research emphasises the relationship between leader, followers, and context, and is particularly applicable to the music institution. Specific behaviours relevant for effective leadership of this kind are supporting, developing, and recognising (Yukl, 2002), a finding endorsed by music leaders describing their superiors: "Effective leadership means … someone who knows what the members are capable of doing, .. someone who cares about the members reaching their full potential." (Interviewee 15.1, 2002)

Such comment supports the general conviction that leaders in music institutions must be musicians, even though the role also demands management skills. Many interviewees reiterated the following:

> "A conservatoire has to be led by someone who loves (music). There has to be passion in the management. It's very difficult to find a (leader) who is adept at both. The different skills – artistic and financial – don't usually reside in one person." (Price, 2002)

Charisma

Because of the trend to appoint prominent artists as leaders, charismatic leadership is often aligned with music institutions. Charismatic leaders articulate a sense of vision and mission, show determination, and communicate high performance expectations. Such leadership often emerges in times of crisis, and has a positive effect in times of uncertainty, consistent with claims that crises provide opportunities for leaders to take strong actions which may not have otherwise been acceptable, and with theories supporting the effectiveness of charismatic leadership in the early entrepreneurial stages of an organisation (Waldman, Ramirez et al., 2001). Opinions vary: in respect of the Australian context, one leader succinctly commented, "More often than not, the charismatic (musician) has been an unmitigated disaster" (Lancaster, 2004). On the other hand, experienced lea-

ders acknowledge the need to adjust their leadership style at various times (Ritterman, 2002; Scholtz, 2003).

The correlation between leadership in a music institution and the role of a theatre director is suggested by Dunham's 'Principle of Unity and Multiplicity' (Dunham and Freeman, 2000): pulling together a cohesive outcome with a team of individual and unique actors. Similarly, a music institution is a conglomeration of talented individuals of differing backgrounds. A parallel reference evokes the 'covert' leadership style of the conductor, who imparts an overall vision of the end result which is realised by all the players in the orchestra (Westley and Mintzberg, 1989).

In keeping with these models, leaders in music institutions need to communicate clear vision, and enable the individuals to participate in its realisation. "This (leadership) style is about facilitating, not directing, inspiring, not empowering. (Organisations) need collaborative efforts at tackling their problems, led by champions who are both involved and committed." (Mintzberg, 1997, p.6)

Such findings challenge music institutions to move beyond the heroic leadership style to one more conducive to the artistic environment. In most music schools, the 'cult of the individual' and corporate culture co-exist, and demand leadership which is sympathetic, strong and visionary. An overall vision is important in creating unity in such organisations. "Armed with a powerful vision, the director can create … a sense of optimism." (Catron, 1989, p.5)

Vision

Imparting the vision presents another challenge. Music institutions employ a high proportion of part-time teachers, for whom "… loyalty to the vision will be peripheral" (Stephens, 2002). Relevant to this context is a study of leadership in research centres (Zajkowski, Dakin & Mouly, 2001) which measured follower response to independence, challenge, recognition and collegiality. One of the research centres comprised people with different disciplinary backgrounds, most working part-time with minimal funding and job security, not unlike the situation in many music schools. The findings noted a high level of loyalty to the Director who encouraged and recognised the skills of her colleagues, supporting and challenging them in their work. Although the results of research projects were individual, the success of the centre was shared. The Director was concerned that "all we can offer here are the benefits of doing a job that you really enjoy, with a lot of autonomy" (Zajkowski, Dakin et al., p.94), but staff acknowledged that the group had developed special skills "from always living on the edge, so we have extra resilience." (Zajkowski, Dakin et al., p.93)

"Our institutions are a reflection of what we are ourselves. Institutions take on the personas of their executives ..." (Caird, 2002, p.8). Certainly, music institutions respond to the persona of their executives and are sensitive to individual context. Describing an example of good leadership in a conservatorium, one interviewee spoke of "somebody who thinks in a very constructive way about curriculum, who thinks ahead, who thinks about the place of the institution within the community, who has a very natural rapport, who is … a coach." (Interviewee 16.1, 2002). Clearly, this institution reflects the leadership style. Representatives of staff, students and the community speak of the leader as supportive, trusting, thinking "with me, not against me" (Teepe, 2003), aware of community needs, and visionary. Using a combination of consultative and charismatic styles, the leader has

reinvented the institution, leading it through two periods of structural change, changing leadership style as appropriate in the different stages of the organisation's development (Smilde, 2003).

Collaboration

The emphasis on looking outside the institution to the various communities beyond is crucial to the leader's vision for a music institution. Whilst it may not be perceived by a university as part of its brief, the local community is the link to future students, the professions into which graduates will move, and a potential financial resource. Different institutions see the community through different lens, and institutional success may hinge on that perception. A leader needs clear inspiration of the institution as part of the cultural infrastructure of the community in which it resides.

As an enduring part of the cultural infrastructure, a music institution has an obligation to look to the future. The implication for leadership is obvious: it requires vision and courage, assuming that there is the decision-making capacity and support for what may amount to radical change. The capacity for leadership in tertiary music institutions has implications on a broad scale, in its potential to impact on future generations. Challenges in the tertiary music sector may consume its leadership now, but leaders need to look beyond the sector whilst continuing to address the uncertainties within.

Succession

With so much at stake for music institutions, there is surprisingly little planning for leadership succession or professional development. In appointing new leaders, the tendency is to look outside the organisation, contradicting the trend in successful companies, which develop leaders from within (Collins and Porras, 1998). Nor do professional development programs necessarily match the needs of music leaders, the preference tending toward induction in the deep end, with outcomes rarely positive for leader or institution. It should not be assumed that artistic credibility is associated with leadership strength.

Leaders are mixed in their opinions about professional development. Working through the ranks of the institution is the most common suggestion, although the challenges would imply that specific skills in financial management, leadership and conflict resolution might prove useful.

For those institutions which invest in the identification and development of new leaders, there tends to be a stronger corporate culture, a flatter management structure and shared goals. In music, such institutions are relatively few. In a recent Australian survey, only one institution reported a process of identifying suitable individuals and offering specific training. Some European leaders agree that enabling young leaders "is what will guarantee the future of European conservatoires" (Gregson, 2002). However, the suggestion that an external appointment brings with it a more compelling mandate is more popular.

Consequently, many institutions continue to advertise for the traditional artist, expecting also academic and administrative credibility, among selection criteria likened to "searching for Jesus Christ" (Tomatz, 2003). Perhaps that suggestion holds the answer to recognising and meeting future needs.

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STEPS ON THE PATH FROM CRADLE TO CAREER

The evaluation of placement procedures at a specialist music secondary school

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Abstract

STEPS ON THE PATH FROM CRADLE TO CAREER

The evaluation of placement procedures at a specialist music secondary school

This paper reports on a research project into the placement procedures through which students enter a specialist secondary music school. These procedures are considered important, as for many students they decide subsequent pathways to music study at university level. In this way the placement procedures are a crucial step between students' childhood music experiences and their training for professional careers in music. Through analysis of data from a sample of students who attended the high school, implications for the monitoring of the placement procedures, for validating the procedures, and for

Resum

DEL BRESSOL A LA CARRERA

L'avaluació dels procediments de selecció d'alumnes en un institut especialitzat en música

Aquesta ponència és el resultat d'un projecte de recerca sobre els procediments de selecció d'alumnes, a través dels quals els estudiants ingressen en un institut especialitzat en música. Aquests resulten molt importants, ja que per a molts estudiants determinen les trajectòries posteriors dels seus estudis musicals a nivell universitari. Els procediments de selecció d'alumnes, en aquest sentit, constitueixen una etapa cabdal entre l'experiència musical d'infantesa dels estudiants i la seva preparació per tal de seguir una carrera musical professional. Mitjançant l'anàlisi de les dades d'una mostra d'estudiants de

Resumen

PASOS EN EL CAMINO DE LA CUNA A LA CARRERA

La evaluación de los procedimientos de selección en una escuela secundaria especializada en música

Este trabajo informa acerca de un proyecto de investigación sobre los procedimientos de selección utilizados para el ingreso a una escuela secundaria especializada en música. Se considera que estos procedimientos son importantes, ya que en muchos casos determinan los subsecuentes caminos que seguirán aquellos estudiantes que continúen estudios musicales en la universidad. En ese sentido, los procedimientos de selección son un paso crucial entre las experiencias musicales de la niñez y el entrenamiento para carreras musicales profesionales. A través del análisis de los datos obtenidos de una muestra

assessing ways in which students' backgrounds support their learning of music are considered.

l'escola superior, es consideren aspectes com les conseqüències a l'hora de fer un seguiment dels procediments de selecció, la validació dels procediments i l'avaluació de la manera com el bagatge dels estudiants contribueix al seu aprenentatge musical.

de estudiantes que asistieron a la escuela, se consideran las implicaciones para el monitoreo y validación de los procedimientos de selección, y para evaluar la forma en que los antecedentes de los estudiantes sustentan su aprendizaje de la música.

INTRODUCTION: THE RESEARCH AND ITS SITE

An implicit expectation of music education for the training of professional musicians is that programs of instruction are geared towards producing musicians of the highest calibre. Alongside this is the expectation that through participation in programs of music instruction, the skills of students intending to enter the music profession will have been identified, developed and enhanced. This places a responsibility on music educators working in institutions that prepare musicians for professional placement to establish the skills and aptitudes of their students at the commencement of study, to design and deliver programs of study to develop these, and to assess, both in an ongoing manner and as an outcome, whether expectations are being met. Ongoing monitoring of the processes of music teaching and learning also provides a means for changing programs throughout their implementation, and for evaluating whether the methods of selection for entry to such programs have been successful.

This paper reports on the initial stage of a research project into the selection process for secondary (Years 7-12) students at the Conservatorium High School, a specialist music school in NSW (Australia). The project is one part of the school's ongoing commitment to provide music education which best meets the needs of the exceptionally talented child who is developing into a professional musician (see *Report on research in the Year 10 pilot composition program at the Conservatorium High School, 2003*).

THE SCHOOL AND ITS PLACEMENT PROCEDURES

The Conservatorium High School is a state secondary school that shares a campus with the Sydney Conservatorium of Music, a faculty of the University of Sydney. It was established in 1918 to allow musically gifted children (aged between 11 and 18 years) to balance their music and academic studies in a supportive environment. One way in which this is achieved is through the provision of instrumental teaching to Conservatorium High School students by members of the Conservatorium's university staff.

Entry to the school is decided on consideration of a student's musical potential and/or achievement. Many students who complete their secondary school studies at the Conservatorium High School continue to study music at a tertiary level; eventually, many of these enter the music profession. Conservatorium High School students who remain at the Conservatorium by entering that faculty's undergraduate programs have a choice of three performance qualifications: Diploma of Music (a 2 year program focussing on performance); Bachelor of Music Studies (a 3 year generalist program); Bachelor of Music (Performance) (a four year specialised performance degree). The Conservatorium High School's program, therefore, sits between students' pre-school and primary (elementary) school music experiences and their participation in specialised music training of a professional nature. In this context, entry to the High School presupposes that the majority of students selected have the potential to pursue music studies at a tertiary level; the procedures allowing entry to the high school, therefore, are crucial in deciding a potential pathway to training through which a professional career as a musician can be achieved.

Before 1990, students were assessed for entry to the school primarily by audition. During this audition they were expected to sing, and over time a series of questions intended to elicit information on their musical interests evolved. These questions and the running of the audition, however, developed informally and little documentation of the process, its methods of selection and its ability to assess students' musical aptitude occurred. In 1990, the school changed and streamlined its placement procedures. Since that year, applicants for Year 7 (the first year of secondary school) audition on their chosen instrument and participate in a workshop designed to test aural skills, creativity, musical responsiveness and capacity to work in a group situation. This workshop is intended to identify musical aptitude, rather than the prior acquisition of knowledge or performance repertoire. Students who are successful at audition and workshop proceed to interview with the high school principal and counsellor, who examine the reports from those students' current primary (elementary) schools. These reports cover students' musical activity and their general academic and school records. Since 1997, all results of the entry procedure components (aural skills, workshop, audition) have been recorded. Between 1990 and 1997, only partial results are available.

While minor changes have been made to aspects of each of the components of the placement process, there has been no formal evaluation that links those components to student performance outcomes. Thus, evidence that the selection process is valid is lacking. Consequently, the placement panel, which has responsibility for making all offers of placement at the school, has asked the school, supported by the tertiary institution, to undertake a research project for this purpose. The project provides information to help both institutions in making effective connections between music experiences in primary school, specialist secondary school music studies, and tertiary music training for exceptionally talented children in their progress from “Cradle to Career”.

RESEARCH METHODS, QUESTIONS AND SAMPLE

To investigate the validity of the school's placement procedures, information on four aspects of a representative sample of students' musical profiles was collected. (1) Data from the placement process (audition marks, aural ability, workshop assessment, interview). (2) Holistic impression of each student's progress through the school over the six years of secondary education. This is based on results for the School Certificate (SC -at the conclusion of Yr 10), a performance examination in the second last year (Yr 11) of high school, and the Higher School Certificate (HSC - at the conclusion of Yr 12). (3) Information provided by students on the grade band of their most recent university result for their tertiary music study specialisation. (4) Responses to a short questionnaire on students' pre-school and primary school music experiences.

Through these four sets of data, this project addresses the following questions:

1 To what extent are a student’s results in current placement procedures an indication of success in music:

– in the junior years of secondary school

– at the end of secondary school as determined by an external examination and tertiary entrance audition

– in tertiary studies?

2. How meaningful are the following in determining a student's success in placement procedures?

   – early childhood music learning

   – individual music tuition

   – primary school classes/activities in music

   – innate musical ability.

   The placement panel recognises that identifying exceptional talent through potential is important and should not be obscured by the easier task of identifying talent through performance for which an applicant has been intensively trained. It is therefore important that the following question is also considered:

3. How can placement procedures best identify musical potential?

   Placement procedures should ideally provide information that can guide the school in meeting the needs of the exceptionally talented children in its charge. Therefore, the following questions are also significant:

4. How should Conservatorium High School programs build on positive early childhood experiences of music? and

5. How can Conservatorium High School programs compensate for limited early childhood experiences of music?

As the researchers are familiar with the culture of the school and the tertiary programs of the Conservatorium, and have been involved in both designing and modifying the current placement procedures, they were able to select a sample of students for the project. A purposive sampling model was utilised, as students selected were seen to be typical of the population of the school in general, both at entry and in their post-secondary school directions. Due to the objective of analysing the selection of students across a period of five years, purposive sampling was combined with stage sampling, in which students were selected from different stages/years of the process under investigation (Cohen & Manion, 1994). The sample was decided as: students who enrolled in Year 7 at the Conservatorium High School between 1993 and 1997 and who continued their music studies at a tertiary level after completion of their secondary education. To place the data from the sample in perspective, average figures for application to enter the Conservatorium High School in the period from 1993 to 1997 and the rate of acceptance were obtained. These were supplemented by average figures of enrolment in the year cohorts of the school for that period.

The nature and intention of this research project define it as action research (Cohen and Manion, 1994). It is situational, analysing factors of a specific context; it is collaborative, involving input from a member of the high school staff and from a staff member of the Conservatorium's tertiary program; it is participatory, in that the researchers are involved in the design, implementation and evaluation of the school's placement procedures; through its intention to modify the placement procedures in the light of its findings, it is modificatory; its ultimate intention is to improve the placement procedures of the school. This intention is the stage at which the research now rests, as its findings will inform the participation of school and university staff in refining placement procedures.

DATA

Data was collected for 17 students. The number of students for each year and their instruments are shown in Table 1.

Year	Number	Instruments
1993	2	cl, tpt
1994	2	vlc, vlc
1995	4	fl, vln, vln, vln
1996	5	pf, pf, perc, perc, vlc
1997	4	cl, cl, cl, vln
	Total = 17	

Table 1: *Year of entry to high school, student numbers and instruments of sample (cl = clarinet; fl = flute; perc = percussion; pf = piano; tpt = trumpet; vlc = cello; vln = violin)*

In the period 1993-1997, the average number of applicants each year was 120. From these, a Yr 7 class of approximately 25 students was formed each year. The total school population of the six cohorts (Yrs 7 - 12) at that time was maintained at approximately 160.

Table 2 shows the results of entry procedures and students' grades at the indication points used for assessing their success as music students, and provides information in response to Question 1 (To what extent are a student's results in current placement procedures an indication of success in music: in the junior years of secondary school; at the end of secondary school as determined by an external examination and tertiary entrance audition; in tertiary studies?). Data for Entry lists each student's instrument; marks for aural skills; workshop marks; two audition marks (all marks out of ten). Data under School indicates grades for performance at School Certificate and Higher School Certificate levels. Data under Con(servatorium) shows grades for a performance examination in each student's second last year of high school (labelled 'Con') and each student's latest grade for a tertiary ('Uni') performance examination (P = pass; C = credit; D = distinction; HD = high distinction).

		Entry				School		Con	
Student	Inst	Aural	WS	Aud	Aud	SC	HSC	Con	Uni
1993									
1	tpt	10				C	P	D	P
2	cl	8				HD	D	D	D
1994									
3	vlc	10				C	D	C	C
4	vlc	8				HD	D	HD	HD
1995									
5	vln	9				D	D	HD	HD
6	vln	8				HD	HD	HD	HD
7	vln	8+				C	C	HD	C
8	fl	8+				HD	D	D	C

	Entry				School			Con	
Student	**Inst**	**Aural**	**WS**	**Aud**	**Aud**	**SC**	**HSC**	**Con**	**Uni**
1996									
9	pf/comp	9+				HD	HD	D	HD
10	pf/comp	7+				HD	HD	P	D
11	tpt	7+				D	HD	HD	HD
12	perc	6				HD	HD	P	D
13	vlc	4+				D	HD	D	D
1997									
14	cl	8+	6	6	6	D	HD	C	D
15	vln	9+	9	7	8	HD	HD	HD	D
16	cl/pf	8+	7	8	8	HD	HD	C	D
17	cl	9+	8	6	6	D	D	D	D

Table 2: *Data on students' entry procedure components, SC, HSC, Conservatorium High School and university results*

As this indicates, all except two students received marks for aural skills above 7+, and across the sample Uni(versity) grades are consistently high. The student who received an aural mark of 4+ subsequently achieved performance grades of D and HD, and one student who gained audition marks of 6 and 6 went on to achieve high grades for performance indicators - making interesting anomalies in the process.

Students' results in the four indication points for gauging success (SC, HSC, Con performance examination, most recent instrumental examination/recital at tertiary level) indicate high levels of achievement but inconsistencies either of the students' work or the examination systems involved. This may result from the fact that the grade for the SC is decided within each school, the grade for the HSC shows students ranked against other students in the state of NSW, and the university grade is decided within a faculty. The high proportion of students in the sample who achieved a university grade of Distinction or High Distinction (n=13), however, implies that the entry of students as an outcome of the selection procedures has a respectable level of validity. Other anomalies (10's Pass and 16's Credit under Con against surrounding higher grades for these students) are explained by these students changing their principal study from performance to composition once enrolled as university students.

In response to questions addressing the importance of early childhood music learning/experiences, individual music tuition and primary school music activities, varied influences can be observed in the sample as shown in Tables 3 and 4. These provide means for responding to Question 2 (How meaningful are the following in determining a student's success in placement procedures: early childhood music learning; individual music tuition; primary school classes/activities in music; innate musical ability?).

	Family				Supplementary
	Sp	**Gen**	**Age**	**Who**	**Classes**
1993					
1		Singing			
2	Parent				Yamaha
1994					
3	Parent				
4	Parent		5	Parent	Suzuki
1995					
5	Parent		3	Parent	
6		Organising music events	5	Parent	Suzuki
7	Parent & Siblings				
8			4	Parent	Solfa class
1996					
9		Listening			
10		Organising music events	4	Self	
11	Sibling/s				
12					
13	Sibling/s	Listening	3	Parent	Eclectic
1997					
14	Parent				
15			5	Self	Eclectic
16					
17		Listening	6	School	

Table 3: *Early childhood factors influencing students' musical choices and development (Sp = specialist music skill in family; Gen = general music skill in family; Age = starting age on instrument; Who = influential personnel in starting music lessons; Classes = type of music classes undertaken during early childhood)*

Some influences re-appear throughout these tables. In general, and not unexpectedly, the influence of family or family member/s, especially parents, in directing students into music lessons can be seen. Also prevalent is students' participation in musical activity outside primary schooling (a choir, playing in an ensemble, competing at an eisteddfod, sitting for formalised/systemic music examinations, in organised classes provided by private music schools). By the time students were at primary school, responsibility for selecting their instrument can be seen to have passed to the students themselves. The influence of the school in the choice of which instrument to learn (for example, in the provision of an instrument 'because it was available') cannot be discounted.

	Age	Who	Classes	Choir	Ens	Eist	Ex
1993							
1	8	School		*	*		
2	9	Self		*	*	*	
1994							
3	10	Parent					*
4				*	*		
1995							
5	7	School	School		*		*
6				*	*	*	*
7	6	Self		*		*	
8	7	Self					*
1996							
9	7	Self	Australian Music School	*	*		
10			Australian Music School		*		
11	8	Self				*	*
12	9	Parent					
13	7	Sibling/s	School	*	*		
1997							
14	8	Parent			*		*
15			Con	*	*		*
16	6	School			*		*
17	10	Self	Con		*		*

Table 4: *Factors relating to students' musical experiences at primary school (Age = age of starting instrument; Who = who selected the instrument; Classes = music classes outside primary school; Choir = participation in a choir; Ens = participation in an organised ensemble; Eist = performance at eisteddfod; Ex = formalised/systemic music examinations).*

In response to the final two questions of the project ('How can placement procedures best identify musical potential?' and 'How should Conservatorium High School programs build on positive early childhood experiences of music, and compensate for limited early childhood experiences in music?'), the data is inconclusive. Overall assessment of musical potential is now made in the entry procedures by consideration of marks for all components of the process. While in general, marks bear out subsequent success in examination results, they cannot be conclusive, as demonstrated by a student who gained a mark of 4+ for aural, but achieved examination grades on the cello of D, HD, D and D. It remains to be demonstrated how the results of the research to date will be applied in the continual monitoring and refinement of the entry procedures.

OTHER FACTORS IN THE DEVELOPMENT AND ADMINISTRATION OF THE CONSERVATORIUM HIGH SCHOOL'S ENTRY PROCEDURES

In addition to the data presented above, a number of other factors requires acknowledgement in the design, administration and monitoring of the entry procedures of the Conservatorium High School. These provide ways of contextualising the entry procedures as part of the work of the Conservatorium as a combined secondary-tertiary music institution. They demonstrate how both levels of the institution influence each other and

are integrated in the provision of training for professional musicians across the spectrum from the first year of secondary education to the completion of a university qualification in music. They also bring developments in secondary music education in NSW into the discussion.

Before 1990, the Conservatorium of Music (known at that time as the NSW State Conservatorium of Music) was an independent, state funded, degree-granting college. Subsequent to federal government moves to simplify post-secondary education in Australia, such colleges became faculties of universities and the Sydney Conservatorium of Music became part of the University of Sydney. As part of this amalgamation, the University reviewed the workings of the Conservatorium and, in 1995, appointed a new dean (Collins, 2001). One result of these changes was overall tightening of the processes by which students entered the Conservatorium as a whole; the combination of assessment of prospective high school students' aural skills, creativity, and group interaction alongside their performance abilities reflects this development. This change in the Conservatorium's identity might reflect the 1990 changes noted above in the entry procedures; taken together, changes in the tertiary and secondary levels of the Conservatorium are indicative of a climate of revision in the thinking driving the institution.

At the same time, changes in the expectations of secondary music education as expressed in revised syllabuses for music in the senior years (Yrs 11 & 12) of secondary schooling removed a similar focus on performance as the priority area for assessment, and required students to work equally in the areas of aural skills, creativity, musical understanding and performance (NSW Board of Studies, 1994). In the light of these developments, changes in the Conservatorium High School's entry procedures can be seen as part of numerous developments within the school, its partner tertiary institution and music curriculum expectations of schools in NSW.

CONCLUSION

The changing nature of the selection procedures since 1993 indicates the introduction in recent years of a more systematic process for identifying potentially successful high school music students. In general, students' results can be seen to rise and be more consistent towards the end of the period of the sample. In contrast to the earlier nature of placement procedures, which were almost exclusively based on instrumental performance, the current procedures are a more faithful reflection of the mission statement of the Conservatorium High School, which 'aims to promote musical talents of students with *extensive experience in all aspects of music* through our school programs and by fostering interaction with the Sydney Conservatorium of Music' (emphasis added) (Conservatorium High School, 2003, 1).

The 'extensive experience' alluded to commences for students on their entry to Yr 7 of the high school through a double levelled approach: students' identified performance abilities become the starting point for instrumental study with a university teacher, while musical potential is channelled into a wide range of music activities. These activities both enrich students' musical training and compensate for the lack of musical experiences which some students exhibit in the pre-secondary school stage. It is interesting to note that the data provided by students in response to the questionnaire used in this project indicate a wide range of musical experience - some students having had involvement with ensem-

bles, public performances, family musicmaking and primary school music, and others having had limited exposure to these (Tables 3 and 4). To compensate for these inconsistent levels of music experiences and their lack in some students' lives, the Conservatorium High School immerses students in experiences which reflect the expectations of professional musicians, so that students are inducted into the types and levels of musical outcomes they will encounter in later, professional situations from the time they commence secondary school music studies. Alongside individual instrumental lessons, these include: participation in choir, orchestra and band; chamber music; attendance at symphony concerts; performance at concerts within the Conservatorium; a strong teaching focus on composition; and classroom involvement with high levels of singing and sight reading. Regular interaction with professional musicians is also an ongoing aspect of students' daily lives. In this respect, data resulting from the questionnaire provides information on students' backgrounds to which the Conservatorium High School responds in a compensatory way.

At present, the research in this paper represents a pilot study of potentially larger projects to assess the validity of the entry procedures for complete cohorts of students, and to track the High School's entry procedure results into students' post-secondary school music studies, and possibly beyond into their professional placements. This will require closer connections between the High School and the Conservatorium in their collaboration as the site of training for young professional musicians.

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CROSS-CULTURAL MUSIC TEACHING FOR HIGHER EDUCATION

Music dramatic improvisation – Japanese-German sound scenes

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Abstract

CROSS-CULTURAL MUSIC TEACHING FOR HIGHER EDUCATION

Music dramatic improvisation – Japanese-German sound scenes'

Investigations and pedagogical practice of authors focus especially on the aesthetic problem of bridging Japanese and Middle European music and of developing efficient educational models in order to teach Middle European music in Japan and to approach Japanese music in the German speaking countries in an adequate way. Both professors are particularly specialised in sound scene improvisation. The contribution intended for the ISME Seminar in Barcelona would present three music educational models especially developed for pupils, for students of music education, professional musicians and further education of music

Resum

ENSENYAMENT MUSICAL TRANSVERSAL PER A L'ENSENYAMENT SUPERIOR

Improvisació musical a través de les arts – escenes sonores japoneses i alemanyes

Les recerques i la pràctica pedagògica dels autors se centren especialment en el problema estètic de construir ponts d'unió entre la música japonesa i la música centreuropea, i desenvolupar models educatius per tal d'ensenyar la música centreuropea i acostar la música japonesa als països de parla germànica de forma adient. La intervenció inclosa en el Seminari ISME de Barcelona presentarà tres models musicals especialment ideats per als alumnes d'educació primària, estudiants d'educació musical, músics professionals i l'educació continuada d'educadors

Resumen

ENSEÑANZA MUSICAL TRANSCULTURAL PARA LA EDUCACIÓN SUPERIOR

Improvisación dramática musical – escenas sonoras nipogermanas

Las investigaciones y la práctica pedagógica de los autores enfocan especialmente el problema estético de acercar las músicas japonesa y centroeuropea, de desarrollar modelos educativos eficientes para enseñar música centroeuropea en Japón, y de abordar la música japonesa en los países de habla alemana de una forma adecuada. Ambos profesores se especializan particularmente en la improvisación de escenas sonoras. La contribución para el Seminario de ISME en Barcelona presentaría tres modelos educativos musicales especialmente desarrollados para alumnos,

educators. The first concerns a fairy tale from northern Japan named Zashiki Bokko. Zashiki Bokko is a child of very mysterious habits and attitudes. Nakaji and Mastnak developed a sound scene improvisation on Zashiki Bokko based both on elements derived from the Japanese Noh theatre and elements known from European Avant Garde plays. Together with musicians, actors, and dancers Nakaji created a performance on paintings by Paul Klee and contemporary Japanese poems by Shuntaroh Tanikawa. These poems are highly estimated in Japan and point to multi-modal and cross-cultural practice especially as Tanikawa was deeply inspired by Paul Klee's work. Thus one of the rare examples of cross-cultural and trans-medial art represents the basis of an educational process to deepen the awareness for cultural diversity and cross-cultural bridging. Concerning a recent research project Nakaji and Mastnak would present a further music educational model based on a later sound scene improvisation by Wolfgang Roschers based on various texts from European literature and elements from the traditions Japanese Noh.

musicals. El primer es refereix a un conte de fades del nord del Japó anomenat "Zashiki Bokko". Zashiki Bokko és un nen que té uns costums i actituds molt misteriosos. Nakaji i Mastnak van concebre una improvisació sonora d'una escena sobre Zashiki Bokko per ser representada basada tant en elements del teatre Noh japonès com en obres de l'avantguarda europea. Juntament amb músics, actors i ballarins, Nakaji va crear un espectacle sobre les pintures de Paul Klee i els poemes contemporanis japonesos de Shuntaroh Tanikawa. Aquests poemes agraden molt al Japó i apunten cap a una pràctica estilística i cultural transversal, ja que Paul Klee va servir d'inspiració a Tanikawa. Així doncs, un dels rars exemples d'art cultural transversal, també a nivell de la tècnica emprada, representa la base d'un procés educatiu que ens permet aprofundir en la sensibilització envers la diversitat i el mestissatge cultural. En relació amb un projecte de recerca recent, Nakaji i Mastnak presentaran un model educatiu més avançat basat en una improvisació sonora d'una escena de Wolfgang Roschers a partir de diversos textos de la literatura europea i d'elements de les tradicions japoneses del teatre Noh.

estudiantes de educación musical, músicos profesionales, y perfeccionamiento de educadores musicales. El primero se refiere a un cuento de hadas del norte del Japón llamado Zashiki Bokko. Zashiki Bokko es un niño de actitudes y hábitos muy misteriosos. Nakaji and Mastnak desarrollaron una improvisación de escena sonora basada en elementos derivados del teatro Noh de Japón y en elementos conocidos de obras de teatro de vanguardia europeas. Junto con músicos, actores y bailarines, Nakaji creó una performance sobre pinturas de Paul Klee y poemas japoneses contemporáneos de Shuntaroh Tanikawa. Estos poemas son muy apreciados en Japón y apuntan especialmente a prácticas multimodales y transculturales ya que Tanikawa se inspiró profundamente en el trabajo de Paul Klee. Este raro ejemplo de arte transcultural y transmediático constituye la base de un proceso educativo que profundiza la toma de conciencia de la diversidad cultural y el acercamiento transcultural. Acerca de un proyecto de investigación reciente, Nakaji y Mastnak presentarán un modelo educativo musical basado en una improvisación de escena sonora de Wolfgang Roschers basada en varios textos de la literatura europea y elementos de las tradiciones japonesas Noh.

MUTUAL CROSS-CULTURAL INFLUENCES BETWEEN JAPAN AND EUROPE IN HISTORY

During the history of Japan we find periods, where Japan was totally closed and beyond any influence of other cultures. This was especially the case before its opening in the middle of the 19th century. Other periods, however, show a very intense impact of foreign cultures on Japan. This can be found in the time, when the way of symbolic writing, the so called Kanji, has been taken to Japan. In the field of music we find specific influence of Chinese Buddhist singing on spiritual vocal Japanese music, the so called Shômyô, and impacts which created the ancient music of the court, the Gagaku.

After the opening of Japan 150 years ago a boom of importing western culture began to overwhelm Japan. This resulted on the one hand in an extremely high knowledge especially of the European culture. Today western music namely from the time of classicism and romanticism is very poplar in Japan, and western instruments which belong to the symphony orchestra and the piano are perfectly known. Compared with Europe we cannot find an analogous competency in Europe concerning e.g. Gagaku, Shômyô, Nô, Bunraku or instruments like Shakuhachi, Shamisen, Koto etc.

However, this high influence or respectively the deep assimilation of Western music created a very specific form of cultural identity, which has been, namely in the field of music, deeply depending on European musical history. While traditional Japanese painting has lost gradually popularity in Japan, somehow similar to traditional Japanese music, traditional Japanese literature is still highly regarded and of wide cultural importance in Japan.

The more the English language began to gain importance all over the world, the more English words have been integrated into the Japanese language. An assimilation of English words based on a considerable modification of the English version, especially the pronunciation, began to penetrate the Japanese language. This resulted into new words which could not be understood by English speaking people, but were taken by Japanese as English linguistic import. This phenomenon points to very specific characteristics of cross-cultural influences which created a new cultural genre. This differs both from the culture from where elements were taken and from the culture where they have been implemented.

This development repressed somehow original Japanese culture, especially Japanese music. In the 20th century it was especially Toru Takemitsu who gave a new, modern musical identity to Japan, neither excluding western influences nor importing western music like an unchangeable object. He was able to bring influences of the west into a shape which corresponded on the one hand with traditional Japanese aesthetic ideas, and which corresponded on the other hand with Japanese philosophy. Today Japanese music education, both classroom- and higher education emphasises cross-cultural education which does not find analogous forms in Europe. Rediscovering the treasure of Japanese culture pupils have to learn a traditional Japanese musical instrument of their own choice in school, especially in classroom-education. And they are intensively taught European music as well. This creates a double competency which cannot be compared with the ethnological competency of e.g. German pupils. Still there is a specific lack in seeing both cultures together. Both a synoptic view and deeper cross-cultural understanding claim educational improvement. This is a main target of the present article.

For many centuries Europe has shown a special interest in Eastern cultures. Still much of that interest has been based on fantasy, tales, and errors. The near orient was involved into classic and romantic poems, the time of Mozart was highly influenced by the idea of Turkish music. It is not only the last movement of Mozart's sonata in A major which testifies that phenomenon. However, elephants appear in that image of the East as well as people who look like the population of central Africa. But not only the Orient has attracted European culture but also eastern Asia. Still, the difference between the western and eastern parts of Asia were not always very distinct for artists and arts.

Till today Eastern Asia has somehow remained to be a myth. Europeans tend to pick out some elements which they consider to be representative, such as Geishas for Japan or eating the brain of monkeys for Chinese. But the culture of Japan is still very unknown, though attracting, and ethnology in classroom-education avoids mainly to touch it. This contribution tries to help to get insights into Japanese culture and to show that it is as complex as our culture but not totally far from the possibility to be understood.

NAKAJI'S AND MASTNAK'S RELATIONSHIP TO SOUND SCENE IMPROVISATION AND THEIR CROSS-CULTURAL ATTEMPTS

Masayuki Nakaji studied music education in Japan and piano (Klavierpädagogik) at the university Mozarteum in Salzburg. There he followed additionally special courses in piano improvisation with Eva Roscher and, at the Orff-institute, with Professor Herman Regner. His MA thesis analysed the significance and role of improvisation in piano textbooks (Klavierschulen) of German speaking countries. After he graduated in piano he began his doctoral studies in music education with Professor Wolfgang Roscher. First mainly investigating the difference between music education in Japan and Austria, Nakaji discovered step by step possibilities to link both cultures by artistic improvisation in classroom education based on music, paintings, texts and dances from Japan and Europe.

Yet during his childhood Wolfgang Mastnak was highly fascinated by Eastern Asian cultures. This interest developed during his studies especially at the university Mozarteum in Salzburg, where he got deeper insights into Japanese culture by the help of Japanese students. Later he met Masayuki Nakaji and recognised that both of them shared the same high interest in cross-cultural education especially concerning Japan and the German speaking countries. As in addition to that both of them are deeply fascinated by both cultures this seemed to be an ideal basis for collaboration in the field of cross-cultural education. For years this work has shown important results which have not at least influenced studies in music education in Japan and Germany.

Their recent investigations and pedagogical practice focus especially on the aesthetic problem of bridging Japanese and Middle European music and of developing efficient educational models in order to teach Middle European music in Japan and to approach Japanese music in the German speaking countries in an adequate way. As both professors had passed their studies with Professor Wolfgang Roscher at the University for Music and Dramatic Arts Mozarteum in Salzburg they are particularly specialised in sound scene improvisation.

MUSICAL IMPROVISATIONS ON HAIKUS

Nakaji's Project

Nakaji realised an educational project on Haikus both with Japanese and Chinese students in Tokyo and German students in Munich. Target was to facilitate artistic experiences and to provoke processes of discovering Japanese aesthetics by musical improvisation on texts written in traditional Japanese form. The musical material was given by Japanese instruments such as Koto, Taisho-Koto, percussion instruments and sound objects, and by Japanese scales, especially 4 basic ones according to the findings by Fumio Koizumi. The following Haikus served as a source of inspiration:

The boat from the mainland -
does not approach, vanishes
in the dust.

The bell has rung the day
to leave. The blossom's fragrance
rings goodbye.

The palm of the hand
never stops the falling cherry blossom
by moonlight

The night deepens
The falling rain
turns into snow.

Haikus have proved to be an appropriate material for sound scene improvisation. They seem to trigger directly aesthetic feelings which are relatively near to original Japanese feelings of traditional arts. This concerns especially foreign students. Though the work with haikus in education is normally relatively short, pupils gain deep and relatively adequate experience. As an interesting fact it has to be emphasised that all groups, Japanese, Chinese and German ones, have chosen the scale Miyakobushi (In) which points to the assumption, that Miyako-bushi represents a characteristic Japanese mood both in Japanese and cross-cultural experience. Also non-metrical accellerandi were produced by all groups. Still authentic Japanese experience influenced the performance considerably. Though Japanese students used a lot of non-Japanese instruments like Congas, glockenspiel, and cymbal, the music was rather genuine Japanese compared with the other groups. Though Chinese know the Koto from the Chinese Cheng / Qin, their mode of playing differed from the Japanese way. It was more experimental and freer than improvisations realised by the Japanese students. The melodies played by German students were clearer than those performed by the students from Eastern Asia. Nakaji was especially touched by the German recitation. The moments of calmness and not fixed rhythmical structures were used in a very conscious way.

Mastnak's Project

During his stay in spring 2003 in Japan, Mastnak was highly inspired by recent works by Nakaji on Haiku-improvisation. Being convinced that this genre could touch very directly also European feelings he drafted some classroom-projects on haiku-improvisation. After Nakaji realised his haiku project with students in Munich, Mastnak realised a classroom-project with pupils of the age of 17 years.

First he presented some traditional Japanese instruments like koto or shamisen. After that he introduced basic structures of Japanese modi. After that introduction he presented following Haikus both in Japanese Kanji-writing, in phonetic transliteration and in English translation:

Kasajima wa izuko satsuki no nukari michi	Rainhat Island- Where did you say it was? Muddy roads in May
yuku haru ya tori naki uo no me wa namida	Spring is passing by! Birds are weeping and the eyes Of fish fill with tears.
kumo no mine ikutsu kuzurete tsuki no yama	The peaks of clouds Have crumbled into fragments The moonlit mountain!
kitsutsuki mo io wa yaburazu natsu kodachi	Even woodpeckers Do not harm this little hut Perched in summer trees.
shibaraku wa taki ni komoru ya ge no hajime	For a little while I'll shut myself inside the falls - Summer retreat has begun

The class was split up into groups. Each group had to develop an appropriate musical presentation on one Haiku. Some of the pupils had their own musical instrument with them as e.g. a violin or a flute. A few Japanese instruments and Orff-Instruments were at their disposition, too.

According to the observation of the creative process each group showed approximately the same behaviour. First there was a certain shyness and some clumsy attempts of improvisation. Sometimes there were some slight jokes as to mask a lack of competency to work with these texts. The more the groups got in touch with the text, the more the shyness and the joking behaviour vanished and a certain introverted concentration seemed to become more and more dominant. Some pupils closed the eyes, the vocal expression was often low but intense.

When presenting their results, nearly nobody used the Japanese tonalities. They rather referred to traditional scales or free atonal improvisation. The style of avoiding superficial ornamentation and of shaping very distinct musical structures far beyond pop-style pat-

terns were significant and somehow considerably referring to Japanese aesthetics. In a following discussion, pupils mentioned, that though these Haikus were, on the level of literature, quite far away from their experience, this way of bringing glimpses of ideas and feelings into words correspond to what they know from their emotional experience. Thus haikus and their improvisation were not so far a way to express something, but rather to meditate well-known experiences within the arts. This experience seems to open a way to appropriate cross-cultural experiences by musical improvisation on Haikus. And they converge indeed towards the aesthetic perception of Haikus by traditionally educated Japanese.

ZASHIKI BOKKO

A fairy tale from northern Japan „Zashiki-Bokko no Hanashi", re-told by Kenji Miyazawa, tells of Zashiki-Bokko, a child of very mysterious habits and attitudes. Sometimes he appears in a symbolised form, sometimes he modifies his identities so that his real character is hidden and claims philosophical interpretation. Nakaji and Mastnak developed a sound scene improvisation on Zashiki Bokko based both on elements derived from the Japanese Nô theatre and elements known from European Avant-garde plays. The educational frame of improvisation is intended to help pupils to integrate their own aesthetic ideas and artistic expression into cultural moments from Japanese and European culture.

As Mastnak found similarities between the text structures and traditional musical structures in Europe, he tried to bridge the cultural understanding by a dramatic shape referring both to Japan and to Europe. After a prelude with music by Ravel Zashiki-Bokko appears in a very fugitive and mysterious way. As the text reminds of a sonata form, Mastnak put this act into a sonata shape using the „light motif" taken from Toru Takemitsu's piano piece „Rain Tree Sketch II" which is dedicated to Olivier Messiaen.

A second scene presenting a children's dance is penetrated by elements taken from C. Orff, which are especially characterised by frequent changes of times. Accompanied by vocal clusters Zashiki-Bokko appears in a way, where he permanently changes appearance and identity. To the songs of poor Peter („Der arme Peter") by Robert Schumann the third scene reveals the illness of a child. Due to that fact a family feast had been postponed. For that reason the ill child is hated by the other children. At once Zashiki-Bokko is present. The significance of his presence has to be interpreted by the other children as well as by the audience.

In a fourth act Zashiki-Bokko has to cross a river. He talks to the boatsman and reveals historical facts. In the middle of the river, however, Zashiki-Bokko disappears. Using elements taken from Wolfgang Roscher's text-sound-improvisation „apocalypse" a highly symbolic dance was created, deeply reminding of Nô.

A DRAMATIC IMPROVISATION ON PAUL KLEE

Together with musicians, actors, and dancers Masayuki Nakaji created a performance on paintings by Paul Klee and contemporary Japanese poems by Shuntaroh Tanikawa. These poems are highly estimated in Japan and point to multi-modal and cross-cultural practice, especially as Tanikawa has been deeply inspired by Paul Klee's work. Thus one of the rare examples of cross-cultural and trans-medial art represents the basis of an edu-

cational process to deepen the awareness for cultural diversity and cross-cultural bridging. Though being primarily developed for professional artistic level, Nakaji's creation is appropriate for classroom education as well and opens a pedagogical door to a mutual understanding of aspects of Japanese and European aesthetics.

This project tried to help professional Japanese performers to get insights into European aesthetics by music and dance improvisation on these pictures and texts. The pictures being in the centre of the dramatic improvisation, the texts by the famous Japanese poet set specific contextual aspects. Realised with graduates from the Iwate university this project has to be considered as one of the most convincing results of research on cross-cultural higher education bridging Japan and Europe in the field of modern arts.

This complex improvisation was also performed for pupils in Morioka, in northern Japan. By confrontation with cross-cultural aesthetic tension these pupils seemed to get specifically motivated for artistic experiences of different familiarity. This concerned especially the fact, that musical material was primarily based on western modal scales and pentatonic structures and dance elements were taken from modern western expressive dance, while basic aesthetic elements from Japanese cultural tradition were somehow automatically integrated into European forms of expression. The project proved to be able to introduce students and pupils into European aesthetics and to motivate them to get in touch with them, as could be seen by the visit of an exhibition of works by Paul Klee.

In Mastnak's opinion the performance showed a very typical Japanese expression. Though elements from western culture dominated widely the production, it was mainly by micro shapes both concerning the music and dance movements, which created an expression reminding e.g. of Nô aesthetics. Only Nakaji himself on the piano covered the whole range of Japanese, European and somehow mutually penetrating expressions.

FURTHER INVESTIGATIONS ON ROSCHER'S APOCALYPSE

Nakaji's and Mastnak's work in the field of cross-cultural education focusing especially on Japan and Europe, especially the German speaking countries, does not end with this ISME presentation. Indeed, they consider themselves to be within a long-term co-operation in order to investigate basic problems on cross-cultural education and to develop practical models for class-room-education both in Japan and especially in Germany and Austria.

Under that conditions they continue their research in autumn 2004 in Tokyo on interdependencies between Wolfgang Roscher's Apocalypse and Nô. This research is highly supported by the Japanese Society for the Promotion of Science (JSPS) which has also considerably contributed to the findings presented on this ISME conference.

Less than 3 years before his death Wolfgang Roscher wrote a concept score to a text-sound-improvisation „apocalypse" where he used a text by Tamiki Hara, who had been eye-witness of the atomic catastrophe of Hiroshima, a report on the war horrors in Mozambique, a passage taken from the gospel by Matthew and the apocalypse by John, Paul Celan's „Zeitgehoeft", his „Lichtzwang" and Ingeborg Bachmann's „Dass noch tausend und ein Morgen wird". For the music he composed patterns based on specific scales.

It is interesting that Roscher maintained that his genre „sound scene improvisation“ and „music dramatic improvisation“ which are equally of artistic and music educational importance, have been influences by the Japanese Nô. Still Roscher never explained this influence nor did he directly integrate elements of Nô into his concept-compositions. It seems that it has been more the artistic philosophy of Nô and its dramatic aesthetics which have played such an important role. To investigate this influence and to develop music educational methods based on the related findings is a main target of this research.

However, Roscher was not the first European to be influenced by Nô. When Japan opened its boarders, scientists and artists from the world were attracted by this unknown culture and visited Japan. As a result of these travels, Basil H. Chamberlain and Ernest Fenollosa translated texts of Nô plays which were taken by the Irish writer William Buttler to create his drama „At the Hawk's Well“ which is written in the form of a traditional Nô play. Also Paul Claudel, who worked in Japan in the field of diplomacy, was fascinated by Nô plays and wrote, motivated by Max Reinhard, the „Buch von Christoph Columbus“. Bert Brecht saw this play and was fascinated, too. His plays „Der Jasager“ and „Die Massnahme“ which are based on the Nô play „Taniko“ follow. It was not at least the epic style which corresponded to Brecht's aesthetic feeling. And this was also one point which became important for Roscher who loved symbolic expression which claimed high intellectual spirit. Also Pierre Boulez considered Nô to be a perfect integration of word and sound and Rento de Grandi used the Nô play „Kagekiyo“ for his opera „The Blind of Hyuga“. Still the most famous work based on a Nô play is probably Benjamin Britten's „Curlew River“ which goes back to the text of „Sumidagawa“.

Roscher's inclination to archetypes correspond deeply with the five types of Nô plays. While this relationship cannot be interpreted primarily under the view of C. G. Jung's depth psychology, it points more concerning the aesthetic aspect to basic dimensions of culture. There seem to be anthropologically relatively constant human dimensions, which can be traced out throughout the world's cultures. In Roscher's sound scene improvisations the relationship between the real the spiritual world, between human beings and mythological ones play a role which can be compared with the Waki-Nô, where deities dominate the play. In this point it is important to mention, that Japanese views of the world beyond differs considerably to the world of Christianity and that it is rather to say that they believe in one single world with more aspects of being. Similarly Roscher's plays do not differ into two totally separated worlds but stress their mutual contact.

In a second field Roscher often uses fights in a very symbolic way expressing the tension between good and the evil or two contradictory aspects of the psyche. This resembles considerably the Shura-Nô, where the fight plays the central role but never just as a realistic one but rather in the Buddhist meaning of fighting. Similar to Roscher the Shura-Nô, mostly referring to the historical fights of the family of Heike and the family of Genji, transcends its historical meaning and points to the fight as a philosophical and anthropological entity. In Roscher's oeuvre women play a very important, often a very outstanding role, somehow similar to Kazura-Mono or Onna-mono, the Nô with women. Often scenes with women become very lyrical or very transcendental. The musical shape sometimes reminds of the aesthetic expression of Kazura-Mono which has often been taken as a form of Nô perfectly representing the aesthetic idea of yugen in the way it has been created by Zeami.

Genzai-mono are Nô plays related to real happenings and situations. Similarly Roscher often refers to what normally is called reality. In his play Apocalypse e.g. Tamiki Hara's report leads the audience immediately into the consciousness of the horrors of war. Still he does not leave the audience in the artistic confrontation with that reality, but takes it into a deeper reflection on the philosophical background of situations, to the perception of the idea that reality is just the visible shape of a deeper reality, of the wisdom of life beyond a too narrow understanding of the existence. The fifth type of Nô, the Ninjo-mono, concentrates on human feelings, on the psyche and its expression. This sometimes very dramatic form of Nô, which still never transcends the very rigid aesthetic frame of Nô tradition, shows often obvious similarities to scenes, where Roscher reveals insights into the human psyche, e.g. in his musical theatre improvisation „Golem", when the protagonist, a child, played by a female dancer, gets step by step into ecstasy till an energetic climax where she destroys the giant Golem.

The roots of Nô are going back to Sarugaku, a ritual play working with pantomimic expression which was in ancient times performed in Buddhist temples and Shinto shrines. And partly they derive from Dengaku, songs and dances of farmers performed during ceremonies celebrating the sowing and the harvest. During the time of Muromachi both genres were developed by Kannami and his famous son Zeami and resulted into fundamental elements of the Nô. In addition to that the solemnity of Shômyô, the traditional Buddhist song, was considered to be appropriate for the aesthetics of Nô.

These roots resemble the roots of Roscher's sound scene improvisations. He maintains that this genre has been influenced by medieval mystical plays and adored the Gregorian Chant. This resulted into a very symbolic play which resembles somehow basic ideas of Nô. Similar to Nô Roscher did not promote direct and extroverted expression. His aesthetic idea counts rather on epic presentation and the ability of the audience to reflect in a very introverted and highly sensitive way which claims high intellectual abilities as well. In addition to these scenic similarities, Nô and Roscher's sound scene improvisation share also some musical elements such as non-metric rhythms while on the other hand they differ in the aspect of improvisation.

AN OUTLOOK TO FUTURE

The point where cultures meet is often a point of modification. Culture is never a stable object but rather a very dynamic counterpart of the human being's aesthetic life. Still, the meeting point of cultures is also able to destroy cultural heritage and cultural identity. Cultural understanding needs education. Today it seems necessary, that education reacts on the immense flood of mutual cultural penetration and to enable the youth to find their way of culture, hopefully in the balance between cultural heritage, cultural development and the experience of the richness of cultural life. This is a main point, Nakaji and Mastnak would like to support by their scientific, educational, and artistic work on Japanese and European music and arts.

LEARNING TO BE A SINGING TEACHER

A new profile of singing voice tuition

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Abstract

LEARNING TO BE A SINGING TEACHER

A new profile of singing voice tuition

Traditionally, the teaching of singing has been supported by the teacher's individual experience and by the transmission of intuitive knowledge coming from elder masters. Therefore, teaching concepts are the result of the teacher's acoustical and physiological sensations and perceptions translated into words. As a consequence, each teacher develops his/ her personal terminology and the students –future teachers– undertake these terms, varying and/or adapting their meanings, depending on their own sensations and perceptions. But, if one conceives the acoustic output produced by the student as the result of the integration of many interdependent functions, one can see that the vocal function and the functional relations that underlie vocal health are the same for everyone. As a

Resum

APRENDRE A SER PROFESSOR DE CANT

Un nou perfil de l'ensenyament del cant

L'ensenyament del cant tradicionalment ha estat suportat per l'experiència personal del professor i la transmissió de coneixements intuïtius de mestres de més edat. Per tant, els conceptes de l'ensenyament són el resultat de les sensacions i percepcions acústiques i psicològiques traduïdes en paraules. En conseqüència, cada professor/a desenvolupa la seva terminologia particular i els estudiants –futurs professors– assumeixen aquests termes, variant i/o adaptant el seu significat, depenent de les seves pròpies sensacions i percepcions. Tanmateix, la producció musical realitzada per l'estudiant es concep com el resultat de la integració de moltes funcions dependents entre si, ens podem adonar que la funció vocal i les relacions funcionals que hi ha al

Resumen

APRENDIENDO A SER UN MAESTRO DE CANTO

Un nuevo perfil en la formación docente del cantante

La enseñanza del canto se ha basado tradicionalmente en la experiencia individual del profesor y en la transmisión del conocimiento intuitivo proveniente de los maestros del pasado. Consecuentemente, los conceptos sobre el canto son el resultado de las percepciones y las sensaciones acústicas y fisiológicas del profesor traducidas en palabras. Asimismo, cada maestro desarrolla su propia terminología y los estudiantes –futuros profesores– toman estos términos variando y/o adaptando su significado según sus propias sensaciones y percepciones. Pero si se concibe la señal acústica como el resultado de la integración de varias funciones interdependientes, se verá que la función vocal

consequence, the way in which these interdependent functions are applied could change among individuals according to their specific aesthetic and/ or acoustical goals. In order to improve communication and exchange in the context of singing teaching, it would be necessary to establish a clearly unambiguous terminology. Some associations of teachers of singing are currently promoting the integration of scientific knowledge as a base for healthy and productive pedagogical practices. Nevertheless, professional building- up of singing tuition in conservatoires in Argentina has not been renewed so far, and traditional practices seem not to be questioned. This work considers some alternatives to modify the educative profile of singing tuition at the conservatoires.

darrera són les mateixes per a tothom. En conseqüència, la manera com s'apliquen aquestes funcions dependents entre elles podria canviar segons els seus objectius estètics i/o acústics específics. Per tal de millorar la comunicació i l'intercanvi en el context de l'ensenyament del cant seria necessari establir una terminologia que no fos gens ambigua. Algunes associacions de professors de cant estan promovent actualment la integració del coneixement científic com a base per a pràctiques pedagògiques saludables i productives. Tanmateix, el bagatge professional de l'ensenyament del cant a Argentina encara no s'ha renovat i no sembla que es qüestionin les velles pràctiques. Aquesta ponència considera algunes alternatives per a la modificació del perfil educatiu de l'ensenyament del cant als conservatoris.

y las relaciones funcionales que sustentan la salud vocal son las mismas para todos. En consecuencia, la forma en que la función vocal es empleada puede cambiar entre individuos de acuerdo a sus objetivos estéticos y/o acústicos. Con el fin de mejorar la comunicación y el intercambio en el contexto de la enseñanza del canto, sería necesario establecer una terminología no ambigua y específica. Algunas asociaciones de profesores de canto promueven actualmente la integración del conocimiento científico como base para una praxis docente saludable y productiva. Sin embargo, la educación de profesores de canto en los conservatorios de Argentina no ha sido demasiado renovada, y los usos tradicionales parecen no cuestionarse. Este trabajo se propone considerar posibilidades de modificación en el perfil educativo para la formación docente del cantante en los conservatorios.

TRADITION, EMPIRICISM AND TALENT

The voice is a marvellous instrument that nobody sees, a unique one that blends music and lyrics by the subtle movements of their resonance box. The voice is a tool so refined that can conveys every change of mood, every nuance of emotion and meaning. The voice is so natural, so close to everyone. Is it so simple? Possibly, and due to the apparent simplicity of the voice instrument –everybody does speak– but mainly because of its *invisibility*, the practice of singing has been traditionally funded into empirical conceptions.

Usually, teaching of singing has been supported by individual experiences of the teachers, and by inherited advises from the elder masters. Teaching concepts are the result of teachers' acoustical and physiological sensations and perceptions translated into words. Thus, each teacher develops his/her personal terminology and the students –future teachers- undertake this vocabulary, varying or adapting their meaning on the basis of their sensations and perceptions.

Nevertheless, these facts concerning vocal pedagogy seem to be the natural consequence of some objective factors: (i) the performer cannot see the sound source (vocal folds), tongue or vocal tract shape; (ii) as a consequence, he/ she has to rely in his/ her proprioceptions and on the auditory feedback, in order to infer what is going on into his/her voice; (iii) besides, much of the voice behaviour is not directly accessible to conscious processes (Welch & Sundberg, 2002); (iv) it was not until the XXth. century that science produced reliable knowledge about the vocal apparatus and the voice function.

Added to these facts, there is a particular vision of the teacher in the domain of music and fine arts, in which the *master* is an unquestionable model, who owns the secrets of the mastery. This paradigm leaded the teaching of the arts almost up to the XXth. century. This approach to teaching and learning derives from the concepts about talent and genius coined in Western tradition as the result of a process of ages that began with the ideals of the Renaissance and the conception of the artist as a gifted man *touched by the hand of God.*

On the basis of both their own practice and the experience of successful singers many procedures were developed, collected, and transmitted orally or written by dedicated teachers/ singers. These practices were later summarised as a specific techniques or schools of singing. But while transferring this knowledge, the interface of words some times plays a conflictive role in the development of vocal competencies. For this reason and because teacher's personal experience plays a major role in his/ her conceptualisations about voice, opinions between teachers about what is healthy or not in vocal training, are frequently in conflict.

VOICE SCIENCE, COGNITION AND LEARNING

Twentieth century has been marked for an exponential growing of science and communication, which keeps up today. Research in many different fields has contributed to the understanding of the vocal function and its relationships with acoustics, and with mental and physiological processes.

Knowledge coming from different disciplines related to vocal production and pedagogy can be summarise as follows:

1. A precise knowledge about the anatomy of vocal instrument and the functional relations of their structures; particularly about the vocal folds and the intrinsic laryngeal muscles.
2. Knowledge about many neurological and psychological processes involved in vocal production, in music processing and in sensory- motor skilled behaviour and learning.
3. Knowledge about ageing, diseases and medications that affect vocal health and performance.
4. Knowledge about the aerodynamic aspects in voice production.
5. Knowledge about acoustics aspects of voice production and their implications for the art of professional singing.
6. Knowledge about the influence of psychological factors in vocal production and performance.
7. Theories about learning in general and about learning of sensory -motor skills in particular.

VOICE SCIENCE AND SINGING CONCEPTS

We currently know that the vocal instrument consists of: (i) a source of power, the respiratory system; (ii) a sound source, the vocal folds and (iii) a sound box, the vocal tract (constituted by laryngeal vestibule, the pharynx, and the mouth, complemented sometimes by the nasal cavity). It is the combined action of these structures that determines the characteristics of the vocal sound for singing and speech. Science has clarified the function at each of the three levels, but also their interactions and the interaction of the whole system with another systems in the body. Therefore, the acoustic output produced by the student can be seen as the result of the integration of many interdependent functions.

In reasoning this way, one realises that vocal function and the functional relations that underlie vocal health are the same for everyone, and that it is the form in which this function is applied which could be change individually, according to a specific aesthetic or acoustical goal. This way of thinking about voice allows the teacher: (i) to have an objective base for supporting teaching procedures and, therefore, avoid any risk of damage on the voice of their students; and (ii) enhance the aesthetic scope by introducing flexible behaviours in some structures during voice production.

As is not the purpose of this work to summarise the state of the art in voice science, I just will remark that, under the light of scientific knowledge, it is possible to analyse and review some singing concepts that have been seen in opposite ways by different schools of singing; that some practices can be reviewed in terms of its probable effects in vocal health; and that an acoustic aesthetic model can be related with specific behaviours at one or more that one level of voice production.

Finally, terminology and imagery used in vocal pedagogy can be revisited, based on its relative correspondence with an acoustical or physiological reality, and after that, decisions about restating them or not for teaching purposes can be made. In addition, the con-

venience of adopting in singing teaching the terminology provided by science can be studied, as well as the introduction of new types of excerpts developed for training partial aspects of the vocal function.

CONTRIBUTIONS OF COGNITIVE SCIENCES

Research in psychology, neuroscience and music cognition scrutinises the mental processes involved in musical behaviour. The more relevant evidences from research point that: (i) cognitive processes that take place during musical activities are shared with other human capacities; (ii) musical features are innate, determined in the brain, and they are necessary for human's cognitive development; (iii) specific brain areas are essential for processing and recognition of music (Trevarthen 2000; Kandel 2001; Peretz, 2000). At the same time, evidence of research comparing responses between musicians and non-musicians tend to support the idea of a common potential for musical experience. The same disciplines provide a deeper knowledge of the processes involved in the learning of motor skills, in perception and imitation of motor behaviours, in the capacity for synchrony and in sensory- motor abilities at high-level performance.

During the last fifty years, new theories of learning and of mind organization and information processing were formulated. Psychologists and theoreticians as those from Gestalt' school, Jean Piaget, Lev Vygotsky, Jerome Bruner, Noam Chomsky and Howard Gardner, provided a corpus of research that reconsidered the view of learning acquisition. A view that understands learning as an active construction of the subject confronted to the world. In it, the acquisition of knowledge evolves according to phases of development, and these phases are influenced both by environmental and by individual conditions. Therefore these variables determine the general competencies of the individual at a specific moment.

Recent evidence from neuroscience underlines that learning occurs in a physical body, which cognitive functioning is highly commanded by electrochemical reactions on the neurones, and that emotions have a central roll in these reactions.

This corpus of knowledge constitutes a framework for a building-up of a new pedagogy of singing, opening possibilities to reformulate usual practices. It encourages one to ask question about the feasibility to develop a systematisation of the pedagogical principles of singing teaching, despite inter-individual differences and the highly idiosyncratic personal style in the performance of this task.

CONSTRAINTS IN THE DEVELOPMENT OF A NEW PROFILE OF SINGING VOICE TUITION

The teaching tradition at the conservatoires

In an article entitled "Towards a Human-Compatible Teaching at Conservatoires", O. Musumeci (2002) summarises the results of many studies that analysed different aspects of teaching at the conservatoires. He states that exists evidence to assume that " (…) conservatories of music are born in Western Classical Tradition, and also most of the university schools of music share certain attributes of Western musical culture"(pp.1). And he

adds that this tradition is characterized by an educational prototype, which he calls *Conservatoire's Education*. According to Musumeci, this *conservatoire's education* dominated Western' s professional music education during the last three centuries and their deepest roots could be found at Venice' s *ospedale* in XVII century. *Conservatoire's education* would not be affected by learning theories appeared later; thus they continued anchored to obsolete practices (pp.3). Finally, he mentions typical features of this system, among them, the use of draconian' s methodologies, based mainly in normative social interactions typified by the dyad master – disciple.

On the same line, Price (1999) states: "Probably as a deny, or perhaps as a defence against the philosophical change that occurred during the second half of the twentieth century, most of our musical learning institutions have adopted increasingly isolationist and conservative positions" (pp.73). And later he affirms that systems of values underpinning this stagnation would be transferred from teachers to students. In this manner, carefully nourishment and protection of the graduates would be reassured, but at the same time this mechanism "guarantees the under-development of their [student' s] aesthetic and philosophical critical faculties, those which allow to find meaning to the world outside the conservatoire" (pp.73).

Recently, some innovative attempts in the tuition of the professional musician came from the educational authority in our country. They discriminate between two different professional profiles: one for performers and the other for teachers. In the second one, many pedagogical subjects were included. Nevertheless, traditional practices in the teaching of performance may still be identified in this formally renewed structure. An example can be found in the last course of the subject "methodology for the teaching of instruments/ singing", that appears in the professional education profile. This course is on charge of the same teacher that has formed the student in instrumental or singing techniques, and it is also the same teacher who i) provides the contents of the subject, ii) sets the methodological lines and iii) controls the student's pedagogical practice in the context of his/her own class and with his/her own students. In this way an a-critical paradigm is reinforced, which tends to repeat many traditional routines without questioning.

The application and transference of scientific knowledge

Nowadays many scientific associations and professional associations of teachers of singing around the world are attentive to diffusion of scientific knowledge related to voice and vocal care. At the same time a great amount of research is focused in the professional singing voice in order to better understand voice behaviour in high-level performances. Nevertheless, it seems that nothing or little of this knowledge is transferred to voice training at conservatoires. It is possible to argue that: (a) the majority of the teachers of singing have no access to this information; and/ or (b) in the case of having it, they remain without understand it in their complex interrelations with the vocal function and thus, they are unable to transfer it to the practice.

Related to the first point there are many publications and books about vocal science and vocal pedagogy but most of them are written in English or in another languages, and few in Spanish. In Argentinean milieu, new bibliography is rare and mostly oriented to medical sciences; their complementary disciplines and publications oriented to vocal pedagogy are very few and not up to date. In Argentina, there are not singing teacher' s pro-

fessional associations at national level, dedicated to the diffusion and discussion of the new knowledge in the field of voice.

Nonetheless, some isolated efforts have begun to be developed and it is desirable to wait for their expansion. I want to mention a few of them. In the field of vocal pedagogy, the creation of the *Vocal Working Centre* (CTV), that represents the final step in a series of efforts for communicate a vocal pedagogy based on scientific knowledge and constant methodological revision.

In the field of musical cognition and learning, I would like to mention: the journal *Orpheotron*, *study and research* and the foundation of *SACCoM*, *Argentinean Society for Cognitive Sciences of Music*. Both of them pursuit the diffusion of scientific advances in the cognitive sciences of music with the aim of approaching the musical and scientific community in South American region, in order to discuss the progress on this field.

About the second issue, I would like to refer to the observations of Stephen Austin. He pointed out that after having spoken to many groups of teachers and students of singing, he realised that some of the most important physical and acoustic principles that could guide the teaching of voice were not widely understood. And he remarks:

> "There is a proliferation of books currently available on the subject of vocal pedagogy and voice science, informative articles in our own professional singing voice journals, and of course, vocal pedagogy classes which are taught at most of our colleges and universities. These resources typically include discussions of acoustics, vocal tract resonance, articulation, registers, laryngeal function, and of course, breathe management. Still, this important body of knowledge remains under utilized in many vocal studios." (Austin, 2000 pp.33)

As it can be seen, in United Sates' environment is not the lack of information that prevents teachers to renovate their pedagogical customs. In the same article, Austin describes a paradigmatic example of this, the case of nasal resonance. The technique conveying sound towards the nose while looking for resonance is a practice that emerged in nineteenth century. Austin explains that despite many investigations – the first research of this subject date from 50'- demonstrate the questionable benefits of this pedagogical method, teachers continue with this practice. He points that it is because teachers insist in taking secondary resonance in the vocal tract as a guide. In fact, this resonance is a sensation produced by the vibrating energy absorbed by the vocal tract; thus they are the result but not the cause of a good emission. Teachers continue using their sensations and ignoring the physical and acoustical facts that are supposed to be known.

Austin also explains this dichotomy between practice and theoretical knowledge, by saying that people who have focused their energies on developing their singing voice and artistry typically did not study anatomy, physiology, and acoustics; they simply have no time for this. They must be attentive to another questions as interpretation, diction, style, etc. Although he remarks that if not deeply, it is necessary and it would help too much teachers - and consequently their students- to know something about what voice scientists understand about the voice.

CONSIDERATIONS FOR A NEW SINGING VOICE TUITION

A complex landscape has been described. The necessity of designing a new profile for singing tuition appears clearly on it. But this task should consider the issues exposed above, which could be summarised as follows:

1. The complexities of the vocal apparatus and of the musical skills played by the singer; added to this, the fact that much of voice behaviour is not conscious.
2. A profusion of knowledge coming from different scientific fields that could be related with vocal function and pedagogy.
3. The tendency of professional training institutions to be fixed to the traditional models and uses.
4. Unless in Argentinean milieu, the limited scientific bibliography translated into Spanish and the difficulty to make scientific findings graspable to the teachers.

To introduce changes in this state of affairs will not be simple. It will require teachers' decisions to confront their own mental schemes. Teaching and learning imply communication, but the nature of communication and its content are inevitably bounded to a mental model, to a conception of the world, and to the values and the views of the cultural context.

Thus, inevitably, the teacher encounters the students embodied with the seals of their personal/ professional history. The teacher has certain paradigms related to an acoustical aesthetic, to personal musical preferences and to a conception of the teaching and learning process. Many times the teacher is not plenty aware of his/ her values. At the same time, the institutions - conservatories in this case - frame a system of values through a curriculum. If one can opens a debate about these issues, a first step towards a change has been done.

First steps towards a methodological systematisation

Due to their interest for answering some of the questions exposed before, a number of singers and / or teachers became researchers. They dedicate their efforts to trace a methodological guide on the basis of the scientific knowledge in order to facilitate singing teachers' work. I will mention two cases, the first because it is well known around the world and the second because I know it well.

These two researchers come from United States, Jo Estill develops *Voice Craft Method* and Eugene Rabine creates *The Rabine Method for functional vocal pedagogy and functional voice training* .Jo Estill developed her work in USA and founded the *Estill Vocal training System*. Rabine worked in German and created the *Rabine Institute for Functional Singing Pedagogy*. Both methods have solid scientific basis and approach the singer training in an integral way. The singer is considered an athlete and the inter-related functions of the voice are trained in two ways, in isolation and integrated into the singing. I will detail some aspects of the Rabine method that show this conception.

Rabine suggests five axes for organising a pedagogical approach to vocal training:

1. A theory about vocal function;
2. A theory about learning and, in particular, learning of sensory-motor skills in singing;

3. A method based upon, and developed out of the two above mentioned theories;
4. A pedagogy based upon the method and psychological aspects of teaching and learning;
5. Applications in vocal training and therapy. (Rabine, 2001).

The proposal aims to integrate musical aspects during the development of singer instrument. Special consideration is given to ethics and psychological issues. And the principles underpinning the method are revisited permanently under the light of the most recent scientific knowledge. The principle of inter-vision and control between peers is introduced, it implies that although exists a tutor, student' s progress is the responsibility of a group of teachers; the close relationship between master and disciple put up by tradition is broken. (Mauléon, 1999; Parussel, 1999; Rabine, 2001; 2002)

Building up a change inside the conservatoire

But, is it feasible to change singing teacher's pedagogical views at conservatoires? One point, and probably the starting one, could be to promote the idea that every practice can be revised. Knowledge about the world change and in both science and art, the pasts ideals are in the origins of the new ones.

To install a discussion between teachers concerning the paradigms of knowledge and their provisional status, is a main condition for the promotion of an effective change in the pedagogical profile of singers at the conservatoires. From this view, the individuals – teachers and/ or students – can be differentiated according to the paradigm of knowledge in use and then, the model can be understood related to an ideological and historical frame. On this base, it is possible to disperse resistances for reviewing personal practices and to analyse the models underpinning them. I mean, it is necessary to generate a discussion that allows teachers/ singers to separate themselves from the paradigms subjected to scrutiny. If it doesn't happens, any critical review about the model should be felt as a personal conflict, and resistance to introduce changes will be unavoidable.

A discussion about specific issues of singing teachers' professional formation, should be possible only after an awareness of the values -ethics, artistic, professionals and socials –has taken place–. It is desirable that these values are encouraged in students and in teacher's themselves. I am implying that, if traditional practices have not been substantially modified at conservatoires so far, it is because teachers are not aware of the values underpinning them. Thus, teachers have never critically considered these values. I mean that, although a new curricular design promotes renovation, it is necessary to work with teachers' concepts, especially in the teaching of instruments and singing, because within this area, traditional pedagogical schemes are profoundly attached. To modify syllabus and programs is certainly one step but it is also essential to encourage the renovation of the human resources for supporting them.

Several concepts that could organize a process of change in vocal pedagogy at the conservatoires have been suggested. Once a fluently discussion have been established between teachers, study sessions' could be organised. These meetings could be coordinated by a specialist or by one member of the teachers' team. There, the most important issues for vocal pedagogy should be developed, which, according to the concepts presented before, should be as follows:

1. A review of the most modern knowledge about the anatomy of the vocal instrument and the functional relations of their structures, their interactions and the interaction of the whole system with another systems in the body.
2. Theories about learning and especially about the learning of sensory -motor skills and their main relations with neurological and psychological processes that support these theories.
3. A review of the aerodynamic and acoustics aspects of voice production and their implications for the art of professional singing.

On the base of studied bibliography, I suggest a review and a discussion about pedagogical terminology used by the group [of teachers] with the aim of unifying terms and meanings. An agreement in the use of technical expressions and words will allow an accurate transference of knowledge and will facilitate exchanges between teaching peers and students. The contents for the specific subjects of singing voice tuition would be discussed within this context.

As it can be seen, I am suggesting a procedure to promote a change in the profile of voice tuition at the conservatoires. I am implying that we should think about tutors, because these teachers will take the responsibility for the instruction of the future singing teachers. In other words, if current teachers at the conservatoires have been shaped in the traditional teaching system and paradigms, it is not too probably that they could be intermediaries of a change. It is unproductive to modify the syllabus and the programs if one has not the human resources available for supporting them.

I would like to finish this work with a thought by Howard Gardner:

> "We should remember that one of the most magnificent of human inventions is the Invention of Education no other species educates its young as do we. At this time of great change, we must remember the ancient value of education and preserve it not just facts, data, information, but Knowledge, Understanding, Judgement, Wisdom. (…) In the past, we could be satisfied with an education that was based on the literacies; that surveyed the major disciplines; and that taught students about their own national culture. We must maintain these three foci, but we must add two more: preparation for interdisciplinary work and preparation for life in a global civilisation. (…) That is the challenge faced as never before by education today. Let us combine the best of physical, natural, and social science, with the most precious of human values. Let us do so on a Global Scale. Then and only then can we have an educational system that reflects the best facets of the human condition." (Gardner, 2001 pp. 10)

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PREPARING PROFESSIONAL MUSICIANS FOR EFFECTIVE EDUCATIONAL WORK WITH CHILDREN

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Abstract

PREPARING PROFESSIONAL MUSICIANS FOR EFFECTIVE EDUCATIONAL WORK WITH CHILDREN

Collaboration between professional musicians and professional educators presents an opportunity to develop school-community networks for excellence in music teaching and learning. Such partnerships may foster learning communities that engage children in cross-generational music making, nurture expressive and creative growth, and establish connections between in-school learning and the larger community. To ensure effective practice, professional development programs should affirm professional musicians' artistic expertise, promote collaborative mindsets and skills, clarify roles, instill awareness of principles of music learning, nurture engagement and programmatic skills, and provide for incremental growth. Beginning with

Resum

PREPARAR MÚSICS PROFESSIONALS PER A UN TREBALL EDUCATIU EFECTIU AMB NENS

La col·laboració entre músics professionals i educadors professionals presenta una oportunitat per desenvolupar xarxes escola-comunitat per a l'excel·lència en l'ensenyament i l'aprenentatge musical. Aquesta mena de partenariat sens dubte promou comunitats d'aprenentatge que impliquen els infants en processos intergeneracionals a l'hora de fer música, educació expressiva i creixement creatiu, establint alhora connexions entre l'aprenentatge escolar i la comunitat en sentit ampli. Per tal de garantir una pràctica efectiva, cal que els programes de desenvolupament professional afirmin l'expertesa artística dels músics professionals, promovent actituds i habilitats de col·laboració, clarificant rols, inculcant la

Resumen

PREPARANDO A LOS MÚSICOS PROFESIONALES PARA REALIZAR ACTIVIDADES EDUCATIVAS EFECTIVAS CON NIÑOS

La colaboración entre los músicos profesionales y los educadores profesionales presenta la oportunidad de desarrollar redes escolares comunitarias para la excelencia en la enseñanza y aprendizaje de la música. Tales emprendimientos pueden fortalecer comunidades de aprendizaje que involucren a los niños en actividades musicales intergeneracionales, fomenten el crecimiento expresivo y creativo, y establezcan conexiones entre el aprendizaje intraescolar y el resto de la comunidad. Para asegurar una práctica efectiva, los programas de desarrollo profesional deberían afirmar la pericia artística de los músicos profesionales, promover mentalidades y habilidades colaborativas, clarificar roles, inculcar los principios del aprendizaje musical, alentar el

university preparation, professional development can be viewed as a continuum from pre-service training characterized by courses and internships through embedded support for continuous, sequential learning within a professional career. While certain dimensions of professional development are necessarily program specific, general principles can guide the work of designers and facilitators. Once established, professional development should be evaluated systematically for its relevance to classroom practice and the ongoing learning needs of musician-educators.

consciència dels principis d'aprenentatge musical, compromís educatiu i habilitats programàtiques, garantint un creixement incremental. El desenvolupament professional, començant per la preparació universitària, ha de ser vist com un procés continu, des de la preparació prèvia al servei, caracteritzada per cursos i interinatges, fins al suport específic a la formació continuada i seqüencial en el si d'una carrera professional. Mentre certes dimensions del desenvolupament professional requereixen indefugiblement un programa específic, determinats principis generals poden guiar el treball dels dissenyadors i facilitadors. Tan bon punt establert, el desenvolupament professional pot ser avaluat sistemàticament en allò que respecta a la seva importància en les pràctiques dins de l'aula, així com pel que fa a les necessitats permanents d'aprenentatge dels músics-educadors.

compromiso y las habilidades programáticas, y permitir un crecimiento sostenido. Comenzando con la preparación universitaria, el desarrollo profesional puede verse como un continuo desde el entrenamiento en el profesorado, caracterizado por cursos y residencias, hasta el afán incorporado para un aprendizaje constante y secuencial durante la carrera profesional. Aunque ciertas dimensiones del desarrollo profesional son necesariamente específicas de los distintos programas, algunos principios generales pueden orientar el trabajo de los diseñadores y facilitadores. Una vez establecido, el desarrollo profesional debería ser evaluado sistemáticamente en cuanto a su relevancia para la práctica áulica y las necesidades inmediatas de aprendizaje de los músicos educadores.

MUSICIANS AS EDUCATORS – HISTORICAL CONTEXT

On March 26, 2004, the New York Philharmonic celebrated the eightieth anniversary of its Young People's Concerts (YPCs). Known best through televised broadcasts of the Saturday afternoon format developed by Leonard Bernstein, these concerts set the standard for performing arts institutions' efforts to enhance musical understanding and appreciation through live performance. With Bernstein as conductor, pianist, and narrator, YPCs actively engaged listeners and provided firsthand experience with the work of world-class performers.

Because performing institutions such as symphonies and opera companies historically assumed a broad educational mission in their communities, musicians naturally became part of educating the public about music. For many years, however, their contributions were embodied in performance itself. There was no expectation that musicians would communicate verbally about music or interact with their listeners. Written materials provided historical and analytical information. If verbal communication with an audience occurred, it was generally the responsibility of a conductor or narrator. Even if musicians were called upon to demonstrate themes or timbres or other aspects of music, their role was to perform at the direction of a conductor or another leader.

With the New York Philharmonic's YPCs as a model, educational outreach became an increasingly significant function of musical institutions in the latter half of the twentieth century. In addition to family concerts, children in many communities traveled on busses from their schools to performances in concert halls and theatres, with organizers hoping that such events would build future audiences and create a more culturally aware populace. Radio and television broadcasts extended these opportunities to wider geographic regions. Pre-concert print materials and recordings were developed for distribution to teachers and students, so that children would be better prepared for concerts.

Facing the challenge of transporting thousands of children to concert venues, some organizations began to sponsor in-school performances, presenting programs in auditoriums, cafeterias, or gymnasiums. Seeking greater affinity between children and musicians, sponsors designed programs that involved visits by chamber ensembles to schools, small-group interactions in classroom settings, and sustained relationships between community musical artists and educators.

Beginning in the 1960s, government support of local, state, and federal arts agencies in the United States combined with a complex of philanthropic and private interests to foster an increased presence of artists in schools (Myers, 2002). Composers and performing musicians assumed roles as artists-in-residence, and various organizations sponsored assembly-style educational performances by a diverse range of artists representing classical, ethnic, jazz, and folk music. Performing institutions began hiring education directors, placing responsibility for educational outreach under the auspices of paid administrators rather than volunteers. Curriculum materials became more sophisticated, and major musical institutions developed board-level education committees that represented philanthropic, education, and performer interests.

Through the 1980s and 1990s, these maturing efforts became part of a growing mandate for public-private partnerships to support school improvement. Long subject to the vagaries of the economy, American music education continued to exist at the periphery of scho-

ols' primary academic and funding priorities. Particularly in major metropolitan areas, there had been relatively few specialist teachers in music since the 1970s. Thus, arts organizations, including major music institutions, began taking a more proactive role in reinstating music education programs. Concurrently, as funding agencies became increasingly concerned about the relevance of performing institutions to their communities, they began to require evidence of systematic education effort as a criterion of grant support.

As a result, composers and performing musicians have come to assume more intensive and demanding educational roles. No longer is it sufficient for musicians merely to be part of a group that educates by performing. Musicians are increasingly expected to participate in sustained relationships with schools, teachers, and children, and to demonstrate skills of engagement that are developmentally appropriate for learners.

In addition to large-scale concerts, musicians may work in classrooms. In some cases, they may work with specialist music teachers, but in others they may function as *de facto* music teachers, or teaching artists. Though musicians may occasionally teach vocal or instrumental performance skills, it is more likely that they will be expected to educate children in general about music and to connect children's musical experiences with the host of extramusical social and academic outcomes for which schools are held accountable. It is now standard in many contractual agreements with management that musicians will perform a specified number of educational services that include these kinds of responsibilities.

CHALLENGES FOR PROFESSIONAL DEVELOPMENT

In a 1996 study of partnerships among orchestras, schools, and communities in the United States, I proposed several recommendations for the professional development of orchestral musicians working in education (Myers, 1996, p. 107):

- Involve musicians with teachers and consultants in program planning and development of curriculum materials
- Plan joint professional development for musicians and teachers
- Use music education consultants to assist with development and critique of programs presented by musicians in schools
- Share feedback from students and teachers with musicians
- Encourage presentations consistent with musicians' strengths
- Build education participation and training into contractual agreements for musicians
- Use modeling and role playing to build confidence in working with children

These recommendations suggest some of the challenges identified in the study. For example, while many composers and performers are intuitively effective with children, others are not. There is a tendency among some musicians to assume that working with children requires no specialized knowledge or training. Only when they confront tepid responses from children will certain musicians invite or accept direction and feedback. Moreover, an enthusiastic response may sometimes be interpreted as evidence of effectiveness, regardless of whether a program is educationally worthwhile, which may in turn encourage entertainment rather than learning-based efforts. Collaborative professional

development with teachers is a way of providing a basis for classroom interactions in which professional musicians and teachers cooperate to utilize their respective expertise on behalf of children's learning.

Another challenge is that musicians frequently fail to recognize the necessity of planning for learning-based experiences. Newmann and Sconzert (2000) and Wolf (2003) report on behalf of the Annenberg Foundation that non-education professionals working in schools have the greatest impact when there is a clear focus on the learning needs of children. Instilling the priority of learning, what it means, and how it can be planned for is a complex endeavor. Unless there are clear incentives and rewards for participation in systematic professional development, it will be difficult to enlarge musicians' attitudes and skills regarding the intentionality and effort required to fulfill their learning-based responsibilities.

A third challenge is that the expectations placed on performing musicians and composers to inspire, excite, manage, teach, and assess students exceeds their interest levels, knowledge, and skills. Individuals who have prepared for careers in composition or performance, as opposed to music teaching and learning in school settings, should not be expected to fulfill the same educative functions as individuals specifically prepared in areas such as child development, music concept and skill acquisition, sequential teaching, classroom management, and student assessment. The primary value of having professional musicians work with children rests with their enhancement of sequential music programs delivered by certified specialists and with children's direct experiences with live music and practicing artists. To the extent that professional musicians need to mold their work to suit the learning needs of children, it is essential that they be provided opportunities to draw on their own unique training and abilities to support their educational work. However, such professional development must not be undertaken with the idea that it supplants the kind of intensive training required of those certified to teach music in school settings. Professional development, in other words, must recognize the talents and expertise of practicing musicians and nurture their potential for value-added contributions to musical understanding and development among children.

TOWARD A CULTURE OF COLLABORATIVE MUSIC EDUCATION PROGRAMS

For purposes of this paper, the term "professional musician" refers to those whose training and work are primarily in performance and composition. Such musicians, along with their potential roles in education programs, are distinguished from professional musicians who are specifically prepared through university education as specialist music educators to teach music in school settings. While my emphasis is on the preparation of professional musicians for work in schools, many of my points are also applicable to musicians who may work with children in less formal educational environments such as community centers, after-school programs, and pre-schools. This work may or may not entail interaction with trained music educators; however, it is my contention that collaboration between professional musicians and music educators is the desirable standard for any music program that describes itself as being educational.

Collaboration, in my view, is an imperative on which visions of the future of music education programs must be based. In an evaluation of the Boston Music Education Collaborative, Wolf (1997) suggested that building a strong musical culture in schools

cannot be accomplished by music specialists alone, given their large student-teacher ratios and the demands on their time. Researchers also found that Boston Symphony musicians who had worked in the schools had developed a strong desire to be integral contributors to the ongoing curriculum rather than occasional visitors. Such findings are consistent with a growing body of research indicating that school-community collaborations focused on improvement agendas play an important role in achieving educational excellence for children (Henderson & Mapp, 2002).

Music is uniquely positioned as a discipline to demonstrate how classroom collaborations between educators and community professionals can enhance teaching and learning and foster lifelong pursuits. The fundamental processes inherent in music learning – performing, listening, moving, and creating – are the same processes in which professional musicians engage in their daily lives. They are consistent among professional and amateur musicians, and they are organic to music learning at any age and any level of sophistication. These basic music processes incorporate perception, problem-solving, reflection, critical analysis and a host of additional intellectual strategies and habits of mind that enhance the study of extra-musical endeavors as a result of their unique development in music.

Intentional, learning-based collaborations among professional musicians, music educators, and classroom teachers may foster music-learning communities that build authentic and rich relationships between in-school educational experiences and life in the larger community. By undertaking mutual commitments in this way, musicians, teachers, and their respective institutions may ensure the place of music in the lives and learning of children, empower specialist teachers in music within the culture of schools, and establish a basis for more vital musical cultures in communities at-large.

ATTITUDES AND KNOWLEDGE FOR PROFESSIONAL MUSICIANS EDUCATING CHILDREN

The most significant challenge in preparing professional musicians for educational work with children may be establishing a “need to know.” Self-recognition of the kinds of knowledge and skills necessary for effective educational practice provides a basis for self-initiated learning and openness to direction from other professionals. It is therefore essential that facilitators of professional development design opportunities for self-discovery rather than imposing expectations and standards that may be rejected because their value is not fully recognized or understood.

Professional musicians may interact with children along a continuum of responsibilities ranging from mere exposure to in-depth education. Within specific programs, professional development should be specific to the relevant missions, goals, and expectations. However, general principles such as those discussed below can offer guidelines for the knowledge musicians may draw upon to be effective in a variety of educational contexts.

Attitudes

An interest in children and their learning is obviously paramount for educational work. Though some musicians may exhibit such interest prior to participation, others may need the opportunity to work with children before they fully appreciate the significance of edu-

cational work. The opportunity to witness children's inquisitiveness about music, their natural affinity for musical activities such as singing and movement, and their creative impulses is frequently eye-opening for musicians, as is evidence of the conceptual development and skill children can achieve with consistent support and encouragement.

While belief in the value of music education is a worthy trait, it is even more important for musicians to conceive of themselves first as "sharers" of musical experiences with children. Thinking of "engaging" children through their innate inquiry and responsiveness, rather than "teaching" information about music, can often help musicians relax and function in a nurturing capacity. Positive attitudes toward education work may be fostered by observing children in musical situations, analyzing the work of experienced professionals, reflecting on their own potential capacities and anxieties, and testing ideas with peers prior to implementing them with children.

Programmatic Knowledge

It can be extraordinarily difficult for musicians to be effective if they do not understand the purpose and expectations of given programs and their roles within them. Working from prior experience or unfounded assumptions, musicians may easily fall into the trap of seeking to entertain or suggesting unfounded relationships between music and other subjects in the curriculum.

Prior to direct experience with children, musicians should be given an overview of an educational program's priorities and the ways their work supports them. For example, if a string ensemble is visiting a school one time as part of a sequence of ensemble visits introducing the families of the orchestra, there should be a clear understanding of how the program works and how each visit is expected to compliment the others. If a program consists of repeat visits to a classroom by the same musicians, the musicians should understand the purpose of this structure, the organizational support and communication system, the expectation for what will occur during a sequence of visits, and the proposed methods of planning and implementation.

If professional development workshops, planning time, and other expectations are components of the program, musicians should be fully informed from the outset. Incentives and reward systems, such as stipends or compensatory time, should be utilized to motivate commitment to all facets of the program.

Procedural Knowledge

Developing and implementing effective learning activities is at the heart of educational programs, and the knowledge and skills required are highly dependent on specific situations. The following are representative of the kinds of knowledge that may assist musicians in being effective:

- General developmental traits and tasks of children, including cognitive, emotional, and behavioral characteristics at different age levels
- A basic understanding of the nature of music learning, particularly the role of musical experience as a basis for understanding
- Recognizing the difference between "doing" music and "learning" music

- Understanding the importance of "artistry," regardless of the age or sophistication of the learner
- Strategies to engage children through imitation, focused listening, responsiveness to musical elements, and problem-solving
- Focusing on guided, aesthetically rich musical experiences rather than information about music
- Extending and reinforcing a school's music curriculum and the ongoing learning activities of children in music and academic classes, including the use of familiar songs or listening repertoire
- Simple strategies for connecting with children, such as communicating at eye level, using developmentally appropriate vocabulary, listening attentively, affirming children's efforts, and working within the parameters of typical attention spans
- Principles of communicating, planning and working collaboratively, reflecting with other professionals, and working within school cultures
- Using assessment and evaluation data as a basis for improved practice

Creating Capacity: A Framework for Providing Professional Development Opportunities for Teaching Artists (Kennedy Center, 2001) suggests that artists working in schools require professional development in six core areas: philosophy of arts education; theories and models of arts education; teaching methods and content of instruction; effective collaboration with educators and other artists; effective assessment; and knowledge of school culture. The extent to which each of these is relevant for any given situation, however, is highly dependent on program goals and musician backgrounds. While knowledge in all of these dimensions may be useful to professional musicians working in schools, it is important to remember that the goal of professional development is not to replicate the training of teachers, but rather to empower practicing musicians to compliment and enrich music education programs. In the words of a proposed position statement from the National Association for Music Education: MENC regarding non-educator performers in the music classroom, "visiting musicians and presenters should make connections to the existing curriculum and work with educators to ensure student learning"(2004).

THE STRUCTURE OF PROFESSIONAL PREPARATION

Figure 1 provides a model for a continuum of professional development that supports collaborative music education programs. Demonstrating the continuity between college/university preparation and continuing professional development, the model indicates that professional musicians are part of a larger effort to develop effective educational programs. In addition, the model lists some potential components of professional development programs.

Pre-professional undergraduate and graduate preparation

The continuum of professional development begins with university preparation for effective practice in collaborative music education programs. Transcending the historic divisions among specializations in music education, composition, and performance, universities that recognize the legitimate role of performers and composers in education may establish curricula to support requisite knowledge and skills. In such programs, performance and

composition majors may participate in joint seminars and internships with music education majors to consider school-community collaborations and to fashion learning communities that engage professional musicians in ongoing relationships with teachers and children.

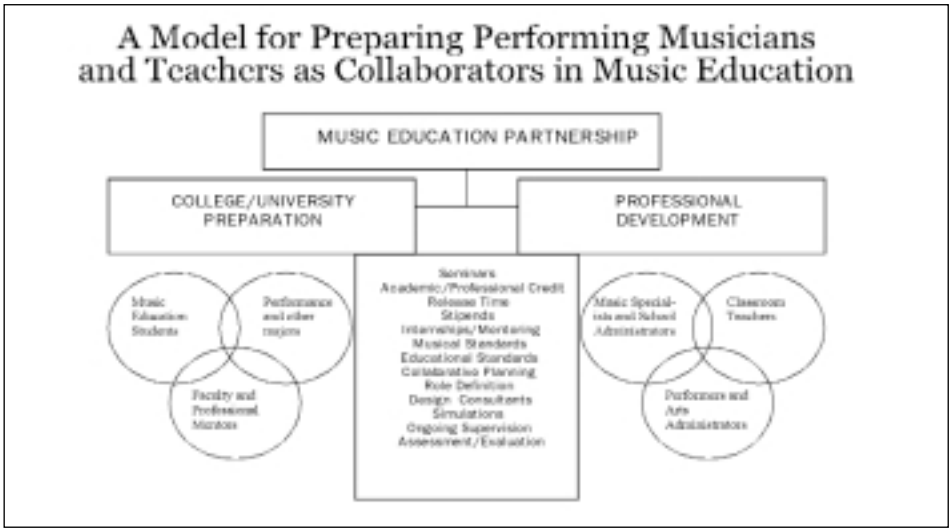

Figure 1: *Professional Development Model*

Courses, observation, and guided internships

The primary function of relevant undergraduate and graduate course work is to establish mindsets for viewing music education as a shared responsibility. Faculty should establish a clear relationship with existing teacher education programs and be precise about goals and objectives. Courses oriented toward performer-composer-teacher collaborations should emphasize the potential contributions arising out of one's identity as a musician and support the sharing of music in sequential and developmentally appropriate ways. Students in these classes should become acquainted with curriculums and standards, but their focus should be on enhancing instruction through collaborations rather than constructing curriculum per se. Music education majors who participate should be urged to think of themselves as potential leaders, or initiators, of collaborations, providing a context for later course work more specific to music teaching and learning in schools.

A significant feature of university preparation is the opportunity for observations, guided internships, and reflective analysis. Whenever possible, students should be able to work with professional musicians in established programs under the guidance of university faculty. As students mature in the work, portfolio development provides an excellent way of documenting their efforts and demonstrating their qualifications to future employers.

Community engagement in the university curriculum

A number of American universities and conservatories, among them Eastman, the New England Conservatory, Manhattan, Mannes, Juilliard, University of Maryland, The

University of Michigan, the University of Minnesota, Northwestern University, the University of Arizona, and Georgia State University have been engaging students in educational outreach, or community engagement, in some cases including relevant course work. Depending on the institution, the focus of these programs may vary among: a) preparing students for one-time educational outreach without concurrent curricular or collaborative planning; b) preparing teaching artists to work with classroom teachers, sometimes with a focus on interdisciplinary education, as an alternative to traditionally certified music specialists; or c) preparing teaching artists and/or music education specialists to implement both a sequential music curriculum and an interdisciplinary program in collaboration with other music professionals and classroom teachers.

The continuing challenge for universities and conservatories is threefold: 1) overcoming entrenched assumptions about professional preparation that ignore evolving career expectations of performing musicians relative to education; 2) embracing education-based career models and opportunities for musicians; and 3) providing leadership in preparing professional musicians to establish new models of school-community collaboration that support excellent music education programs in schools and communities.

At present, innovative courses and seminars addressing these needs remain mostly elective and peripheral, rather than central, in the degree programs and diplomas of higher education institutions. While important strides have been made, the potential for change will not be fulfilled until such programs are regarded as an important component of training professional musicians. To this end, higher education faculty and administrators need to consider seriously the implications for curricular change and their relevance to ongoing programs. For example, if students in a chamber group have an opportunity to do educational work in schools, they might apply these same skills during a recital in which they help the audience understand certain aspects of a performance. These students might also assist professors of music appreciation courses in teaching principles and concepts through composition and/or live performance.

Continuing education for professional musicians

Performers and composers typically have not been prepared to work in educational settings. When they undertake such work, whether under the auspices of an institution such as an orchestra or independently, they frequently lack essential knowledge and skills for success. Clearly, the precise needs of any given program may dictate the structure and content of professional development. However, several dimensions of continuing education may be applied in nearly every situation.

Intensive seminars and workshops

Structured learning opportunities that occur in seminar or workshop settings provide time for program overviews, broad coverage of general principles, review of program and instructional models via videotape analysis, and interaction among professional musicians, classroom teachers, and music teachers. Led by experts in a variety of relevant areas, these programs should occur at regular intervals as a way of enlarging understanding and providing curricular and programmatic focus. At least a portion of these programs should be collaborative with music and classroom teachers.

Embedded professional development

A continuous-learning approach to professional development should provide ongoing support to professional musicians (Myers 2003). The goal is to move toward a sustained dynamic of collaborative practice based on mutual trust. Ideally, musicians should be inducted into existing programs through observations, peer mentoring, guided work or internships with other professionals, and incremental addition of responsibilities. Peer observations, reviews and critiques of work, and opportunities to plan collaboratively for future lessons can all be included. An important component is the opportunity for musicians to reflect on their work and consider applications of research-based knowledge regarding music teaching and learning and partnership programs.

Assessment of professional development

Participants must have opportunities to provide input into the quality of professional development and its applicability to their work. In addition, facilitators of professional development should seek the advice of observers or evaluators who can analyze the effectiveness of the approaches and recommend improvements. Interviews, surveys, video recordings, and other means of data collection and analysis may be used to ascertain the relevance of professional development to educational practice.

SOUND LEARNING: AN IMPLEMENTED MODEL

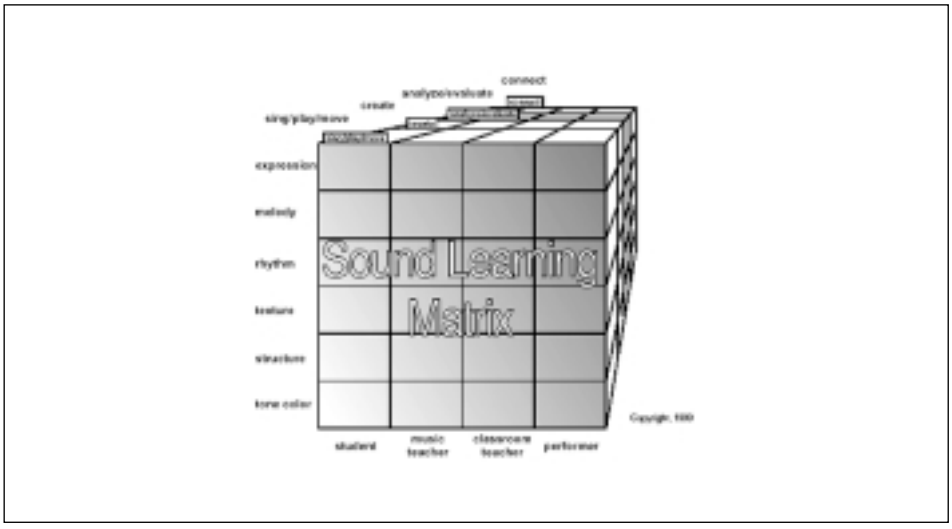

Figure 2: *Sound Learning Matrix*

Since 1999, the School of Music at Georgia State University, through its Center for Educational Partnerships in Music, has been involved in a collaborative music education partnership with the Atlanta Symphony Orchestra and five elementary schools. As demonstrated in the Sound Learning Matrix (Figure 2), the partnership establishes a nexus among standards-derived instruction and learning, the elements of music, and key

individuals who make up the collaborative learning community, including professional musicians. “Professional musicians” in Sound Learning include members of the Atlanta Symphony Orchestra, free-lance performing musicians in the Atlanta area, and composition, performance, and music education majors from the university.

Professional development in Sound Learning is based on an embedded, continuous-learning model that engages university students and professional musicians in collaborative work with teachers. Emphases include general knowledge acquisition, instructional design, classroom observation, reflection and analysis, and incorporation of observations and student assessment results into future planning. An example of how professional development occurs over the course of one school year is outlined below.

September

1. A full-day professional development seminar for musicians, university faculty, teachers, and university students provides program overview, handbook for curriculum and instructional planning, model lessons, analysis of past activities, and time for collaborative planning; emphasis is placed on establishing collaborative learning communities for music.
2. University students begin a weekly seminar introducing content on music learning, partnerships, model programs, and other relevant information.

October

1. Under the guidance of site coordinators (advanced practice music educators), musicians and teachers plan for four musician visits over the course of the school year. State and local education standards are reviewed, and dialogue occurs regarding relationship of musician visits to thematic curricula. Musicians begin to plan repertoire and activities. Regular e-mail communication is set up among site coordinators, musicians, and teachers to ensure relationships to children’s ongoing learning.
2. University students attend weekly seminars and begin to observe musicians in school settings. Students begin guided internships in schools, either conceptualizing one-time presentations or planning “residencies” comparable to those of the professional musicians.

November

1. With the support of guided communication led by site coordinators, musicians are aware of learning goals and objectives in classrooms and have planned initial visits to schools.
2. Following initial visits, site coordinators facilitate joint meetings among professional musicians and classroom teachers to reflect on content and process; collaborative planning occurs for the next visit.
3. University students observe initial visits, reflect on them in light of seminar content, and continue planning either one visit or develop planning consistent with that of the professional musicians.

4. All musicians work with site coordinators to ensure relevant content for children, including compositions and arrangements of familiar music to provide a musically rich classroom.

December – April

1. Continuation of above program components, emphasizing constant communication, adherence to music education standards, and collaborative cohesion among musician visits and the academic and music curriculums.
2. Video documentation, observation by site coordinators, and feedback from all participants provide a basis for assessing effectiveness
3. Students and teachers begin work on class projects designed to demonstrate learning; musicians collaborate with project development.
4. Professional musicians work collaboratively with university students and provide feedback on their work

May

1. Classroom visits conclude.
2. Students in partner schools present projects supported by written documentation from teachers explaining the process underlying the project development.
3. University students and professional musicians participate in project presentations.
4. Interviews and surveys collect information from professional musicians, teachers, and university students regarding experiences and recommendations for improvement.
5. Team planning meeting among program leaders occurs to consider professional development and program implementation for following year.

June-July

1. Site coordinators assess student projects from partner schools.
2. Written project assessment summaries are provided to teachers.
3. Results of student assessment are used in planning the program and professional development for subsequent school year.

Insights from Sound Learning

Musician identities

An important component of professional development in Sound Learning is the affirmation of musicians' professional identities as the basis of their work. No attempt is made to suggest that individuals whose priority interests and talents are in composition and performance are expected to become expert teachers. Rather, their roles as models of practicing musicians are emphasized, and they are introduced to collaboration as a tenet of program development and implementation.

Mutual mentorship

From the outset, it was assumed that professional musicians would mentor university students, and that such relationships might have important professional development implications for the professionals as well as the students. However, it was not anticipated that university students, because of their systematic training in ongoing seminars and guided internships, would also serve as mentors to professional musicians. The collaborations and mutual respect that have arisen through these relationships offer a unique perspective on how practicing professional musicians may find an avenue for their own professional development through mentoring relationships with university students.

Collaborative professional development

Consistent with the collaborative focus of Sound Learning, professional development is also collaborative. The underlying premise is that consistent instructional goals must be pursued within a collaborative learning environment that draws on the expertise of each professional for its success. Without the advantage of collaborative professional development, there is too much chance that differing perspectives may compromise learning outcomes for children.

CONCLUSION

Music education programs stand to gain important benefits from the collaborative work of professional musicians with specialist music teachers and classroom teachers. To be effective, professional musicians must have their knowledge and skills for education cultivated within the context of their essential identities as musicians. Given opportunities to develop standards of excellent practice under the mentorship of experienced professionals, performing musicians and composers may become active participants in school-community networks that enlarge the profile of music in schools and institutionalize high-quality programs of music learning for children.

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ENTERING A NEW PALACE THROUGH THE SERVANT'S ENTRANCE

A 'mid-career' approach to the learning of North Indian classical music[1]

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Abstract

ENTERING A NEW PALACE THROUGH THE SERVANT'S ENTRANCE

A 'mid-career' approach to the learning of North Indian classical music[1]

This paper investigates an issue of increased desirability, if not necessity in the contemporary world of musical intercultural possibilities: the retraining of a 'fully trained' Western classical musician in a different tradition. The aims and approaches of ethnomusicological bi-musicality and of re-learning with a goal to performance alone are contrasted. Several problems confronted in the learning of North Indian classical music are outlined. A solution to these problems is offered in the practice of melodic accompaniment, whereby an instrumentalist shadows

1 This paper would not have been possible without the following people: Ashok Roy, Sumathi Krishnan, Andrew Alter, Vicki Richards , Warren Senders, David Walker, Ken Zuckerman.

Resum

ENTRAR EN UN NOU PALAU PER LA PORTA DE SERVEI

Una aproximació 'al bell mig de la carrera professional' de l'aprenentatge de la música clàssica del nord de l'Índia[1]

Aquesta ponència explora una qüestió que cada cop es fa més desitjable i fins i tot més necessària en el món contemporani, relacionada amb les possibilitats interculturals que la música ofereix: formar de bell nou un músic, 'completament format' en una tradició diferent. S'han contrastat els objectius i aproximacions de la bimusicalitat etnomusicològica i el fet de tornar-se a formar amb la finalitat de poder tocar sense acompanyament. Se subratllen alguns dels problemes amb què es

1 Aquesta ponència no hauria estat possible sense Ashok Roy, Sumathi Krishnan, Andrew Alter, Vicki Richards , Warren Senders, David Walker, Ken Zuckerman.

Resumen

ENTRANDO A UN NUEVO PALACIO POR LA ENTRADA DE SERVICIO

Un enfoque de 'mitad de carrera' al aprendizaje de la música clásica del norte de la India[1]

Este trabajo investiga un asunto crecientemente deseable, si no imprescindible, en el mundo contemporáneo de las posibilidades musicales interculturales: el reentrenamiento en otra tradición de un músico 'completamente entrenado' en la música clásica occidental. Se contrastan los objetivos y enfoques de una bimusicalidad etnomusicológica y del hecho de reaprender sólo con el objetivo de tocar. Se muestran varios problemas que se enfrentan al aprender música clásica del norte de la India. Se ofrece

1 Este trabajo no hubiera sido posible sin las siguientes personas: Ashok Roy, Sumathi Krishnan, Andrew Alter, Vicki Richards, Warren Senders, David Walker, Ken Zuckerman.

or doubles a vocal soloist. This practice both draws on and is analogous to the processes and sociality of traditional teaching and learning in North Indian music. The adoption of this non-core practice, and its utility as either an end in itself or as a path towards solo performance is thoroughly grounded in both the traditional pedagogy and ethos of Indian music, and has been demonstrated historically. This paper has wider implications for intercultural music learning in that the adoption of such non-core practices may also help to defuse residual resistance to non-traditional exponents of 'other musics'.

troben a l'hora d'aprendre la música clàssica del nord de l'Índia. S'ofereix una solució a aquests problemes en la pràctica d'un acompanyament melòdic, mitjançant el qual un instrumentista segueix un solista vocal. Aquesta pràctica recorre i és anàloga als processos i la socialització de l'ensenyament i l'aprenentatge tradicionals en la música del nord de l'Índia. L'adopció d'aquesta pràctica no obligatòria i la seva utilitat com un fi en ell mateix i alhora com un camí cap a la interpretació sense acompanyament està profundament arrelada, tant a la pedagogia tradicional com a l'esperit de la música hindú, tal com s'ha demostrat històricament. Aquesta ponència té implicacions més àmplies, ja que l'aprenentatge musical intercultural en l'adopció d'aquestes pràctiques no obligatòries també pot ajudar a diluir la resistència residual als exponents no tradicionals de les 'altres músiques'.

una solución a estos problemas a través de la práctica de acompañamiento melódico mientras un instrumentista imita o duplica a un solista vocal. Esta práctica se basa en, y es análoga a, los procesos y características sociales de la enseñanza y aprendizaje tradicionales en la música del norte de la India. La adopción de esta práctica periférica, ya sea como un fin en sí misma o como un camino hacia la ejecución solista, se basa profundamente en la pedagogía y ética tradicionales de la música hindú, y su utilidad ha sido demostrada históricamente. Este trabajo tiene implicaciones más amplias para el aprendizaje musical intercultural, en el sentido de que la adopción de tales prácticas periféricas puede también desactivar la resistencia residual hacia los exponentes no tradicionales de 'otras músicas'.

BI-MUSICALITY OR RE-LEARNING

This paper investigates an issue of increased desirability, if not necessity in the contemporary world of musical intercultural possibilities: the retraining of a 'fully trained' Western musician in a different tradition. I will outline possible distinctions between ethnomusicologists engaged in bi-musicality, the acquisition of practical skills in music as part of the process of a more general study of musicking, in another culture or sub-culture, and those whom I will call ‘re-learners’, performing musicians who wish to almost ‘start again’ by learning such music as a performance practice. I will examine several problems that frequently confront the non-Indian musician who sets out to seriously study North Indian classical music.[I] I will suggest what I believe is a highly practical solution to these problems: the adoption of the practice of melodic accompaniment. Furthermore, I believe this solution to be thoroughly grounded in both the pedagogy and ethos of Indian music. Thus I also suggest it as a possibility for those seeking ethnomusicological insight, though of course it cannot be considered the whole picture.

Since Mantle Hood (1960) and others formulated the notion of bi-musicality, an application of the ethnographic practice of participant observation, the active learning of 'other' musical practices has come to be widely accepted as an essential part of ethnomusicological method. Bi-musicality has been pursued not only as an end in itself, but ultimately as a means to reaching understanding of aspects of musical systems that may not be made explicit otherwise. Especially since the rise of reflexivity in ethnography, the ethnomusicological literature has abounded in accounts of struggles, frustrations, and even failures in such endeavours. To cite and extend a cliché, the journey is often more important, and instructive, than the destination, and the account of the journey may be of as much interest as the description of the destination.

What, however, are the issues confronting the musician who wishes to completely retrain, for whom the destination is all-important, and who may not wish to publish accounts of failure? Without suggesting that my ethnomusicological colleagues are not frequently 'fully trained' musicians, it is unfortunate that there are fewer accounts of active classical or jazz musicians retraining in a second musical tradition without an ethnographic purpose in mind.[II] In part this is simply because performers who are not ethnomusicologists, or musicologists, write less. Far more frequent are short quotes or second-hand accounts of engagements with other musics as temporary adjuncts to a career. Such accounts may even unintentionally take on a colonialist tone stressing "what musical culture X contributed to the improvising style of jazz musician Y".

I do not wish to suggest that ‘ethnomusicologist’ and ‘re-learner’, and their respective aims, are mutually exclusive, nor that ethnomusicologists engaged in the acquisition of bi-musicality are never performers of high standard within their own traditions, nor that ethnomusicologists never become exclusive specialists in their adopted traditions. Furthermore, much of what is learnt by the ethnomusicologist is learned by the re-learner. Nevertheless, major distinctions in approach can be outlined, whereby it is seen that both the methods and aims of ethnomusicological bi-musicality may be very different from those of the re-learner.

The aims of bi-musicality

Ethnomusicologists generally aim for more than expertise alone. Though participant observation was often valued as a way of obtaining cultural data without direct questioning (something which in many traditional learning environments is anyway not allowed), more recently the results of participant observation have been understood in rather different terms. Charles Seeger long ago emphasised the distinction between discourse about music and discourse through music (1977, p. 16 ff.): this forms part of the realisation that even in situations of participant observation not only does talk alone never get 'anywhere near to the bottom of anything' as Geertz writes (1972/73, p. 29). Even 'making the sound sound appropriate is only part of being a musician' (Feintuch, 1995, p. 301). Titon writes of a 'musical way of knowing [that] is not limited to insights concerning musical structure or performance, but . . . operates in the world as a whole, and particularly in the social world' (1995, p. 295). Recent thinking on bi-musicality has emphasised the importance of the experiential as much as the technical: 'understanding moved me across the insider-outsider dichotomy' (Feintuch, 1995, p. 300). It is sometimes seen as an antidote to the dryness of earlier modes of passive observation (Rice, 2003, n.p.), 'a way of getting beyond detachment and into the realms of feeling, emotion, and experience from a vantage point many ethnographers have avoided' (Feintuch, 1995, p. 303), or even a means of self-improvement. 'Experientially based knowledge, ... can in other instances lead to a more general understanding, not only of music, but of people – of others and of oneself. (Titon, 1995, pp. 287-88). Interestingly, in spite of its apparent lack of detachment, Titon sees this as an opportunity for greater, rather than lesser objectivity, invoking "subject shifts, those moments of transcendental relativity when we become aware of an view ourselves as actors in the world – that is, when we are able, paradoxically, to view the world with ourselves inside it." (1995, p. 291).

Again, none of these things are not experienced by re-learners: in fact many would consider them not only desirable but necessary. Recent reflexive ethnomusicology almost seems to elevate them to the most attractive, non-Cartesian ends.

Returning to the elicitation of data in support of musicological analysis, it is worth noting the time spans involved, and, related to these, the improbability of achieving goals of expertise. Let me hypothesise an arguably ambitious five years between pre-doctoral participant observation and the final draft of the dissertation. A five year period of even intensive study would possibly graduate one beyond the stage of mere novice in North Indian classical music. My first teacher had not even been allowed to touch his chosen instrument during his first ten years of study, though indulgence may be offered the ethnomusicologist, (for example, see Kippen, 1988, p. 128). Let me also allow for a greater speed of learning on the part of an adult habituated to some processes of learning and given to intense thinking about music (see Zuckerman 1996, n.p.), and this of course is a questionable concession. The ethnomusicologist, myself here included, may still be further from performance expertise and closer to Mantle Hood's aim of securing *basic* musicianship, whereby one can 'comprehend a particular Oriental musical expression so that his observations as a musicologist do not prove to be embarrassing' (1960, p. 58). In a now famous exchange that might apply as much to technique as to understanding, Nettl was told in Tehran that 'you will never understand this music. There are things that every Persian on the street understands instinctively which you will never understand, no matter how hard you try.' (Nettl, 1983, p. 259). The time undertaken in participant observation

may allow much, but it is hardly likely to set up the ethnomusicologist for performative and theoretical authority over the system as a whole, and few, if any, would be so vain, or foolish, as to claim it. As Nettl said in reply to his teacher, 'I don't really expect to understand it that way, I am just trying to figure out how it is put together.'

In some ways, this may be the most critical of distinctions. Feintuch talks of 'learn[ing] how to learn' (1995, p. 300): though of course re-learners 'learn how to learn', the ethnomusicologist is as likely to be interested in making explicit specific processes of transmission, criticism, aesthetics, and theory. This may even extend to the deliberate cultivation of error. Feld recounts 'manipulating one structural dimension or another' in his 'Kaluli' compositions (1982, p. 13), in an effort to elicit informal verbalisations of music theory which he subsequently found to be encoded in a non-specific but nevertheless precise metaphoric discourse. Likewise Gerard, in his ethnomusicological study of salsa, talks of the importance of discussion of errors (1989, pp. XIV-XV). It is unlikely that any jazz performer would deliberately compromise a performance so as to have the gravity of their mistakes pointed out: ethnomusicologists may sometimes enjoy the luxury of a participant observation that allows us to delude ourselves that we are 'being like children' within a 'new' culture. We can following through from Seeger's binary about discourse to a binary about discoursers. At one extreme, the ethnomusicologist might be aiming to make authoritative or at least convincing statements *about* one or more aspects of a musical system. At the other, the re-learner might be aiming to make authoritative or at least convincing statements *in* one or more aspects of a musical system.

Re-learning and North Indian classical music

In spite of Hood's dictum that voice and all four instrument types, aerophonic, chordophonic, ideophonic and membranophonic, are to be learned, in actuality those undertaking study of North Indian classical music usually confront an immediate choice; whether to concentrate on a rhythmic instrument, most commonly tabl_, or a melodic one, including voice.[III] Since the music is largely solo driven, the melodist must therefore strive to become a soloist. In so doing, problems encountered and perceived range from the difficulty of sitting on the floor for hours on end, through 'unlearning' vibrato,[IV] hearing subtle inflections at the start of tones, enjoying and cultivating the glissando, abandoning equal temperament, and adopting a more 'vocal' approach even to instrumental performance, to dealing with the challenge of 'improvising', a notion too frequently subject to mystification on the part of Western classical musicians (see Bailey 1992, p. IX).

With the exception of the last item, the list I have given bespeaks what some would regard as a far greater problem: the tendency to approach things in a reductionist fashion.

> "In fact, Ali Akbar Khan . . . . continually had to remind us to let go of our "western" analytical, intellectual attitudes towards learning, in favor of a more subtle state of listening and openness. Particularly during those moments when we felt overwhelmed by the complexity and depth of the subject, he would remind us to relax, stop asking questions, and just listen. In this way, he helped us overcome our tendency to over-intellectualize, which is one of the biggest obstacles facing a western student of Indian music." (Zuckerman, 1996: n.p.)

This in turn points me to a further difficulty, the difficulty in 'keeping it going' that Slawek has argued is so critical (1998, p. 336), and more than anything the difficulty in controlling both the paradigmatic element (r_ga) and syntagmatic element (structure and teleology), of performance. Though criticism is frequently made that 'Westerners only master a mode and not a r_ga', and some performers talk both of 'blocks' and a contrary tendency to 'put everything in', a greater problem among advanced students may be an inability to control the telos of performance. As critic Prakash Wadhera once noted, 'there is always a point at which they seem to lose their way'. Overcoming this obstacle is considered noteworthy. 'There is a good balance of virtuosity and lyricism in the process of unfolding - indeed an achievement for a foreigner' (Nadkarni, 1997, n.p.).[v]

Melodic accompaniment and (re)-learning

I want to suggest a way in which the re-learner may avoid or at least defer the difficulties of teleology, and may 'relax, stop asking questions, and just listen', even in performance. I suggest, either as an end in itself or as a step in the learning process, the practice of melodic accompaniment, which is a feature of almost all genres of vocal music. In general terms, the melodic accompanist, usually playing either a s_ra_g_ (a bowed chordophone), or a small harmonium, repeats the singer's phrases at a close distance, either in full or in outline, and fills in the gaps whilst the singer rests. The accompanist is expected to accurately reproduce every aspect of the raga, even if the raga is previously unknown. The accompanist is not expected to control the overall structure and pacing of the performance: to attempt to do so would be an unforgivable breach of protocol and hierarchy! Thus the singer becomes the guide to the accompanist, even at a high level of performance: delineating the raga in a correct fashion and shaping the performance appropriately. Neuman (1980, p. 122) writes of accompanists who sometimes know little about what they perform, in verbal and theoretical terms I hasten to point out, and who may also repeat a singer's mistake: perhaps they have the privilege of relaxing, not asking questions, and just listening.

Earlier I referred to 'learning to learn'. I wish to explore this a little further, by suggesting that accompaniment is itself a specific type of 'learning'. Two days after arriving in Kolkata on my first field trip to study melodic accompaniment I was introduced to a respected musician and scholar. A meeting was arranged for the following evening, which I attended, with great anticipation of an exponential increase in knowledge. Almost as a first lesson in the slowness of interview based research, I found that nothing went according to plan. My consultant seemed to acknowledge my explanations of what I was trying to understand with only the barest interest. After a while I began to feel that he thought I was in Kolkata to learn music (something that I would much rather be doing), in spite of my having a teacher more than qualified to teach me at home. Suddenly he stood up, and asked me to repeat what he sang. He proceeded to sing a number of phrases of increasing complexity and subtlety. I cannot assess the accuracy of my replication.

'To learn Indian music you have to be able to do this. You're not bad.'

I confess to having been less interested in judging exactly what 'less bad' was than in the fact that this examination and assessment seemed to confirm a suspicion that my consultant really did not understand what I was trying to do. He then trumped me as he sat down.

'This is what accompanying is.'

I had received my first lesson in the patience required for an interview, in the fact that the consultant might consciously or unconsciously set the agenda, and in the possibility that our consultants may really know exactly what we are doing. More specifically, I had received a very important datum on melodic accompaniment.

The imitative process by which Indian music is traditionally taught is so widely known that to cite studies that address this seems almost superfluous (Shankar, 1969: Shepherd, 1976: Kippen, 1988: Scott, 1997: Ruckert, 1998).[VII] Moreover, studies of Indian music that do not primarily investigate pedagogy frequently discuss it as a related issue. The processes of tuition and transmission are so entwined with the nature of the music as sound and as cultural practice as to make the exclusion of any one of these unlikely.

My consultant's point is quite obvious in this light. Since the student learns by imitation, the ability to rapidly absorb and accurately reproduce large chunks of musical data is essential to the development of a musician. Though Neuman notes that traditionally the role of an accompanist and the role of a soloist are not interchangeable, (1977, p. 233) in reality the picture is more complex. In order to accompany, the accompanist draws on a basic skill held by all Indian musicians, soloists and accompanists alike, a skill without which they would simply not learn: the ability to repeat. In performance, the melodic accompanist presents a 'compressed' version of what occurs during teaching: repeating the phrase of the 'leader'.

In addition to being a practice that may enable the relative newcomer to participate fully and adequately at a high level of performance, accompaniment has proven to be a path to solo performance. Though Neuman's work shows that soloist knowledge and accompanist knowledge were traditionally specialist domains, he (1977, pp. 239-240) and Bor (1986, p. 121 ff.) also observe that for the past 100 years accompanists have sought to become soloists. Knowledge gained through accompaniment has been put into practice, either by accompanists becoming vocal soloists themselves, or by performing as soloists on their instruments.

In fact, it may not even be necessary to learn an 'Indian' instrument for this purpose. The violin is an obvious and historically sanctioned possibility, and keyboard skills can be readily applied to harmonium. Obviously this solution is not perfect for the ethnomusicologist, who might wish for example to learn vocal or instrumental technique and pedagogy. It also may not be entirely suitable in that it is a practice not central to the performing tradition, and actually avoids responsibility for control. But I believe a more general implication for intercultural pedagogy stems for this. There is a further analogy between the teaching, or properly, the learning of music, and the act of accompaniment. Both are ideally hierarchic in nature. Traditionally, students would imitate and reproduce unquestioningly the music of their teachers, serving to bring about an essential inter-generational continuity. The accompanist remains largely subordinate to the soloist's performance, from the overall choices of material and method through to the finest details: the accompanist is something of a servant. Perhaps it is more useful, even humble, to adopt such a 'non-core' practice, to enter via the servant's door. Perhaps this might even be a useful way of dealing with the occasional suspicion encountered that we seriously believe that we are able to master another music, and that our efforts to do so are slightly imperialist!

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I *I state explicitly that I am an ethnomusicologist who has made some effort to be both bi-musical and a 're-learner'. If any reader feels that the kettle has been called black, it is the pot that has so called it.*

II *The growth of the internet has meant that such accounts are becoming more available, largely as snippets of information in biographies, or as answers in interviews.*

III *Many ethnomusicologists do indeed study at least voice, one rhythmic instrument and one pitched instrument, but inevitably end up concentrating on one of these.*

IV *My classical western teachers had always insisted that I spend a proportion of practice time playing without vibrato: I find the number of string players of Western background who found this to be a difficulty mildly surprising.*

V *I do not wish to discuss the possibility that observers, Indian and even more frequently non-Indian, may assume that there must be some failing in any non-Indian's performance of Indian music, except to point out that it is easier to hint that this is a matter of 'feel' or 'telos' in the absence of obvious technical failures in execution. See Zuckerman's articles. Similarly, there is no reason to believe that this is not a problem also faced by Indian students. To understand merely one aspect of telos, I recently undertook a brief study in which I examined the length of the _l_p sections of dhrupad (vocal), instrumental, and khay_l (vocal) performances. I found that most dhrupad performers reached the upper tonic, a climactic point, after around 80% of the total length of the _l_p, instrumental performers after between 80 and 90%, and khay_l performers between 50 and 65%. These results correspond to preconceptions of the degree of flexibility in these forms. Furthermore, the results were even more consistent for each performer studied. A consistent structural proportion is sought, and there is at least a perception that this is difficult to achieve. At this stage, I have insufficient recordings of non-Indian performers to see if this is achieved with lesser consistency.*

VI *For a more substantial study of melodic accompaniment, see Napier 2001.*

VII *Of course, all music systems require some degree of imitation in learning, whether this imitation is formalised or not. I am merely pointing to the fact that in the learning of Indian music, imitation is traditionally the only sanctioned method, and that there has been great and justified resistance to the adoption of any alternatives.*

DEVELOPING A CONSERVATOIRE

Research, professional development and widening participation

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Abstract

DEVELOPING A CONSERVATOIRE

Research, professional development and widening participation

A conservatoire is a sum of its parts. At the heart of the teaching staff is the core of instrumental teachers who are the focus of my paper. Research as a discipline is newly established in conservatoires in the UK, and a research interest in the effect and effectiveness of higher education music education practices is now becoming increasingly common in such institutions alongside a new impetus in performance research. By setting up the Research Centre in Teaching and Learning and by making the grant-aided funding available only to the instrumental teaching staff rather than to the permanent academic staff, we set up a totally original venture within the world of conservatoires. A fully-funded research facility for staff has been in place at the Guildhall now for four

Resum

MILLORAR UN CONSERVATORI

Recerca, millora professional i promoció de la participació

Un conservatori és una suma de les seves parts. Al bell mig de l'equip docent hi ha el nucli dels professors de l'instrument, que són l'objecte de la meva ponència. La recerca com a disciplina ha estat establerta recentment als conservatoris anglesos, i l'interès per la recerca sobre els efectes i l'efectivitat de la pràctica de la formació musical superior es manifesta de forma creixent en molts centres, juntament amb l'interès per la recerca sobre la interpretació en públic. Mitjançant la posada en marxa del Centre de Recerca de l'Ensenyament i l'Aprenentatge, i fent que el programa d'ajuts es destinés només a l'equip de professors de l'instrument en comptes del personal acadèmic permanent, hem encetat una via completament original en el món dels conservatoris. Des

Resumen

DESARROLLANDO UN CONSERVATORIO

Investigación, desarrollo profesional y participación ampliada

Un conservatorio es la suma de sus partes. En el centro del equipo docente se encuentra el núcleo de los profesores de instrumento que son el foco de este trabajo. La investigación como disciplina ha sido recientemente establecida en los conservatorios británicos, y el interés por los efectos y la efectividad de las prácticas educativas en la educación musical superior está incrementándose junto con los nuevos ímpetus de la investigación sobre ejecución. Al crear el Centro de Investigación en Enseñanza y Aprendizaje, que otorga becas de investigación sólo a los docentes instrumentistas en lugar de al cuerpo académico permanente, hemos establecido un proyecto totalmente original dentro del mundo de los conservatorios. El programa

years and we now have over twenty research programmes running.

de fa quatre anys, al Guildhall s'ha implantat un servei de recerca totalment finançat per al personal i actualment tenim en marxa una vintena de programes de recerca.

de financiamiento completo para investigación de los docentes en la Guildhall School ha cumplido cuatro años, y a la fecha tenemos más de veinte programas de investigación en marcha.

In the history of European music education, conservatoires figure strongly among the earlier developments in music schooling. They arose indirectly from the Italian monastic establishments as religiously based, socially motivated and charitable foundations whose main function was to care for female orphans. The first use of the term *conservatorio* is found in this context in Naples in the sixteenth century where the first *conservatorio* for boys was founded in 1537. By the early eighteenth century the famous Venetian *Ospedale* , which were similar institutions for girls, flourished, also providing for and nurturing Vivaldi as musical director. Young women learned to play their instruments there, displaying notable virtuosity. An interesting paradox maintained even in the seventeenth century when it came to graduation. Successful students contracted good marriages, as far up the social hierarchy as they could, thus enforcing them to give up performing in public, since this was socially unacceptable. Less successful alumni found work as jobbing musicians if they were lucky, but were considered socially as servants.

In 1774 Charles Burney attempted to stimulate a similar development at Thomas Coram's Foundling Hospital in London (a favourite cause of Handel) but his ideas were not well received. At the same time, however, music schools were founded in France and the rise of the bourgeoisie in the wake of the French and subsequent industrial revolutions, helped to establish firmly new public music schools in most major European capitals by the mid-nineteenth century. The generic French term *conservatoire* was thus maintained in most. The British development followed in London in the second half of the century in direct imitation of European neighbours and then spread to major cities of the UK. Interestingly they all chose not to use the term *conservatoire*, preferring the more general educational titles of 'college', 'academy' and 'school'. (The French term 'conservatoire' may have been politically unacceptable and the English term 'conservatory' may have seemed too parochial and redolent of the small versions of the Crystal Palace then being attached to the houses of the nouveau riche). The British music schools have, however, maintained strong links with their historic European counterparts, and currently consider themselves generically as 'conservatoires'. In all such institutions the meaning of 'conserve' has changed its focus over the years. Whereas in the earlier establishments the students were to be conserved, that is, protected, reared and trained, in the newer institutions, without any clearly defined change of mission, the focus began to shift from those who are taught to that which is taught. Evidence of the very conservative attitudes of such institutions during the twentieth century can easily be identified in the biographies of musicians, as for instance, in that of Benjamin Britten as a student at the Royal College of Music in the late 1930s.

At the beginning of the twenty-first century it is now more important than ever before for those who administer and teach in such institutions, to review their rationale, aims and objectives and to reflect on their philosophy, purpose and place in the wider world of higher education. Certainly in the UK, such a review is being driven by government funding initiatives alongside the demands of the rapidly changing and increasingly technically based music industry. The rather slower and less clearly defined development of UK University music departments over a similar period has added further complications in overall higher education provision.

Founded in the 1880s, the Guildhall School, where I work, is unique within the British system, being funded by the Corporation of London, not by the government. Since its inception it has been proudly independent and its development has reflected this inde-

pendence. Alone among English conservatoires, it also includes drama and technical theatre in its degrees. It has also gained a reputation over the last twenty five years not only as a centre of excellence in performance but also as the power-house for new ventures in outreach work, forging links with the community and revisiting the original social function of the first *conservatoria* in a new way. This pioneering work has led the world in new developments, mainly in the music profession, although many of the techniques it uses were learned from drama.

A conservatoire (and a school of music) is a sum of its parts. At the heart of the teaching staff, alongside the small numbers of permanent academic staff is a vast team of hundreds of visiting instrumental teachers, and the development of such teachers provides the focus of my paper. All these people are performing artists, earning their living as such and operating at the highest level of excellence. Because of the specialist nature of their own education and training, few of these performer-teachers have any qualification or training as teachers. Neither do most have anything but a very limited experience of writing texts of any kind plus little or no knowledge of research methodology.

Research as a discipline is newly established in conservatoires in the UK (only centrally funded since 1998) and a research interest in the effect and effectiveness of higher education music education practices is now beginning to be established in such institutions alongside a new impetus in performance research. By setting up a Research Centre in Teaching and Learning and by making the grant-aided funding available only to the instrumental teaching staff rather than to the permanent academic staff, in 1999 at the Guildhall we created what I believe to be a totally original venture within the world of conservatoires. A fully-funded research facility for visiting staff has been in place at the Guildhall for nearly five years and we now have over twenty research programmes running.

Research in the Performing Arts is relatively new and raises many questions about purpose and methodology. Within our Western European society, the world of arts evokes in some people a suspicion of navel-gazing, irrational behaviour and a lowering of accepted standards of intellectual activity[i]. This is certainly not a new matter in educational debate. Study of the arts has always been hotly disputed in universities ever since they were first founded and will continue to be so. Music originally featured as a science and has, with some difficulty, maintained its toehold in the university curriculum as an art. This difficulty continues to the present day and university music departments are constantly under review and some currently under threat. The suspicion that surrounds arts education and arts practice in our society increases exponentially when applied to arts research. Questions of 'why?', 'what?' and 'how?' abound. The crescendo increases in best Rossini style when you add in 'education' to music, since education research has been a target of abuse by politicians, government administrators and journalists for some years past. Research is seen by some in our society to be defined only by the objective collection and analysis of factual data and therefore inapplicable to the subjective realm of the arts. Further, musical performance within the music education curriculum, has itself presented severe educational and practical problems to curriculum designers and assessors, especially those in higher education. Currently a strong debate on music performance research practice exists between those who see high level music performance defined as research in itself opposed by those who insist on traditional text-based musicological framing of performance.

In a materialist society, performing arts practitioners themselves risk appearing to be living in the Land of the Lotus Eaters - 'dreamers of dreams' not contributing much to their society in any measurable way. This criticism applies most strongly in classical music practice, where performers and composers alike appear less willing or able to engage as directly with their society than their counterparts in drama and visual arts whose practitioners operate much more obviously in connection with the street. Yet our streets are alive with music!

The reputation for performance excellence built up corporately by the established conservatoires in Western Europe over the last 150 years has done little to temper such criticism of them. Recently Charlotte Higgins, a music journalist wrote in The Guardian daily paper (January 2004),

What are our music colleges actually for?……So strong are the forces of conservatism within such institutions that few are willing to acknowledge that there is value in much outside the western art-music canon. Sure that tradition needs to be protected and nurtured at all costs. But a good way to start might be to energise and revivify the culture of conservatories, those glassed-in palaces for hothouse plants.[II]

…… for growing edible lotus perhaps? We might also ask her where the forces of conservatism could more likely and appropriately be found at work than in a conservatoire. There is, however, a real need for reflection on what conservation means today and for those of us who work in conservatoires to consider what we can best learn from other areas of contemporary life where similar or parallel issues arise.

Charlotte Higgins enjoins us in conservatoires to protect and nurture at all costs but at the same time to energise and revivify our culture and to learn to become more than merely efficient curators of our musical museums. However sympathetic we may be with the main thrust of her criticism, anyone can see that this is a pretty tall order and her most pertinent phrase is *at all costs*. What I hope to be able to demonstrate in this paper is something of the way that we at the Guildhall School are indeed trying to address the issues she describes through the nurturing of developmental research in our music and drama staff, all of whom are practising artists in their own right. But not at all costs. Indeed, developmentally targeted research work has to grow organically within an institution if it is to have any significant internal effect. It can be shown that 'bolt-on' research projects temporarily enhance an institution's academic reputation, but that they also carry the dangers of unsustainability, financial instability and ultimately lack of internal and developmental impact on the institution. We believe that significant change of the order suggested by Ms Higgins has to come from within and know that such a process is bound to be long, often painful and complex. You can change academic structures fairly easily, but to make radical changes effective in education you have to set about changing the people who must bring such structures to life. Developing and changing the attitudes and actions of professional performer-teachers, whose attitudes and practices are founded on countless years of habits of thinking and feeling, belief and professional experience, is no small task.

Addressing the problems of 'connecting with the street' are equally long-term. One approach has been the development of outreach work over the last twenty years and the Guildhall School is justly proud of this pioneering work. Currently the school has a four-year externally funded project of outreach work in music education in the community in

progress, linked to significant research exercises. The programme engages both staff and students and makes links with individual young people, clubs, schools and further education colleges at the same time providing training and apprenticeship opportunities that can lead to further qualification. It engages in the practice of many musical languages, cultures and genres and challenges students and staff to use diverse musical skills out in the community.

In our everyday lives we are most of us regularly involved in some form of research, through reading, the telephone and increasingly through the Internet, but although we may say "I'll need to do some research on that" we wouldn't classify it as real research. Research becomes real when the spotlight of informed, focused and continuously disciplined activity illuminates it: there is no agreed marker that tells us when informed enquiry has become research in an academic sense. Quality control of research has been maintained by a system of peer review established over the centuries in university practice. It is still the basis for the official academic recognition of research in all disciplines and has many good features. It can however encourage restricted practice, jealous preservation of territory and methodologies and in all countries is fundamentally conservative in nature and operation. In government funded academic arts research programmes in the UK there are set criteria that act as the basis for funding also adjudicated by peer review.

In the wider world however, there is a huge diversity of method and technique and no arts research programme necessarily conforms to any norm accepted across such a welter of disciplines; music and drama as much as any other. The international hegemony of research practices derives largely from both industrial and scientific models and higher degree procedures which favour the classic rational, mathematical analysis of data and objective rhetorical presentation. This classic approach to research, that is so firmly enshrined in the criteria for the award of research funds internationally, is largely grounded in the knowledge-based Cartesian model, much dominated by practice in sciences such as engineering and medicine. (To be fair, recent developments in the UK government's advisory team suggesting criteria for the award of advanced research degrees in the arts, have begun to show a more enlightened approach, especially to research in the visual, plastic and performing arts). The idea of the 'disembodied mind', as Damasio (1994) puts it, has however, shaped Western thought, and in particular the peculiar way in which Western medicine approaches the study of, research into and treatment of diseases.[III] In 1725 Giambattista Vico wrote *Scienza Nuovo* in which he declared that it would be in error to apply abstract reasoning obtaining in the world of the sciences to solving problems of everyday life.[IV] This notional separating of the mind from the body, criticized early on by Vico, has permeated western thought from Descartes' [V] time, and it was this that Vico had in mind as erroneous. But our European education systems, especially those in Italy and France and to some extent Germany, have imbibed this Cartesian notion of intellectual separation and, from the nineteenth century on, have indirectly taught it as philosophically axiomatic. It undoubtedly holds strong sway in the higher education system in the USA where the encyclopaedic basis of the curriculum has become fused with the humanist models[VI]. In Western society it has led to a mistrust of the feeling response referred to above and which pertains in some measure throughout our society, its strength of effect depending on local conditions. More dangerously it has become applied in general to the arts whose roots, however, are as firmly planted in the intellect as much as they are in the feelings, just as the cortical and subcortical functions in the brain are both equally engaged with those of the body in a constant tripartite state of interaction. To deny the inherent and vital impor-

tance of emotion and feelings in human decision-making is to be deaf to what Damasio (Damasio 2003) eloquently describes as 'the continuous musical line of our minds that only dies down when we go to sleep, a humming that turns into all-out singing when we are occupied by joy, or a mournful requiem when sorrow takes over.[VII]

The tasks of embedding research practices in the departmental structures in a conservatoire, in the overall staff consciousness and above all, in the work by and with students have been hard to achieve. Strategies are, however, now being followed at the Guildhall School, and principles being established. Communicating research matters, principles, techniques and projects with colleagues, internally, nationally and internationally is another daunting task in an institution that has no history of research. Research that is read only by other researchers may be redundant. We believe that arts research must be able to address problems of everyday human life reflected in the arts and the way that feelings and emotions affect and determine our lives and convey them eloquently and engagingly to others through the arts. The main thrust of research work at the Guildhall School has been in trying to solve some of the problems that occur in the everyday professional lives of teachers in a conservatoire. This means that the research outcomes have to be fashioned in a manner that makes them acceptable to colleagues and also that will sink into the areas of the subconscious necessary to produce some action.

A tradition of research dissemination is well-established through the writing of theses, presentation of papers and the publication of articles in peer-reviewed journals. These have their own rhetoric and presentational codes that are not easily decoded by inexperienced readers, and largely ignored by practising artists. What we need, as well as formal rhetoric, is to learn to retell our research findings in stories that we can take to our hearts. But stories traditionally have no place in research dissemination practice. Stories cannot easily be analysed, probed and questioned, but their truths sink into the deepest regions of our selves.

'I am sorry. But this is not what we mean in Sweden by a useful conference presentation.'
'Oh really? No?'
'I'm afraid it is all too British. Too playful'.
'No theory,' adds Alma.
'Not really grounded in any fundamental concepts.'
'In Sweden we are not tellers of tales or makers of anecdotes' confirms Alma.
'In any case our grants demand monographic papers that we can publish in the proper journals,' says Agnes Falkman.
'But I loved it,' says Birgitta warmly, 'I thought it would make a rather good opera.'
'But we did not come on this journey to make a rather good opera, Madame Lindhorst,' says Alma. 'The problem here is that already it is ten o'clock in the morning and we do not have anything at all to discuss and attack. This does not permit a true dialogue, a proper critique. This is…..nothing more than a story.'

Thus Malcolm Bradbury's narrator in his epic last novel[VIII] (Bradbury 2000) on the visit of Diderot in 1773 to Catherine the Great in St Petersburg. It is a book founded on the most detailed research and written partly in the form of a research conference, and in it Bradbury puts his warm author's finger on the problem many arts practitioners face when writing up research.

In 1999 I was appointed as Research Fellow to promote and create a culture of research within the school. The first question asked me by staff members when I first set up my research project stall was ' What is it for?' next 'Why should I want to do something like that when I am quite busy enough with my own teaching and performing thank you very much?' Lastly 'But I haven't written anything formal since my last essay at school'. Targeting not the permanent academic staff, but the visiting teachers in music and drama, is entirely logical in aim and emphasis, but requires a great deal of convincing, support, teaching, guiding, encouraging, commiserating and gentle criticism. Peter Renshaw, then Head of Research and Development, had already taken the decision through his committees, that the funding would only be available to part-time visiting staff. So these problems had to be addressed and surmounted and it was he who fixed our sights so firmly on reflective practice within teaching and learning in the early research projects. This ensured that the first fruits of those research projects funded would serve to nurture the institution itself rather than be generally applicable in the wider world of scholarly enquiry. But the questions of why? what? and how? remained and became the first priority in recruiting staff researchers from the visiting staff team.

The combination of financial awards, and the rewards of enhanced self-esteem, through finding that the institution cared enough about what its teachers thought and what and how they did what they did, proved enough to provide the motivation we needed. Slowly but surely a snowball effect began to be apparent. The problems of 'how?' had to be dealt with as they happened, but the central discipline of action research as described in texts on education research such as those authors from the Open University like Judith Bell, the masterly Colin Robson (Robson 1998) and the helpfully detailed Cohen, Manion and Morrison (Cohen et al 2001) have all been our guides. We chose not to set up obligatory courses in research methodology but to take each project on its merits and to think each through according to its needs. We have found that the learning process has been positive for most of us and only a small handful of projects embarked upon have not borne fruit. Qualitative methods have allowed us to write our stories from the practitioner's perspective that are, however, always backed up by systematic enquiry and careful collection and analysis of data. The use of video, film and DVD have presented new opportunities for new types of research stories. Alongside first-time researchers we have been able to develop a network of professional research experts as advisers and to establish a system of peer review that assures bench-marks for quality and upholds the best standards of enquiry.

Although the first thrust of our work has been to reflect upon our own practice and to apply our findings to things within the school, increasing experience and confidence in this area is leading us more often to share our methods and findings with colleagues. A large enquiry into the fundamentals of studio-based teaching in the conservatoire is now in its second year and is forming the core of several developmental activities within the school. Having tested it in conference venues similar to this one we now have the confidence and skill to propose an international conference on this subject which we hope to host in London in 2006.

Finally an alliance with an international publishing house with a co-publishing agreement has given us an international platform via which we can communicate with colleagues working in similar ways in the performing arts. The fourth volume in our Guildhall Research Studies series is entitled 'The Reflective Conservatoire' and contains articles

and research reports on teaching and learning and outreach work alongside experimental creative work between art disciplines as practise-based research.

The effect on the institution has begun to be felt in many ways that are difficult to prove but easy to detect. Creating a Research Centre in Teaching and Learning has been a move towards finding some solutions for well-known problems and for beginning to find answers for those genuine criticisms of our position of privilege in conservatoires that will not go away. It has also established a growing respect for research activity itself and of those who practise it within the school. It has helped staff to reflect on what they do as teachers, and to find new and interesting ways of pursuing and developing their chosen professional practice. Research therefore is fulfilling an important duty of care by the management of the school towards its visiting staff. It encourages in them an increased feeling of loyalty to and engagement with the school, an increasing perception of identity and self-worth as teachers, and is coupled with an increasing passion for promoting their own professional growth and development. Nothing, I feel, could have a nobler purpose than this.[IX]

I In his book Descartes' Error (New York 1994 p 246) Antonio Damasio sees the mistrust of feelings in our society similarly: 'the mention of feelings often conjures up an image of self-oriented concern, of disregard for the world around, and of tolerance for relaxed standards of intellectual performance.'

II Charlotte Higgins. Heated words in the hothouse. Guardian. Thursday January 8 2004

III Damasio Op cit. P. 251. Later he writes: 'If, as I believe, the current success of alternative medicine is a symptom of public dissatisfaction with traditional medicine's inability to consider humans as a whole, then this dissatisfaction is likely to grow in the years ahead, as the spiritual crisis of western society deepens.'.

IV Mazzotta G. The New Map of the World: The Poetic Philosophy of Giambattista Vico. Princeton 1999 p105 'Vico instead retrieves the thick shadows of the night, the tumults of the body, the fits of passion, man's dark and incandescent imaginings in the face of nature's perturbations, the "mental dictionary" of history – in short the world of concrete human things'.

V Réné Descartes . Discours de la Méthode (1637) also referred to in Benzon. W. Beethoven's Anvil. Perseus 2001 pp16/19 see Hoskyns Janet. Teaching Music in Secondary Schools Open University/Routledge Falmer 2002 pp 52/61

VII Damasio. Op cit. Chapter 7

VIII Bradbury. Malcolm. To the Hermitage. Picador 2000. pp179/80

REFLECTIONS ON THE PROFESSIONAL MUSICIAN'S FORMATION IN THE SCOPE OF THE INSTITUTIONS OF HIGHER EDUCATION IN BRAZIL

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Abstract

REFLECTIONS ON THE PROFESSIONAL MUSICIAN'S FORMATION IN THE SCOPE OF THE INSTITUTIONS OF HIGHER EDUCATION IN BRAZIL

The recording industry is the main sector hiring, divulging and legitimizing the popular musician today. According to this reality, most of the public who looks for a university education wants a formation that qualifies it to enter the world of music work and to participate in the cultural industry, where he/she will be able to not only act as an artist, but also as an executive, sound technician, or music producer, among the innumerable sectors composing this industry. In this way, we understand that this reality can be one of the causes of the current conflict between the expectations of the music student and the curricula considered for institutions of higher education. It becomes necessary to recognize what one expects of a professional formation

Resum

REFLEXIONS SOBRE LA FORMACIÓ PROFESSIONAL DELS MÚSICS DES DE LA PERSPECTIVA DE LES INSTITUCIONS D'EDUCACIÓ SUPERIOR AL BRASIL

La indústria discogràfica és el principal sector que avui en dia dóna feina, promou i legitima els intèrprets de la música moderna. D'acord amb aquesta realitat, la major part dels que cerquen una educació universitària desitgen obtenir una formació que els qualifiqui per entrar a treballar en el món de la música i participar en la indústria cultural, en la qual poden ser capaços no només de desenvolupar-se com a artistes, sinó també com a directius, tècnics de so o productors musicals en algun dels nombrosos sectors que configuren aquesta indústria. En aquest sentit, considerem que aquesta realitat pot ser una de les causes del conflicte existent entre les expectatives de l'estudiant de música i els currícula

Resumen

REFLEXIONES SOBRE LA FORMACIÓN DEL MÚSICO PROFESIONAL EN EL ÁMBITO DE LAS INSTITUCIONES DE EDUCACIÓN SUPERIOR EN BRASIL

Hoy en día la industria discográfica es el principal sector que emplea, divulga y legitima al músico popular. De acuerdo con esta realidad, la mayoría de aquellos que buscan una educación universitaria desean una formación que los califique para ingresar al mundo del trabajo y participar en la industria cultural, donde podrán desempeñarse no sólo como artistas, sino también como ejecutivos, técnicos de sonido, o productores musicales, entre los numerosos sectores que componen esta industria. De esta manera, entendemos que esta realidad puede ser una de las causas del actual conflicto entre las expectativas del estudiante de música y los curricula de las instituciones de educación superior. Resulta necesario reconocer qué es

in music and what is the level of interchange between work and education.

plantejats pels centres d'educació superior. Comença a ser necessari reconèixer què s'espera d'una formació professional musical i quin és el nivell d'intercanvi entre el món del treball i el món educatiu.

lo que se espera de una formación profesional en música y cuál es el nivel de reciprocidad entre el trabajo y la educación.

INTRODUCTION

Music education came to be considered an area of scientific knowledge in Brazil only in 1982, when the master's program of the Brazilian Music Conservatory started including music education as a concentration area (Martins, 1996, p.49). After that, other institutions followed the same path. The creation of postgraduate courses in music at the Federal University of Rio Grande do Sul (in 1987), and at the Federal University of Bahia (in 1990), which also offered music education as a concentration area, contributed to the increase in offers to the postgraduate formation, to the diversity of the lines of study and interest in research in this area (Martins, 1996, p.51). As a result of the development of music education as an area of scientific knowledge, the Brazilian Association of Music Education was created in 1991, giving support and stimulating the production, documentation and circulation of research works in the area.

The musician's professional formation in institutions of higher education is frequently a subject of debate through articles, communications and academic works, divulged in specialized magazines and congresses of the area. For example, the meeting of the Brazilian Association of Music Education, in 2002, beyond the innumerable presentations on this subject, promoted a debate on the subject "Professional Performance: which employment markets?". In the same way, the last meetings of the Brazilian National Association of Research and Postgraduation in Music, in 2001 and 2003, had presentations directed to the musician's professional formation.

In my master's thesis "The knowledge and the abilities in the scope of the alternative music schools: the teaching activity of the musician-professor in the musician's professional formation", I dealt with this subject when approaching the alternative music school as a sphere of professional formation. The quarrel around the musician's professional formation has pointed, basically, to the necessity of a reform of the institutions of higher education's music courses.

The work group about higher education of the 9th Brazilian Association of Music Education's meeting (2000), recognized the necessity of opening up and expanding the music courses and their curricula conception, so that they can provide the formation of different professional profiles . As a result of their work, the group suggested that the "institutions of higher education take greater contact with the new social realities in relation to music professions" and that they keep "attentive to the transformations of society and technological advances" (Zagonel, 2000, p.143).

In my thesis (Requião, 2002), I gathered testimonies that came to confirm the reflections and conclusions mentioned above. The research began with a situation marked by a disclosure of dissatisfaction by participating musicians, professors and music students with the curriculum offered by institutions of higher education. In his interview, Vitor Neto, president of the Professional Musicians Union of Rio de Janeiro, comments on the necessity of extending the articulated knowledge in the music curricula, also making it possible for the student to enter the "world of employment" after he /she graduates.

From personal interviews with current music students I also detected the necessity of the "world of employment" in the music curricula at official institutions, which means that

the music courses of such institutions should provide an ampler formation, contemplating professional profiles that are being requested by the “world of employment” (Requião, 2002).

The distance between the education given by the institutions of higher education and the “world of employment” can be related to an increasing, and in a certain way, recent recognition of popular music and the popular artist through the development of the cultural industry in general. The popular musician, before seen as a “delinquent”, gained status with the popularity and the social and economic ascension provided by the industry. The cultural industry extended the employment market for the musician, generating new professional profiles, legitimizing the popular musician, creating market rules, supporting itself and stimulating the technological development.

The recording industry is the main sector hiring, divulging and legitimizing the popular musician today. According to this reality, most of the public who looks for a university education wants a formation that qualifies it to enter the world of music work and to participate in the cultural industry, where he/she will be able to not only act as an artist, but also as an executive, sound technician, or music producer, among the innumerable sectors composing this industry .

In this way, we understand that this reality can be one of the causes of the current conflict between the expectations of the music student and the curricula considered for institutions of higher education. It becomes necessary to recognize what one expects of a professional formation in music and what is the level of interchange between work and education.

RECORDING INDUSTRY IN BRAZIL AND THE PROFESSIONALIZATION OF THE POPULAR MUSICIAN

Urban popular music was consolidated in Brazil in the 19th century . Music halls appeared in Rio de Janeiro in 1859 and absorbed musicians both popular and erudite, who had gone down "from the heights of their erudite formation to the attempt of incorporating the stylized rhythms that people created anonymously in the streets" (Tinhorão, 1972, p.66). With the intensification of the urban life, the popular musician was requested to perform in festivities, clubs and associations. "It is the phase of the political and literary clubs, recreational associations, abolitionist leagues, “choro” groups, carnival societies, etc." (Diniz, 1991, pp.71-72). Despite this, the employment market for the popular musician was still disorganized, without clear rules and laws to defended its rights, what caused them to have other professions. The guitarist Quincas Laranjeiras, for example, recognized as one of the first professors of guitar to teach the instrument "by music"[I] in Brazil (1873-1935), worked in the public sector at the municipal Department of Assistance, and Zequinha de Abreu (1880-1935) worked as Secretary of the city council (Vasconcelos, 1977). The teaching activity was also very frequent, mainly for those who had studied erudite music. That was the case of Chiquinha Gonzaga (1847-1935), who besides being a composer was also a private music teacher(2)[II].

According to Tinhorão (1981), the professionalization of the Brazilian popular musician was accomplished with the first recording sessions made in Brazil, around 1897, when

"Frederico Figner calls the serenade singers [...] to record with guitar accompaniment, paying them “mil-réis” for song" (p.20).

Until then,

“the only form to commercialize popular music was through the sale of music for piano, what involved a limited complex of interests: of the author, of the music’s publisher-printer[..] and of the manufacturers of musical instruments, whose increase in sales was proportional to the increase in popularity of the music destined to the urban leisure” (Tinhorão, 1998, p.247).

In the liner notes of the recording “Sinhô”, from the New History of Brazilian Popular Music collection(3)[III], we find the following story:

“In the First Republic times, much more than nowadays, the professional musician could not make a living with only one job. The radio did not exist, the recording industry barely initiated its expansion, and the newness of the cinema had just started to request the formation of orchestras. Beyond the carnival clubs, the theater halls and the coffeehouses, the only extra musical work availabe was at the houses dedicated to the sale of musical instruments and printed music(4)[IV].”

However, the musical profession was instituted only in 1907, in Rio de Janeiro, when the Rio de Janeiro Musical Center was created. This organization would eventually become, in 1932, the current Rio de Janeiro Musicians Union. The Musical Center, among other matters, took care of the establishment of a table of prices for the activity of the musician (Esteves, 1996).

In Brazil, the introduction of “talking machines”(5)[V] created by the American electrician Thomas Edison in 1878, is credited to Frederico Figner (natural from the old Czechoslovakia). In 1900, Figner established the “Edison house”, where he commercialized phonographs, gramophones, cylinders, imported records and music recorded by himself (Zan, 2001, p.107). The foundation of the “Edison house” was a landmark because,

From then on, a market for music recorded in the country started to develop, by means of which was spread, for almost all the domestic territory, an array of urban popular genres constituted, especially, in Rio de Janeiro, around the turn of the 19th century (Zan, 2001, p.107).

As a consequence of the appearance of recordings, Tinhorão (1998) indicates the professionalization of singers, the more active participation of instrumentalists (from orchestras, bands and groups in general), the arrival of new figures (the conductor-arranger and the artistic director), and the appearance of factories that demanded capital, technique and raw material.

Moreover, due to the development of the recording techniques, the artistic production needed to adapt itself to the mechanical and later electronic means. Zan (2001) tells that, beginning in 1904, Berliner, a German settled in the United States, developed a system that made possible the production of masters, and, therefore, the possibility of production in series. Due to the limitations of this system, the record companies "set various speeds

[for records] which oscillated between 70 and 82 rotations per minute for records of 7, 10 and 12 inch of diameter, what allowed recordings between 3 and 4 and a half minutes long" (p.108). Therefore, this became a standard for commercial music from then on.

The interpretation of the singers and the instrumentation were also influenced by the recording techniques:

“From its relations with the rising recording industry and the public of popular music, the artist started to acquire certain abilities to recognize the rules of the musical market on formation and to guide its artistic practices [...], and the popular composer develops abilities to produce songs with concise lyrics, dynamic pulse and simple melodies that could be easily memorized by the listeners” (Zan, 2001, pp.108-109)(6)[VI].

The music producer Chris Wright (2002) comments that "only recently[...] artists started receiving a good, and in some cases enormous, percentage of the profit made on a record(7)[VII]. This may have happened because until then it was believed that the value was in the music, and not in the artist’s execution"(p.365). Wright says that, before the recordings existence, and even in its early days, the stars were the composers because the main selling product of the music industry was printed music: "besides live performances, the only way of hearing a song was buying the printed music and playing and singing it by oneself" (p.365). According to Wrigth, the artist eventually became the main product and, in some cases, the artist also became "a record executive, creating its own label or publishing company" (p.366)(8)[VIII].

In Brazil, the industrialization process gave its first steps in the 30s’, with the implantation of a basic nucleus of industries of production goods (de Mendonça, 1985). Until then, the Brazilian economy was exclusively directed to the export of primary goods, mainly coffee. According to Mendonça (1985), the international market not so favorable to the countries exporting primary goods and the crisis of the monopolistic São Paulo coffee group led to the industrialization of Brazil: "the possibilities of preservation of the agrarian-exporter model based on the coffee couldn’t be held anymore, after successive attempts to increase the product’s value that socialized its costs for all the Brazilian society, benefiting only one group in detriment of the others" (p.13). Thus, mainly since the revolution of 1930 led by Getúlio Vargas, the role of the State was redefined, in economic terms, aiming at turning the urban-industrial sector into the dynamic center of the economy (Mendonça, 1985).

In the case of the recording industry, its growth began when a “cultural market” started to take form. Vicente (2002) indicates that "in the 40s’ and 50s’ a more restricted cultural market is formed in the country, where the productions were basically oriented to a public who, ‘without being transformed in mass public’, was constituted ‘of the more educated layers of the society “(p.50). The later increase in the market "will imply a process of rationalization of the companies, with many of them becoming complex organizations of multiple performance" (ibid).

Dias (2000) demonstrates the conditions that favored the consolidation of the Brazilian recording industry, and points out to the “interesting process of media interaction" (television, magazines, periodicals, radio, etc), started at the end of the 60s’ (p.52-53). He also brings to attention the fact that the Brazilian recording industry - who started importing foreign artists – did conquer its independence little by little(9)[IX]. Vicente (1999) points to the

70s' as a crucial moment for the consolidation of the recording industry in Brazil and indicates the economic and strategic importance that the increase in LPs sales against the ones of compacts assumes in the period. As well as Wrigth, Vicente affirms that it was in this period, from the LP, that the image of the artist started having great relevance(10)[x] .

The recording industry is the main sector hiring, divulging and legitimizing the popular musician today. Vicente (1996) comments that "the immediate consequence of this type of situation is the significant changes imposed on the formation of the musician" (p.57), and that

"with the new digital technologies for music production, we have equipment that raise the importance of the technical knowledge to a level compared with the artistic one. But that, at the same time, determines a complete overlapping of the borders that separate these two areas. With the use of a sequencer, the creation of an instrumental arrangement becomes, simultaneously, an artistic and a technical activity, since it not only demands domain of the "music making" in itself, but also of computer science in general and of the specific characteristics of the software and hardware used. Moreover, it demands one assumes the decisions concerning questions that were, until then, placed under the almost exclusive responsibility of the technical staff, as the use of effects, sounds, stereo resources, etc. Thus, the user of digital technologies has the possibility (perhaps the necessity) to act in three levels of the music production, becoming, simultaneously, arranger, technician and performer" (1996, p.56).

Therefore, we understand that this reality may be one of the causes of the current conflict that lies on the music student expectations in face to the curricula proposed by the institutions of higher education. It becomes basic to recognize what one expects of a professional formation in the music area and what is the level of interchange between work and education.

CONCLUSION

In my master's thesis (Requião, 2002), the alternative music schools were identified as an instance of professional formation that came to fill a gap left by the institutions of higher education. The evident dissatisfaction resides, mainly, in the fact that the knowledge contained in the curricula of institutions of higher education is disconnected from the daily routine of the professional musician who is searching for a specific professional profile, which should include the choice of repertoire. The main point that surfaced on the interviews is the necessity of the contents of the "world of employment" to be included in the music curricula at official institutions, that is, that the music courses at these institutions provide students with a larger formation, which contemplates professional profiles being requested by the "world of employment"(Requião, 2002).

It is important to remember that one of the functions of the institutions of higher education is to prepare the professional for the "world of employment", without having to submit to the rules of the employment market. Its function would be not only to provide technical knowledge to the students, developing them to the point where they qualify to professional performance, but also to teach socials and politics, from where students can develop their capacity to understand, to argue and think critically and to become transforming agents. Thus, we agree to Morin (1999, p.10) when he says that the institutions of higher education have the difficult task to conciliate an education capable of "adapting and

adjusting itself to the modern world, answering to the basic necessities of professional formation, providing education to our technical professions and others, (…)".

We understand that the institutions of higher education' curricula formation must be concerned with all the points discussed on this paper. In relation to the tension detected between the technical-professional knowledge required in the employment market and the knowledge which answers the social and political aspects involved, we think it constitutes a issue for subsequent researches at instances where the political-pedagogical project of each institution of higher education is included.

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I *The term "by music" is a colloquial expression which indicates the use of musical notation.*

II *The musician's teaching activity was the subject of a paper entitled "Professor-Musician: a study of case" (Requião, 1999), subject also investigated in the master's thesis of the author (Requião, 2002).*

III *Abril Cultural Publishing, 1977.*

IV *According to Dias (2000), "some authors credit to the printed music and one of its reproducers, the piano, the origins of 'mass music' " (p.33). Thus, "the publishers would have been the first recording entrepreneurs" (ibid).*

V *Tinhorão (1981) says that the phonograph created by Edison was initially intended to be "useful to the entrepreneurs to dictate commercial letters and to the children to learn to read" (p.14). Because of that the phonograph was called "talking machine". Franceschi (2002) says that before Figner, in 1878, it had already been carried through a "experimental demonstration of the phonograph in one of the Conferences of the Glory, in Rio de Janeiro" (p.18).*

VI *Vicente (1996), in his master's thesis, makes an analysis of the changes in the work process imposed by the new technologies in the areas of production and musical performance.*

VII *The American producer's article was published originally in 1985. Translating the term to these days, we can understand record as any format of sound reproduction (COMPACT DISC, DVD, etc.).*

VIII *Nowadays it is possible, for example, to produce a CD in a home studio. Due to the lowering costs of the technology, musicians have invested in home studios where they do the pre-production of their CDs or even the recording of the complete work. Jose Roberto Zan (2001) says that "the period corresponding to the 80s' and 90s' was marked by the advent of new technologies in the recording area, which led to the reduction in costs for the production process. The costs for the assembly of small studios, in conditions to perform quality recordings, became more accessible. Consequently small record companies, labels and independent artists flourished [...] the big record companies started to use third-party services, becoming themselves, generally, executive offices" (pp.115-116).*

IX *Brazil is today one of the countries where the participation of national music in the market reaches one of the highest indices of the world, about 73% of the total (Vicente, 1996, p.1).*

X *Vicente (2002) and Dias (2000) trace, in their respective works, the trajectory of the recording industry in Brazil pointing out the transformations in its production processes. It is important to observe the crisis that the recording industry goes through at the present time. With the piracy of CDs and the internet, that has made it possible for the access to recordings through free download, the industry crosses a period where it will be forced to adapt itself to the new technologies which allow this access. "The recording industry as we know it started to die when its executives, instead of taking advantage of the extraordinary potential of the internet as a music distribution network, chose to fight such technology"(Cora Rónai, "O Globo" ,02/02/2003). Despite this, record sales in Brazil in 2002 grew 4.4% in relation to 2001, what is in the opposite side of a world-wide trend of decreasing in sales (According to Bernardo Araújo, "O Globo", 02/02/2003).*

MUSICIANS' HEALTH PROBLEMS AND THEIR RELATION TO MUSICAL EDUCATION

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Abstract

MUSICIANS' HEALTH PROBLEMS AND THEIR RELATION TO MUSICAL EDUCATION

Medical problems affecting musicians do not always capture public attention. Nevertheless, they represent an important issue for that profession. Medical problems affect very often the quality of life of the musician and also force him to limit or to stop their professional aspirations. Repetitive movements performed under low ergonomic standards, as well as under external or self imposed pressures, make the musician very prone to suffer from illnesses related to their profession. This unfavourable scenario very often appears to be aggravated because of the poor formation and musician's awareness of the physical work they use. That leads very often to negligence regarding basic principles of training, of regeneration, and learning added to a poor body work. The acquisition of basic

Resum

PROBLEMES DE SALUT DEL MÚSICS I LA SEVA RELACIÓ AMB L'EDUCACIÓ MUSICAL

Els problemes mèdics que afecten als músics rarament transcendeixen. Tot i així, representen una important xacra per aquesta professió. No només disminueixen la seva qualitat de vida si no que, tot sovint, limiten, frenen o finalitzen la seva projecció professional. Els moviments realitzats en postures i condicions poc ergonòmiques, així com les pressions externes o autoimposades, situen al músic entre els col·lectius més predisposats a patir malalties de tipus professional. Aquest escenari desfavorable es sol agreujar per l'escassa formació i poca consciència que té el músic del treball físic que comporta la seva activitat. Això porta, tot sovint, a negligir els principis bàsics de l'entrenament, la recuperació i, fins i tot, de l'aprenentatge i a realitzar un pobre treball corporal. Sembla imprescindible

Resumen

PROBLEMAS DE SALUD DE LOS MÚSICOS Y SU RELACIÓN CON LA EDUCACIÓN MUSICAL

Los problemas médicos que afectan a los músicos raramente transcienden. Aún así, representan una importante chacra para esta profesión. No sólo disminuyen su calidad de vida si no que, a menudo, limitan, frenan o finalizan su proyección profesional. Los movimientos repetitivos realizados en posturas y condiciones poco ergonómicas, así como las presiones externas o autoimpuestas, sitúan al músico entre los colectivos más predispuestos a sufrir enfermedades de tipo profesional. Este escenario desfavorable suele agravarse por la escasa formación y la poca conciencia que tiene el músico del trabajo físico que comporta su actividad. Eso le lleva, a menudo, a negligir los principios básicos del entrenamiento, de la recuperación e, incluso, del aprendizaje y a realizar un escaso trabajo corporal. La

knowledge about anatomy, physiology, ergonomics and postures appears to be essential in order to change the musicians' attitude. That kind of knowledge, together with the incorporation of programs of physical conditioning and body-work appear to be the proper tool in order to enhance musicians' quality of life. In our understanding, this knowledge should be transmitted at the beginning of the musicians' formation. In addition, the actualization of that knowledge should be carried out by means of preventive work oriented the teachers as well as to the musician himself.

l'adquisició d'uns mínims coneixements anatòmics, fisiològics, ergonòmics i posturals bàsics per poder canviar la seva actitud. Aquesta formació, conjuntament a la incorporació de programes de condicionament físic i treball corporal, semblen les eines més indicades per millorar la qualitat de vida del músic. Nosaltres pensem que aquests coneixements s'haurien de transmetre ja durant la fase de formació del músic i haurien d'actualitzar-se periòdicament realitzant-se intervencions preventives, tant per professors com per a músics professionals.

adquisición de unos mínimos conocimientos anatómicos, fisiológicos, ergonómicos y posturales básicos parece imprescindible para poder cambiar su actitud. Tal formación, junto a la incorporación de programas de acondicionamiento físico y trabajo corporal, parecen la herramienta más indicada para mejorar la calidad de vida del músico. A nuestro entender, estos conocimientos deberían transmitirse ya durante la fase de formación del músico y deberían actualizarse periódicamente realizándose intervenciones preventivas tanto para profesores como músicos profesionales.

Based on reports made by musicians, medical problems in this collective appear to be highly infrequent, and may represent a kind of unlucky event affecting only a minority. Moreover, musicians would attempt to say that that kind of problems only affect those having a bad technique. These reports contradict the experience of those centers specialized in the treatment of musicians. There, a huge amount of musicians look for treatment options in order to resolve physical problems provoked as a consequence of playing a musical instrument. In these clinical centers, nobody would think of these musicians as being low-level performers.

In one study carried out in our clinic, among 1.613 musicians including all ages and professional levels, we found that 79 percent suffered from a physical problem related to their profession during their career. This proportion varies a bit according to the family of instruments being played. Among those reporting physical problems percussionists (87 %), wind players (85,5 %), string players (85,1 %), brass players (85,5 %), and those playing double reed instruments (84,6 %) appear to be the most affected. Moreover, even if the greater proportion of the affected musicians belonged to the 3rd decade of age (90 % of the musicians between 30 and 40 years old have problems), it is possible to find a high proportion of musicians suffering from physical problems at even the second decade of age (more than 55 percent). One could believe that these physical problems are not serious, and that kind of problems are a routine in the musical profession (they will always happen and are essentially unavoidable). Nevertheless, our studies demonstrate that this is not the case. These kind of problems affecting the musicians' collective are serious enough to condition life decisions and also the musicians development. Indeed, 37,3 % of those musicians looking for help because of physical problems express that their problems affect their musical technique. Even if each musical instrument has its own characteristics, and because of that some body regions are more prone to be affected depending on the instrument being played, any instrument can cause any kind of physical problems. The most frequently affected body parts are the hands, the arms and specially the spinal cord at its cervical level.

Even though the causes of these afflictions can be multiple, there are some risk factors of greater weight. In principle, we could say, that:"*…there is no body gesture being so unimportant to be declared immune to lesions produced by means of its exaggerated repetition*". In this regard, the problem for the musicians is that the high-level of hand dexterity and its endurance are determined by a high amount of repetitions. At the same time, these repetition numbers are at the border to the lesion threshold. Moreover, repetitive movements are usually carried out with a determined tension using an instrument designed to allow highly demanding manoeuvres, and high amounts of force added to aesthetic aspects but not designed to adapt to the musicians' body. With that in mind it is easy to imagine that musicians are especially susceptible to suffer from some kind of body illness. Nevertheless, it is easy to speculate -based on scientific knowledge- that the number of lesions in musicians could be limited to a lower percentage if the musicians would pay more attention to the way they use their body wile practising and playing. Most probably, the little importance musicians give to the proper use of the body can be attributed to a non-developed awareness about the activity they perform. In other words, musicians appear to miss precise knowledge about the specific regions of the body involved in the highly demanding physical effort. A very important factor may be that efforts and tensions related to musical performance do not generate immediate symptoms of body misuse. The repetitive activity generates, in most of the cases,

only minimal changes which are imperceptible at the very first moment and only noticed on the long run.

Normally, there is a releasing factor which affects a body part previously overused. Most commonly, changes in working routine (as for example enhancing the amount of work before exams, auditions, concerts, etc.), changes in repertoire, technique, the instrument or the teacher added to personal factors (familiar or related to the work place). Usually, the musician tries to cope with the problems by himself avoiding asking for help teachers or colleagues. On the one hand, that appears to be the result of fear of losing the workplace, added to the fear of being misunderstood as having a bad technique. On the other hand, consulting medical practitioners does not necessarily mean being understood, and almost always implies the recommendation to stop playing, a recommendation the musician fears.

In our opinion, a huge amount of these problems could be avoided if more importance were given to the physical and psychical aspects of the musical performance. A "manual of the physical functioning of the body" appears to be mandatory in the first stages of music education. The idea is not to offer a complicated knowledge of physiological as well as anatomical rules. Nevertheless, the musician should be aware of the basic physical limitations of the anatomical structures responsible of the musical performance. At the same time, it would be desirable that the musician knows under which conditions his body works with high amounts of efficacy, and most importantly, when he could be using the body at risk levels. Such kind of knowledge may lead to necessary changes associated with a healthy way of working, with better ergonomics, and also better physical and psychical conditioning. When the musician understands under which conditions muscular or mental fatigue are more intense, in which gestures of technique there is overload for the joints and more tension, he probably will introduce more breaks within a work session. In addition there would be a higher probability of progressive instead of sudden changes in practice intensity. Mental work during periods of physical rest may fill in the gap.

This kind of preventive knowledge could be transmitted to the students by the teachers who may receive a continuous education from health professionals. In this domain, a real problem is the teacher himself who usually refuses such an education interpreting such a process as an intrusion in the musical profession. This attitude, together with structural, as well as economic limitations of our country stops the development of such necessary preventive programs. Some other limitations are being imposed by the need of medical professionals to go into the musical academies for the transmission of the necessary knowledge, as well as the necessity for the adequate setting, like for example medical and physiotherapy rooms which are only available within dance academies.

BLAME IT ON THE GERMANS!

A cross-cultural invitation to revisit the foundations of training professional musicians

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Abstract

BLAME IT ON THE GERMANS!

A cross-cultural invitation to revisit the foundations of training professional musicians

The dynamics of musical realities over the past 100 years have democratised listening to music of all kinds to an extent that could not easily be imagined before. Western classical music, pop, rock, jazz, and many different forms of world music have become accessible to billions of music lovers. With these changes, the conditions for higher music education have changed drastically as well. While western classical music practice has served as almost the single reference point for the practice and thought on organised music transmission and learning in many countries across the world, and certainly in the international dialogue on formal music education, contemporary societies are faced with cultural diversity in all aspects of life and art,

Resum

DONEU-NE LA CULPA ALS ALEMANYS!

Una invitació transversal per revisar les bases per a la formació de músics professionals

Les dinàmiques de les realitats musicals dels darrers 100 anys han democratitzat el fet d'escoltar tot tipus de música com mai s'hagués pogut imaginar. La música clàssica occidental, el pop, rock, jazz i moltes formes de música ètnica han arribat a milions de persones a qui els agrada la música. Amb aquestes transformacions, les condicions de l'educació superior musical també han sofert canvis dràstics. Mentre que la música clàssica occidental ha servit gairebé com l'únic punt de referència per a la pràctica i el pensament sobre transmissió i aprenentatge musical organitzat en molts països arreu del món i, sens dubte, en el diàleg internacional sobre educació musical formal, les societats contemporànies es troben davant de la

Resumen

¡ÉCHENLE LA CULPA A LOS ALEMANES!

Una invitación transcultural a revisar los fundamentos para entrenar a los músicos profesionales

La dinámica de las realidades musicales durante los últimos 100 años ha democratizado la audición de música de todo tipo hasta un punto que no podría haber sido imaginado fácilmente antes. La música clásica occidental, pop, rock, jazz, y muchas formas diferentes de música del mundo se han vuelto accesibles a billones de amantes de la música. Con estos cambios, las condiciones para la educación musical superior también han cambiado drásticamente. Por un lado, en muchos países del mundo la práctica y el pensamiento sobre la transmisión y aprendizaje de la música, y ciertamente el diálogo internacional sobre educación musical formal, han tomado a la práctica musical occidental casi como el único punto de

including music transmission and learning. The encounter –and sometimes confrontation– of music with various cultural backgrounds in contemporary societies challenges presuppositions and prejudices on music making and learning. This paper explores some of the key explicit and implicit choices made in shaping musical transmission, using a model developed by observing musical transmission and learning in cross-cultural settings. It briefly examines the effectiveness of a number of key choices in relation to the professional practice, and raises the question whether the educational practices at Conservatoires generally reflect the complexities of contemporary professional music practices across the world, or still echo musical and educational constructs from specific times and places in the past.

diversitat cultural en tots els aspectes de la vida i de l'art, incloent-hi la transmissió i l'aprenentatge musical. La trobada –i, de vegades, l'enfrontament– de la música amb diversos substrats de les societats contemporànies qüestiona pressupòsits i prejudicis sobre el fet de fer i aprendre música. Aquesta ponència analitza en profunditat l'efectivitat d'un nombre d'eleccions clau en relació a la pràctica professional i planteja la qüestió de si les pràctiques educatives als conservatoris reflecteixen per norma general les complexitats de les pràctiques musicals professionals contemporànies arreu del món, o si encara es fan ressò de construccions musicals i educatives de períodes i llocs concrets del passat.

referencia. Por otro lado, las sociedades contemporáneas se enfrentan con la diversidad cultural en todos los aspectos de la vida y el arte, incluyendo la transmisión y el aprendizaje de la música. En las sociedades contemporáneas, el encuentro –y a veces confrontación– de músicas con diversos trasfondos culturales desafía a los prejuicios y presupuestos acerca de la práctica y el aprendizaje musicales. Utilizando un modelo desarrollado a través de la observación de la transmisión y aprendizaje de la música en contextos transculturales, este trabajo explora algunas de las principales opciones implícitas y explícitas que han determinado la transmisión de la música. También, examina brevemente la efectividad de una serie de opciones cruciales relacionadas con la práctica profesional, y formula la pregunta de si las prácticas educativas de los conservatorios generalmente reflejan la complejidad de las prácticas musicales profesionales contemporáneas a lo largo del mundo, o en cambio siguen reflejando constructos musicales y educativos de tiempos y lugares específicos situados en el pasado.

During the second half of the twentieth century, the hegemony of Western classical music and its status as the only or primary reference for musical study has all but vanished, at least at a theoretical and policy level. It has become widely accepted that there are vibrant and refined traditions of music making that are performed and transmitted without some of the characteristics that have been taken for granted as essential to serious music from a western perspective, such as the existence of notation, theory, analysis, composers, and expert audiences, as well as certain attitudes towards tradition, authenticity and context. And although the general consensus - or at least the politically correct attitude - allows for a great variation of interpretation of each of these concepts, we have to ask ourselves whether the organisation and structures of teaching and learning actually reflects these views, as they can be considered a crystallisation of educational philosophies.

This particularly holds true for formalised forms of instruction. “Curriculum is grounded on philosophical assumptions about the purposes and methods of education,” Jorgensen writes, “as a practical entity, it expresses the philosophical assumptions of its maker(s) much as an art work expresses the ideas and feelings of its creator(s) and performer(s) […] embodying the assumptions that comprise it, practically speaking, one cannot separate the curriculum from the assumptions that ground it …” (2002, p.49). Speaking of Curriculum as “the practical application of reason,” Jorgensen states: “as such, curriculum is simply the outworking in practice of thoughts, desires, and beliefs about what ought to take place in education” (p.55).

In the way Jorgensen presents the concept, it suggests that these ideas belong principally to the present or the future. However, if we consider the limited flexibility of most institutions of higher education, they may often reflect ideas from past decades or even centuries. As such, it can be a conservative mechanism of considerable importance. Let us look at the Conservatorium, for example. In spite of its Latin sounding name and its suggestion of direct etymological links to the word conservative, the word conservatoire (and its variations conservatory and conservatorium) in fact derives from the Italian *conservatorio*. The term was used to refer to orphanages that trained the children to sing, a practice that started in 1537 (Abeles et al., 1995, p.7). Conservatoires only came to full bloom several centuries later. Distinguishing themselves from earlier music education initiatives that were largely church-based, Webber (2003) describes how conservatoires started to abound with the widespread closing of monasteries and church music schools in the latter half of the eighteenth century. Paris Conservatoire was founded in 1784, followed by Prague (1811), Vienna (1817), the Royal Academy of Music in London (1822), Leipzig (1843), Berlin (1850), and the Royal College of Music (1873) (Abeles et al., p.7). During the twentieth century, the model was adopted in most Western and a number of Asian countries. In this way, a powerful and highly successful infrastructure for training musicians to meet the complex demands of Western symphonic music was established.

In most countries on the European mainland, there has been a rigid division between vocational and academic training, which means that music was either studied from a performance perspective at a conservatoire, or from a theoretical perspective at a university. At the government level, most countries have now decided to abandon the influential ideas that caused this separation, which can probably be traced back to1810, when Wilhelm van Humboldt defined the principles on which he based his prestigious and influential University in Berlin. The Bologna Declaration of 1999, in which the European Ministers of Education expressed their intention to create a single degree system for vocational and

academic training, promises to be a landmark decision in reversing this separation (www.europa.eu.int/comm/education/programmes/socrates/erasmus/guide/bologna.pdf).

The relationship in the Anglo-Saxon world between the practical study of music on the one hand and musicology on the other is summarised by Cook: “In the first half of the twentieth century music could be studied as a practical skill in conservatories, but only a handful of universities offered it. After the Second World War, however, there was a rapid expansion of the universities on both sides of the Atlantic, and it was in this context that the academic study of music became established as a subject in its own right” (1998, p.85). In this setting, there were challenges. Cook refers to “a widely shared perception that the interface between musicology and music, between the academic discipline and the human experience, was not everything it could be” (p. 94). Much of this problem, and various other discrepancies in contemporary music education, may be traced back to a small number of influential thinkers in and around Germany during the nineteenth century, which is the period during which much formal music education took its present shape in Europe.

The first of these thinkers was the Swiss educationalist Pestalozzi (1746–1827), who propagated a number of principles which are still - or again - adhered to today. These spread throughout time and space. This is how the eminent music educator Lowell Mason presented them during his successful campaign to gain a better position for music education in the USA in the 1830s:

1. To teach sounds before signs and to make the child learn to sing before he learns the written notes or their names;
2. To lead him to observe by hearing and imitating sounds, their resemblances and differences, their agreeable and disagreeable effect, instead of explaining these things to him –in a word, to make active instead of passive in learning;
3. To teach but one thing at a time – rhythm, melody, and expression, which are to be taught and practised separately, before the child is called to the difficult task of attending to all at once;
4. To make him practice each step of these divisions, until he is master of it, before passing to the next;
5. To give the principles and theory after the practice, and as induction from it;
6. To analyze and practice the elements of articulate sound in order to apply them to music, and
7. To have the names of the notes correspond to those used in instrumental music. (Quoted in Abeles et al., p.11)

Most of these ideas still lie at the basis of our conception of organising music education. In the decades that followed, they were partially challenged, but largely reinforced by a number of Pestalozzi’s successors. They incorporated teaching many rote songs before introducing music reading.

Johann Friedrich Herbart (1776 – 1841), who was heavily influenced by Pestalozzi, went on to develop a system of scientific, organized lessons with measurable results. To him, “access to the power of an artwork could only be guaranteed through analysis” (Daverio,

2003). He even went to the point of claiming that the actual sound of a score was an inessential property (ibid.). This emphasis on analysis translated into the note-reading methodology by Holt, as well as the widespread tonic sol-fa system of notation advocated by John Curwen. As Volk (1998, p.26-27) states, these were in fact "in conflict with the more Pestalozzian 'rote first' approach and the controversy continued until the turn of the century, though both 'rote' and 'note' methods were accepted in music education." We find examples of both approaches to this day.

Herbart's views on aesthetics came to full fruition in the key work of Eduard Hanslick: *Vom Musikalisch-Schönen* (1854; translated as *The Beautiful in Music* by Gustav Cohen in 1891). The formalistic approach to music exposed in this treatise, which propagated that the aesthetic effect of music could best be understood by its structure, came to greater prominence in the decades to follow, with substantial impact on music education curricula across the world. This featured the work of Heinrich Schenker in Vienna, who "developed a system of musical analysis that became more and more widely used after the Second World War in conservatories and university music departments, showing that most compositions in the classical tradition could be understood to be based on a single musical phrase that is massively expanded by a series of elaborations" (Cook, p.31). These influences may explain why all conservatoires seem to have theory and analysis as core subjects, but few aesthetics. On deeper reflection, this is quite striking in professional training for students whose primary aim it is to become practising musicians.

Other influences of considerable importance were the formal beginnings of Musicology and Comparative Musicology, which are usually traced back to Adler's *Umfang, Methode und Ziel der Musikwissenschaft* of 1885. Although it emphatically included the study musics from other parts of the world, it did so from the viewpoint of the Western researcher, making full use of analysis, partly through the recent inventions for pitch measurement and sound recording. According to Bohlmann (1988, p.35), one of the implicit purposes of this exercise appears to have been to establish an evolutionary hierarchy leading to the top of the pyramid, Western art music. Consequently, principles that seemed to work for Western classical music were raised to universal applicability.

These developments in turn interacted with positivist, modernist approaches to education, which suggested that there was a structural, linear way in which knowledge could be transferred from a more or less absolute source of knowledge to a recipient of this knowledge. And although in the postmodern era most educators seem to adhere more to constructivist ideas, in which the learner 'constructs' his or her inevitably subjective body of knowledge, much of our higher education and curricular structure still seems to be based on modernist concepts: "*one curriculum fits all*". We can describe most conservatoires as institutes that propagate a view of music that is predominantly analytical, notation-based, relatively static in its approach to tradition, authenticity and context, and has a single reference for quality in music. In this way, they can be regarded as still following nineteenth century German ideas and values.

These concepts are now challenged more than ever in the light of the dynamics of music transmission and learning where more than one cultural influence plays a role. This can be through Western classical music travelling to other continents, but perhaps the most interesting cases for studying this phenomenon can be found when world music enters conservatoires, as this fully exposes the meeting and confrontation bet-

ween various approaches to music making and learning. So let us take cultural diversity as an example.

World music started taking root in Conservatoires between the 1960s and the 1980s. Wesleyan University (USA), Dartington College of Arts (UK), CalArts (USA) and Rotterdams Conservatorium (the Netherlands) were amongst the pioneers. The phenomenon has become widespread. In the context of a recent Socrates project named *Sound Links*, almost fifty European conservatoires with some activity in the field of cultural diversity were identified in 2002. In-depth study of the most active ones amongst these demonstrated that the engagement with world music varied from optional, non-credit bearing activities to full degree courses. Interestingly, the research identified that there were five common 'points of entry' for world music: composition, percussion, jazz, pop, and music education departments (Kors et al. 2003, p.11). Most telling, however, was the fact that the subject of appropriate approaches and teaching methods was hardly addressed at all (ibid.).

The latter is all the more remarkable because a number of the traditions entering conservatoires were based on entirely different precepts than the ones we have described above. Many of these forms of world music were typically referred to as static traditions, that can only be authentic in their original cultural context, with modes of transmission that were oral and holistic (as opposed to notation-based and analytic).

Although many of these generalisations are easily disproved for specific traditions in the cultures of origin, and even more for those that have successfully taken root across the world, the fact remains that these forms of music are based on very different principles, which potentially clash with the dominant educational climate in conservatoires. In order to understand this fully, we need to consider a number of the explicit and implicit choices that inform any situation of music transmission and learning with greater flexibility than we may be used to. I will briefly address five pairs of choices to illustrate the point, dealing with the learning process and issues of authenticity.

There is no such thing as a completely *notation-based* tradition. But notation exists in a large number of traditions, mostly in Asia and the western world. They represent various states of and ambitions in being a complete representation of the musical work. The notation of western classical music is probably the most precise and proscriptive. But it still needs a musician with a sense of the structure of the music, the instruments and aural knowledge of the sounds to bring it to a meaningful performance. Notation tends to understimulate musical memory and creativity, but it is very effective for preserving great musical ideas of the past. An *oral* tradition par excellence is less rare. It will use nothing but the ear to learn. The memory plays an important part in these traditions, but it can also be the understanding of structures. Music transmitted almost entirely orally are easily subject to change and variation. Quite interestingly, we often find conservative mechanisms built in to these traditions - such as great respect for ancient masters or adherence to ritual correctness - which helps these forms of music retain their core values and repertoire.

In an *analytical* approach, music is taught piece by piece. Ideally, the musical challenge is chopped up by the teacher into easily digestible, partial challenges, which then have to be reconstructed into the entire piece of music. It is striking that the result of this may be audibly different in the students' performance from a holistic approach. In a *holistic*

approach to teaching, a piece of music that is considered part of the real repertoire (so not an exercise or etude, or even a simplified rendition of a real piece) is presented to the student as a whole. This creates major challenges for the student to understand and master the piece. But it also has advantages. For instance, after having gone through this exercise, the student is more likely to be able to grasp other pieces by himself. Ironically, holistic learning may stimulate analytical skills more than presenting the material pre-analysed.

It is difficult to think of examples of any of these approaches in a pure form. In fact, a survey of practices across the world demonstrates that these four concepts are best represented in continuums:

ANALYTIC	ϕ_____γ	HOLISTIC
WRITTEN	ϕ_____γ	ORAL

Figure 1: *Learning Process*

Every system of music education can be placed on these lines. Often the position on the two lines is roughly the same: Western classical music teaching is generally towards the left, while the traditional ways of handing down African percussion is very much to right the of the diagram. Japanese traditional music, however, is taught from notation, but entirely holistic, while South Indian classical music tends to be handed down orally, but in a very analytical fashion. Most music learning in practice involves a wide range of activities in different places on both continuums. Not only tradition, but also new teaching aids play a role, such as the recording disc or walkman (which potentially brings oral and analytical closer). There is no 'correct' place on the continuum: the art of teaching is to have at one's disposal as wide a range of approaches as possible, in order to enable students to construct their skills and knowledge in the most effective way possible.

The same can be said of choices involving aspects of authenticity. We can distinguish between *static traditions* focusing on preservation (such as the 'musical museum' from the heyday of Western classical music) versus *living traditions* that constantly reinvent themselves (as in much African music), *authenticity of reconstruction* as in the early ancient music practice versus the '*true to self' authenticity* we find in rock music, for example, and an insistence on *original context* (as in ethnographically 'correct' concerts of world music) versus embracing the concept of *recontextualisation*, which occurs whenever we perform the ethnic, Lutheran music known as St Mathew's Passion outside an eighteenth century, German church, or when an African *djembe* player plays a solo recital for a festival audience in Brisbane. In this way, these choices can be seen to represent not only dynamic, but almost contradictory choices. Consequently, this mostly implicit, but very important area, lends itself best for representation in a series of continua as well:

STATIC TRADITION	ϕ_____γ	CONSTANT FLUX
ORIGINAL CONTEXT	ϕ_____γ	COMPLETELY RECONTEXTUALISED
(RECONSTRUCTED) AUTHENTICITY	ϕ_____γ	NEW IDENTITY

Figure 2: *Issues of Context*

It is evident that there is a plethora of conscious and subconscious choices in each of these areas, which lie at the basis of any situation of musical transmission and learning. These choices are mostly not black-and-white, but rather choices of degree. Most musical practices are best represented somewhere between the extremes of the continua. If we look at musical transmission from a cross-cultural perspective, each of these can have major implications for the curriculum and ultimately for the actual music involved. As the implicit values of any music are embodied in the transmission process, a change in teaching method may result in a change of the tradition itself. In the recent history of Turkish folk music, it was raised to a product of national pride in the 1920s. The ensuing institutionalisation of this music, which had existed as a vibrant, living tradition for centuries, led to fixing of the repertoire into another musical museum, and effectively terminated the creativity that used to be an essential quality. Many will say that the acceptance of jazz in higher education has been a mixed blessing in a similar manner, with too many concessions to the western classical curriculum structure, and a dry, academic music practice as a result. Pop and rock music tend to stay further away from this model, as can be seen in the *Popleiding* at the Rotterdam Conservatoire and the Bachelor of Pop Music at Queensland Conservatorium of Music, for example.

This does not imply that all new forms of music are at peril when entering a conservatoire. Nor can we blame a number of visionary Germans of the nineteenth century for the slow speed of change in professional training of musicians today. In fact, the opposing forces in the contemporary musical landscape need each other. Particularly in the case of forms of world music, the traditional conditions for music transmission and learning are often shifting in the countries of origin as well, so new ways must be sought. As for conservatoires, they can find inspiration in methods of world music transmission and learning that adhere less strictly to a single idea of the truth, notation, structure, and authenticity, and put greater responsibility on the student. In that sense, with a little creativity, some of the practices that were once regarded as 'primitive' because they had not developed notation, explicit theories and curricula, can now be considered cutting edge examples of constructivist thinking in music teaching and learning, and help higher music education carve a niche in the delightful musical complexities of the twenty-first century.

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(YOU'VE GOT TO) ACCENTUATE THE PRAXIAL

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Abstract

(YOU'VE GOT TO) ACCENTUATE THE PRAXIAL

In New Zealand, the past ten years have seen the introduction of several new educational initiatives that can be seen to offer significant benefits to the development of musicians of varying forms, styles and genres. Examples of the scope of training, qualifications and funding offered include:

- The development of 60 unit standards by the 'music industry' since 1995 for inclusion on the New Zealand Qualifications Framework,
- The writing and current implementation of *The Arts in the New Zealand Curriculum* document (2000) which forms part of the New Zealand Curriculum Framework of seven Essential Learning Areas,
- The funding of a Music Industry Commission commencing in 2001 to

Resum

(CAL) SUBRATLLAR LA PRAXIAL

A Nova Zelanda, els darrers deu anys han estat testimonis de la introducció de diverses iniciatives educatives que ofereixen importants beneficis en la millora dels músics de diferents formes, estils i gèneres. Entre els exemples de l'àmbit de la formació, les titulacions i el finançament a l'abast figuren:

- L'elaboració de 60 estàndards per part de la "indústria musical" des de 1995 per a la seva inclusió en el New Zealand Qualifications Framework,
- La redacció i actual implantació del document *The Arts in the New Zealand Curriculum* (2000), el qual forma part del New Zealand Curriculum Framework que aplega set àrees essencials,
- El finançament d'una Comissió de la Indústria Musical a partir de 2001

Resumen

(TIENES QUE) ACENTUAR LO PRÁCTICO

Durante los últimos diez años en Nueva Zelanda se han introducido varias nuevas iniciativas educativas que ofrecen beneficios significativos para el desarrollo de los músicos en variadas formas, estilos y géneros. Ejemplos del rango de entrenamiento, titulaciones y financiamiento ofrecidos incluyen:

- El desarrollo por la 'industria musical' – desde 1995 - de 60 estándares por unidades para su inclusión en el Marco de Titulaciones de Nueva Zelanda,
- La redacción y actual implementación del documento T*he Arts in the New Zealand Curriculum* (2000) que forma parte del Nuevo Marco Curricular de Nueva Zelanda en siete Áreas de Aprendizaje Esencial,
- El financiamiento de una Comisión para la Industria Musical que ha comenzado en 2001 a ofrecer pro-

offer both musician mentoring programmes in schools and to promote the generation of “New Zealand Music”,

- The introduction of a new standards-based assessment system - the National Certificate of Educational Achievement (NCEA) - which includes both unit standards and the newly developed achievement standards, the implementation of which commenced in 2002,
- The activities of an arts-funding body, Creative New Zealand, which funds creative projects in the arts on an application basis,
- The introduction of compulsory radio time devoted to New Zealand music.

This paper explores the potential of these state-funded initiatives to encourage a generation of creative musicians who might add to New Zealand’s export industry through the worldwide distribution of their music. This, as well as validating music as a career option for young New Zealanders, has proven valuable in the wider public acceptance of New Zealand (‘homegrown’) music. The paper will also discuss the negative experiences and political judgements that seem to offset the potential benefits of these developments.

que ofereix programes musicals d’assessorament i promou la generació de la “Nova Música de Nova Zelanda”,

- La introducció d’un nou sistema d’avaluació basat en estàndards –el National Certificate of Educational Achievement (NCEA)–, inclouent estàndards individuals i els nous estàndards d’aprofitament, la implantació del qual va començar l’any 2002,
- Les activitats d’un organisme per a finançar projectes culturals, Creative New Zealand, que ofereix subvencions a les quals poden optar els projectes creatius,
- La introducció en la ràdio d’una franja obligatòria dedicada a la música neozelandesa.

Aquesta ponència explora el potencial d’aquestes iniciatives finançades per l’estat a l’hora d’estimular una generació de músics creatius que podrien afegir-se a la indústria neozelandesa que es pot exportar mitjançant la distribució mundial de la seva música. Això, a més de validar la música com una opció per als joves de Nova Zelanda, ha demostrat ser vàlid i gaudir de bona acceptació entre el públic de la música neozelandesa de creació pròpia. Aquesta ponència també tractarà de les experiències negatives i els judicis polítics que semblen contrarestar els beneficis potencials d’aquestes iniciatives.

gramas de difusión en las escuelas y a promover la generación de “Música Neozelandesa”,

- La introducción de un nuevo sistema de evaluación basado en estándares – el National Certificate of Educational Achievement (NCEA) – que incluye los estándares por unidades y los estándares de logro recientemente desarrollados, la implementación de los cuales comenzó en 2002,
- Las actividades de un cuerpo de financiamiento de las artes, Creative New Zealand, que financia proyectos creativos de acuerdo a un sistema de solicitudes,
- La introducción de un tiempo obligatorio de radio para la música Neozelandesa.

Este trabajo explora el potencial de estas iniciativas financiadas por el estado para alentar la generación de músicos creativos que podrían sumarse a la industria exportadora Neozelandesa a través de la distribución mundial de su música. Esto, además de validar a la música como una opción de carrera para los jóvenes neozelandeses, ha resultado valioso de acuerdo a la amplia aceptación que la música neozelandesa (“hecha en casa”) ha tenido entre el público. El trabajo también discutirá las experiencias negativas y las opiniones políticas que parecen acompañar los beneficios potenciales de estas iniciativas.

INTRODUCTION

Aotearoa/New Zealand is a relatively young nation by world standards and within the boundaries of European expansionism. Colonisation began in earnest during the second quarter of the nineteenth century and the Treaty of Waitangi - regarded as New Zealand's founding document - was signed with some tribes from the indigenous groups in 1840. These indigenous people are known collectively as M_ori, a European construct not unlike the use of the term European - both categories ignore differences in background, beliefs, and gene pools.

Music has the capacity to be one of the most powerful representations of a culture, and in the colonization of New Zealand the predominant cultural form of music was British. This point has become significant in the twenty-first century as many M_ori attempt to rediscover their culture, their language and their music, while also accepting the temptations of hybrid sub-cultural forms which give added expression and global indigenous and diasporic unity to their cause. In this sense reggae and hip-hop have played a significant part as did popular music of the 1930s and 40s.

M_ori, like most cultures, seek the utilisation of song (waiata) as a means of recording and preserving their histories and whakapapa (genealogy). The use of song to enhance memory has long been recognised by M_ori, instilling the expertise to recite whakapapa and sing the waiata that record the history of the land and of the people. In oral traditions such as this, songs are an important record of the tribe and have been used effectively to counter contending land claims. Songs are considered to be an important accompaniment to formal speech.

During the last quarter of the twentieth century New Zealand's global role in encouraging immigration from those other than from 'Mother England' means that some areas of the country – especially Auckland and parts of Wellington – have become distinctly multicultural. Outside of M_ori and those of British/Celtic origin, people from the Pacific Island nations (Pacifika) have established a role of some prominence within the national identity. Young Pacific Island youth embrace hip-hop, opera, reggae, and at present their uses for music as an agent for change centre around a 'feel good' and 'cruisy' approach. This is in direct contrast to many recent Maori recordings which not only reinforce te reo (the language) but give explicit messages about ownership of the land, colonial oppression, and M_ori self-rule. Asian immigration over the past decade has also seen significant change although this has impacted less on the popular music front than on the value of Asian musicians capable of maintaining the Western art tradition in New Zealand.

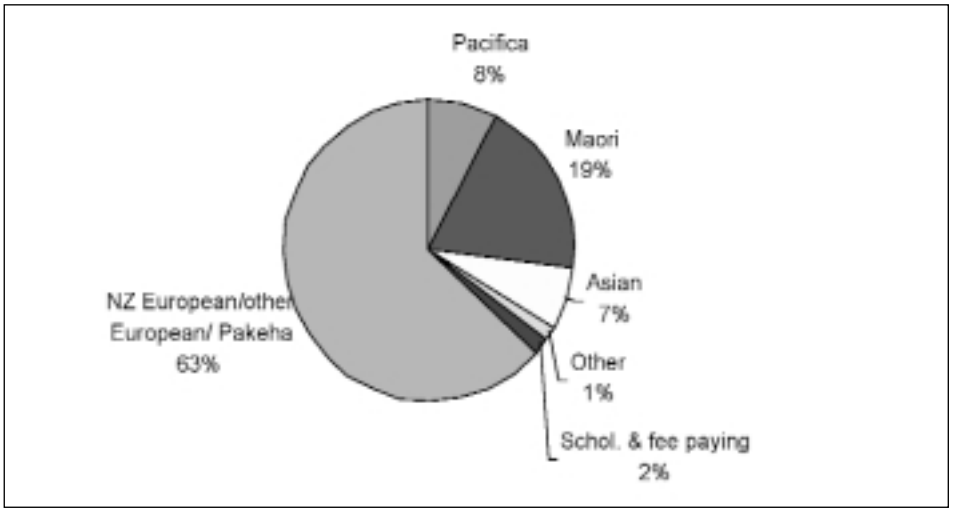

Table 1: *School cultural mix – ages 10-17 (Source: NZ Ministry of Education, July 2002.)*

In the twenty-first century New Zealand is finding its place of the world's arts stage, a role previously guarded by rugby. Films such as *The Lord of the Rings* trilogy, New Zealand books, art works and music are slowly gaining acceptance around the world - heartening for a country with a population of only 4 million.

A BRIEF OVERVIEW OF THE ROLE OF MUSIC IN EDUCATION IN NEW ZEALAND

- In converting Maori to a 'higher' religion, the most powerful agent, apart from language, was music.
- Native schools denied M_ori the access to 'knowledge-power' – rather than extending existing knowledge, the P_keh_ (in this case European New Zealanders) sought to replace this knowledge. Music also functioned as a passive means of domination, with songs such as *There is a happy land far, far, away; Ring the bell, Watchman*; and *Shall we gather at the river* being favourites in the classroom.
- Music in colonial schools was restricted to the singing of songs that reinforced ties with 'Mother England'.
- Nelson College was the first secondary school to offer Music in 1856. By 1900 there were music courses in 11 out of the 25 secondary schools, ranging in scope from tonic sol-fa to an academic course and orchestral work at Napier Girls' High School.
- The first supervisor of school music, Mr Douglas Tayler, was brought in from England in 1926. National songbooks became his legacy.
- The Thomas Report of 1944 reflected the progressive education movements overseas that were under the influence of John Dewey's ideas. The report recommended a "generous and well-balanced education" and music was to be a part of a compulsory

common core. “Music and art should be taught for their value in awakening and developing aesthetic sensibilities”.

- School Certificate Music was instituted in 1945 (and 1934 for many other subjects).
- The Currie Commission Report of 1962 stressed the emphasis on the ‘intellectual core of the three R’s’ reflecting an economic rationality and thus weakening music’s position in schooling.
- In 1968, the Tait Report, published by the Hamilton branch of the Society for Music Education, challenged music teachers by suggesting that most music education existed more by chance than by design.
- In the early 1980’s music faced further challenges from a Minister of Education (National Government) with the catch-cry of “back to basics”. A feeling that music and art had no place in schools.
- 1983 the New Zealand Society for Music Education was formed.
- 1989 The Labour Government supported the publication of *Syllabus for schools - Music Education - early childhood to form seven*, still regarded by many as a seminal document for music education in New Zealand. Its catch phrase was “create, re-create and appreciate”.
- 1993-1994 handbooks for Music Education from early childhood to senior music, supporting the ‘syllabus’ of 1989 were distributed to all schools.
- 1993 a new School Certificate prescription was introduced, one that placed more value on performance and composition (60%) than the study of music works (appreciation), theory and aural training.
- 1995 music unit standards begin to be developed.
- 2000 *The Arts in the New Zealand Curriculum* statement introduced.
- 2002 The *National Certificate in Educational Achievement* replaces previous examination prescriptions, it is standards-based using both unit and achievement standards.
- 2004 *The Arts in the New Zealand Curriculum* (2000) becomes compulsory for all schools.

I will now turn to the significant changes of the past ten years that have seen a rise in ‘practical music’ in schools as programmes came to value the performance and composition of music over aesthetic ‘appreciation’. While there has been resistance from some quarters, particularly the universities whose Bachelor of Music programmes rely on students willing to learn an appreciation of the Western tradition and its attendant theories, most accept that without performance and composition there could be no music.

CHANGES TO SCHOOL CERTIFICATE AND UNIVERSITY BURSARY 1993-1995

The introduction of a new prescription for School Certificate came about in 1993 after several years of lobbying. The issue was not seen as a priority by the politicians, and so, a group of music teachers in Wellington, led by the Music Adviser, devised a course that they felt better suited the needs of New Zealand youth. The New Zealand Qualifications

Authority (NZQA), the qualifications body, adopted the course, and following trials in Wellington and Christchurch it was offered for the first time in 1993.

The new course involved a great deal of internal assessment and local moderation, with only a small component assessed nationally (although this was marked locally). The marks were weighted at 40% for performance, 20% for composition, with the remaining 40% divided between musical knowledge, analysis and aural. It is important to realise that in the pre 1993 School Certificate prescription, musical knowledge, analysis and aural made up 100% of the marks. Although a form of composition exercise was included in the 'old' prescription, many teachers did not regard this basically mechanical eight-bar exercise labelled as "composition" as anything of the sort.

During the school year teachers were expected to run performance evenings for the purpose of assessment, and then subsequently to attend cluster meetings (of about six schools) where these marks were verified. Performances were now required to be supported by a video of the actual assessed live performance and compositions were required to be supported by an audiotape. These components required the support of the related technology (video cameras, multi-track recorders and computers). At the end of each year the students' ranked marks, along with representative work from three students (at the quartiles), were sent to Wellington (New Zealand's capital and centre of most public service activity) for national moderation. The bursary examination for the final year of schooling, introduced in 1995, followed a similar pattern.

The application of internal assessment introduced an increasing school-based problem - that of workload. Teacher workload became an increasing concern, and even the most simple change made to their constantly changing routines seemed to throw the balance between coping or not. This, coupled with the regularly late correspondence from NZQA, added to the tension. For example, an Examiners Report written and approved in November was not sent to schools until mid-April of the following year. The report in question contained changes and refinements that needed immediate implementation; this was an added burden for teachers already into their third month of teaching for the year. Teachers were, and still are, feeling oppressed by the new assessment regimes. The "tell me what to do and I'll do it" mentality of resignation (Thwaites, 1998) dominated. More teachers than before were now assessing other teachers (in the role of moderator or peer at cluster meetings), and the anonymity of candidates disappeared from assessment systems as candidates' code numbers were accompanied by the school name.

The value of the performance clusters, which were live (except in Wellington) was that students were able to encourage each other and this proved useful where schools with vastly different socio-economic underpinning were at the same cluster meetings. The School Certificate prescription continued until 2001 when it was replaced by a new system of standards-based assessment, and Bursary – in this form - ended in 2003.

The School Certificate course was assessed using Standards-Based Assessment, and an Assessment Schedule accompanies each Aspect of the prescription. If a student does not present enough evidence for the schedule to be used, then that student failed. Levels 1 and 2 were below the required standard, level 3 average, with levels 4 and 5 demonstrating merit and excellence. Below is the grid teachers used to mark performance for School Certificate. The standard was set at three years of learning under the state-fun-

ded itinerant music scheme - this became the benchmark for a pass (10-12 out of 20). (Itinerant instrumental teachers travel from school to school giving thirty-minute lessons to groups of up to six students at a time.)

Student featured as a soloist:				
Level	**Technique**	**Accuracy**	**Musicianship**	**Presentation**
1	Demonstrates basic technical skills *through performance of short and simple music*	Attempts to be accurate	Demonstrates elementary awareness of musicianship *in music which makes minimal interpretive demands*	Displays fundamental presentation skills
2	Demonstrates some technical skills *through performance of simple music*	Performs with some accuracy	Demonstrates some musicianship *in music which makes limited interpretive demands*	Displays some presentation skills
3	Demonstrates fluency and an appropriate range of skills *through performance of music with some technical demands*	Mostly accurate performance	Demonstrates appropriate musicianship in music *which demands interpretive understanding*	Displays appropriate presentation skills
4	Demonstrates fluency and some advanced skills *through performance of more technically demanding music*	Accurate performance	Demonstrates musicianship through a convincing performance *of music which demands a range of interpretive understandings*	Presents a confident performance
5	Demonstrates a high degree of fluency and advanced skills *through performance of technically demanding music*	Accurate and assured performance	Demonstrates a high degree of musicianship through a convincing and sensitive performance *of music which demands a high degree of interpretive detail*	Presents a confident performance with effective communication and rapport

Table 2: *Student featured as a soloist.*

STANDARDS-BASED ASSESSMENT

Important to standards are outcomes. These relate to what the learner can demonstrate they are able to do. The provider (teacher, facilitator) deals with the course content, curriculum, methods and styles of teaching and learning. Standards do not describe the process, although their outcomes may well influence what is taught, they describe the desired outcomes that are valued by sectors in society such as education or the music industry (often diametrically opposed).

Unit standards, a wholly standards-based assessment system, began to be written in music in 1995. To obtain a unit standard the student/learner must be able to demonstrate that they can do something, for example, perform or compose music to a certain level of accomplishment, or to display specific knowledge and understanding about music to a certain level of accomplishment. They might also have to set up a sound system, record a rock band, plan a concert or tour, or demonstrate an awareness of a healthy lifestyle and effective warm-up techniques for performance. There are no degrees of success or failure; candidates either pass a unit standard in full or they fail. A candidate who failed could re-sit at any time in the future - the next day if appropriate - but with the introduction in 2002 of the NCEA both unit and achievement standards were to follow the same rules and candidates were now only entitled to one re-sit. By 1997 suggestions that the unit standards should introduce a system of merit, and possibly a system of grades, supported by the teacher unions, was mooted but was not acted upon for a further three years.

Unit standards are offered in eight levels. There is no age-related cohort to the levels. Level 1 roughly equates to, but is by no means limited to, fifth form (confusingly called year level 11 in schools) with Level 8 designed to approximate post-graduate diploma level. It is possible to be sitting unit standards at a specific level (say level 3) and to pull unit standards down from higher levels to support learning (e.g., conducting, which enters at level 4). The learner cannot attain a Level 3 Certificate by accumulating Level 1 or 2 unit standards. They must be at the level of the certificate or above. A specific number of credits (e.g., 120) are required for a specific certificate or diploma.

It should be stressed that unit standards did not set out to overturn the university system of qualifications; they are seen as running parallel to it. Certainly there was an opportunity for universities and other tertiary providers (polytechnics and private training establishments) to offer credits in unit standards, and the possibility is there for institutions to give credit within their degree structures for the attainment of demonstrated knowledge that relates to specific unit standards.

Unit standards are worth a specific number of credits. Each credit is said to represent 10-12 hours of learning (or practice). This value may equate to a benchmark in Mathematics, however most musicians find this notion somewhat trite as ten hours of musical practice produces very little progress. Seemingly, we must assume that ten hours of equations produces tangible results.

A unit standard has a Title. This states the major outcome in the area indicated by the domain (e.g., Making Music, Music Studies). It should be able to sensibly stand alone and incorporate skills, knowledge, attitudes and values into the outcome. In other words, it

must say what the person credited with this unit standard will be able to do. The title must be unique. This means that *Composition level 1* or *Composition level 2* are not acceptable. NZQA claim that their computer system will not cope with such implied ambiguity. *Compose to a beginner certificate standard*, or *Compose to an intermediate certificate standard* being more acceptable. This lead to the claims of wordiness and incomprehensible language used by NZQA in the standards themselves.

Beneath the title come a series of Elements (usually three or four) and these describe a lesser outcome that a person is able to achieve (e.g., *Describe microphones and how they operate or Describe loudspeakers and how they operate*). Because a unit standard is a pass/fail situation these must be realistic in size. This atomisation of knowledge has contributed to claims of fragmentation and clumsy assessment procedures.

Each element will probably contain a list of Performance Criteria. These specify the required level of performance for each element. There will be an average of three performance criteria for each element. The performance criteria might include a range statement to support the descriptor.

Performance criteria for Level 1 mean that the learner should be able to carry out processes that:

- are limited in range
- are repetitive and familiar
- are employed within closely defined contexts

for Level 2:

- are moderate in range
- are established and familiar
- offer a clear choice of routine responses

and, for Level 3:

- require a range of well-developed skills
- offer a significant choice of procedures
- are employed within a range of familiar contexts
  (NZQA- Information Pack for Advisory Group Members)

At the time of their introduction some schools saw the requirements for the music technology unit standards as being well beyond their capabilities to provide for! A shortage of technology resources, and a similar dearth of teachers capable of operating and teaching this technology, was a problem for school resourcing. Yet schools frequently have students who wish to be versed in sound reproduction and reinforcement and go on to careers in this area. The possibility for private providers to contribute to the delivery of the course and to provide the (expensive) equipment then leaves the teacher to collate the marks. Here it is worth making a point about the 'crumbling schools walls', as the access to knowledge moves beyond the walls of the classroom, beyond the gates of the school, possibly even beyond the boundaries of the immediate school catchments and into the wider community.

To oversee and ensure the consistency of assessment processes a National Moderator and a small team of moderators oversee and co-ordinate the moderation processes and moderator information in regional and local areas. At the start moderators were appointed bi-annually and this was renewable. Regional moderators could appoint local moderators to assist, but it was necessary for these to be endorsed by the Music Advisory Group (disbanded in 2002). During the first seven years school providers had to submit to the National Moderator an assessment plan covering which units were being assessed and when. Regional timetables outlined the 25% of the standards to be moderated in a particular year with a minimum of one unit standard at each level. This meant that all the units assessed by a provider were covered over the space of four years (25% per year). First time providers had one of their standards evaluated early in their programme and pre-moderation was important to the process - moderation occurring before the assessments were carried out in the school. Local cluster groups, consisting of providers and individual assessors (including private), met with regard to the planning and preparing of assessment tasks and schedules. These were co-ordinated by the local and regional moderators.

As an example, I will outline the unit standard for solo performance assessed within strand called *Making Music*. The standard title is *Demonstrate music performance skills through two pieces of contrasting style*; it is at level 1 and carries 8 credits. The 'standard' is set for students "completing three years of musical performance at secondary school" or equivalent.

The demonstrated outcomes read as follows:

element 1
Perform musical and technical skills.

performance criteria
1.1 Performance displays delivery of the music materials, with fluency and few errors. Consideration may include, but is not limited to – pitch, rhythm, intonation, dynamics, tone, phrasing, articulation.

1.2 Performance displays awareness of style, mood, and structure.

1.3 Performance displays secure instrumental techniques relevant to the performing instrument(s) being played.

element 2
Perform skills of presentation and communication.

performance criteria
2.1 Performance displays presentation skills are evident, which are in keeping with the genre of the music and the performance circumstances.

2.2 Performance displays effort to communicate musical intent to the listener.

element 3
Demonstrate knowledge about the music and instrument(s) used in the performance.

performance criteria

3.1 Demonstration shows knowledge of the background of the music performed. Consideration may be given but is not limited to – circumstances of composition and/or performance, genre, form, period, composer.

3.2 Demonstration shows knowledge of the capabilities of, and care for, the instrument(s) played. Consideration may be given but is not limited to – sound production, technology, care, maintenance.

3.3 Demonstration is supported by the presentation of portfolio relating to the performance. The demonstration may include but is not limited to – background material on each selected piece, information on the instrument(s) used in the performance.

The difference between School Certificate and the unit standard, as we can see, is quite marked. In the former system, the Assessment Schedule categories of *technique*, *accuracy* and *musicianship* generate the greatest discussion. Many teachers feel that the category - *presentation* - applies merely to announcing the piece effectively and bowing at the end of the performance, the important musical communicative aspects tend to be ignored. In the unit standards, *technique*, *accuracy* and *musicianship* essentially share 'element 1' and *presentation* achieves the same status as 'element 2'. 'Element 3' adds a new perspective, which expects the performer to understand the circumstances of the composition being performed and of the capabilities of the instrument on which they perform. This implies a deeper understanding and an increased breadth of knowledge. Therefore, in the space of five years, music has moved from not assessing performance at all, to assessing the largely technical aspects of performance (*technique* and *accuracy*) and finally, in the unit standards, to assessing performance *and* understanding.

ACHIEVEMENT STANDARDS

It was intended that unit standards would replace School Certificate, but resistance from New Right groups, especially the Business Roundtable, meant this transference was delayed. Meanwhile the Ministry of Education became peeved that the New Zealand Qualifications Authority had developed its own qualifications, the unit standards. The Ministry had responsibility for education policy and implementation while NZQA was merely a qualifications issuing agency, it would seem NZQA had overstepped their brief.

Prior to 1989 the Department of Education had been a unified organisation. After that date it had been split into three main components – NZQA, the Ministry of Education and the Education Review Office (responsible for auditing schools to make sure the government's money was being appropriately spent). Throughout the early to mid-1990's the Ministry and NZQA had CEO's who forbade their staff to speak with the staff from the other organisation – rivalry rather than unity underpinned New Zealand's education system. The development of unit standards added 'fuel to the fire'.

The Ministry of Education decided to develop its own qualifications under the banner of *Achievement 2000* and these were also standards-based but would recognise aspects of merit and excellence. The standards were called Achievement Standards and they included grades of non-achieve (fail below 45%), achieve (pass 45 –64%), merit (65-84%) and excellence (85-100%). The percentage markings are referential only, as in theory these are standards and should not be assessed as percentages. Being standards, the three levels of achievement are problematic, for the actual standard is set at achieve and the higher levels are built on top.

Here are the achievement criteria for the solo performance achievement standard (comparable level to the unit standard above). The title is *Perform contrasting music as a featured soloist*; again it is level 1 (students may undertake either the solo perform unit or the achievement standard, but not both) and carries 6 credits – two fewer than the unit standard. Note the similarity in outcomes to the School Certificate prescription.

Achievement Criteria:

Achievement	**Achievement with Merit**	**Achievement with Excellence**
Perform generally accurate contrasting music, demonstrating some technical skills, appropriate musicianship and presentation skills.	Perform fluent and mostly accurate contrasting music, demonstrating a range of technical skills, effective musicianship and presentation skills.	Confidently perform fluent and highly accurate contrasting music, demonstrating secure technical skills, convincing musicianship and communication skills.

By 2001, *Achievement 2000* had been renamed the National Certificate of Educational Achievement (NCEA) and covered levels 1-4 on the Qualifications Framework (that is, until the end of schooling). Unit standards are also included in the NCEA and table number 3 presents a matrix showing both the unit and achievement standards available to students in their final year of secondary schooling.

	Level 3 Unit Standards
Music studies:	**10659** Demonstrate developed knowledge of music materials, and ability to read, write, and listen to music **10662** Describe, analyse, and compare six music works, and evaluate public music performances **10656** Demonstrate developed music compositional skills
Making music:	**10663** Arrange three music pieces for three or more instruments **16551** Demonstrate music performance skills before an audience by extended pieces on a second instrument **10653** Demonstrate music performance skills before an audience through a selection of extended pieces **16553** Make a significant contribution to a music performance ensemble
Performing arts	**14955** Demonstrate knowledge and skills in make up design and application for a stage production **14957** Demonstrate knowledge of stage technology in the context of performing arts production **12824** Describe the operation of public address and recording systems for a performing arts situation **14956** Develop costume design concept and presentation drawings for stage production

Level 3 Achievement Standards	
Practical Music:	**Music Studies:**
3.1 Present a performance of a programme of music as a member of a group	3.1 Describe elements of music through listening
3.2 Arrange music	3.2 Examine the contexts that influence the expressive qualities of music
3.3 Present music in composition or performance	3.3 Compare and contrast music works
3.4 Demonstrate developed aural skills through competent transcription and notation of music	3.4 Research and present a music topic
3.5 Demonstrate an understanding of harmonic and tonal procedures in a range of music	
Level 4 Scholarship	**Level 4 Scholarship**
Practical Music:	**Music Studies:**
Apply skills as an excellent performer or composer to reflective critical study	Apply knowledge, skills and understanding to a variety of music scores unprepared

Table 3: *Matrix of unit and achievement standards available to students in their final year of secondary schooling*

While the matrix has potential it should be noted that NZQA declined the use of the Practical Music strand for use in either list A and list B (the specialist topics) for entry into University, although it can be included in list C (which is making up the total number of credits list). Ironically, the Practical Music strand bore a stronger resemblance to its bursary predecessor than the Music Studies strand but was seen as inadequate academically. In the eyes of NZQA, Performance and Composition, are not seen as cognitive activities!

It should be pointed out that in a letter from the University Vice-Chancellors' Committee, dated 2 July 2003, reference to the Practical Music strand read: *Practical Music: the inclusion of this subject has the support of the majority of the universities and we therefore endorse its inclusion*. Nevertheless, NZQA chose to reduce the status of Practical Music in November 2003 as described above, wrongfully claiming the Vice Chancellors' Committee had declined to accept it. NZQA chose to ignore the recommendation and this is presently having serious impact on senior secondary school music departments because students had come to expect performance and composition based on the experiences of the past decade.

I will now compare the systems of assessment for Year 11 Music of the past decade, using Broadfoot's (1996) elements of competence, competition, control and content, in Table number 4. Here is a brief definition of each:

- Competence – the demonstration of particular knowledge and practices that are valued by a particular group.
- Competition – between provider institutions, the teachers and even the students themselves. (Relates to credentialism.)
- Control – the structures and processes which stage and direct action with education assessment systems.
- Content – that which is valued and taught through specific pedagogical processes. What knowledge is taught and how it is presented and assessed.

Pre 1993 School Certificate	1993-2001 School Certificate	Unit Standards	Achievement Standards
Competence			
Largely cerebral. Testing standardised, learned responses regurgitated in silence. Nationally examined outcomes.	Practical and creative components set up tensions with the so-called 'academic'. Analytical components relate to student/school context. A mix of internal assessment and national moderation.	Internally and contextually assessed in a pre-assessment moderation by a 'local moderator'. Skills and knowledge are demonstrated in a wider variety of areas than have previously existed in school-based music education.	Internally assessed with post-assessment moderation and externally assessed standards with 'end-of-year' examinations. A compromise between the old and the new. Only go up to the end of schooling and a limited number of standards available closely reflecting the 1993 school certificate prescription.
Competition			
Ranked and scaled. Theory-based content advantages those privileged through having undergone private tuition and through experiencing international music examinations. Meritocracy and notions of academic validity impact on increasing the value of credentials	Ranked within the class (but nationally at Bursary level). Areas of privilege still apparent in performance but inclined to equitably favour musicianship over technique. The mix of internal and national moderation potentially devaluing the credential.	Privilege is less apparent as learners achieve at the level that they are capable of achieving. Competition is more provider- centred. Local nature of assessment reduces 'academic' worth of credentials. Privilege is less apparent as learners achieve at the level that they are capable of achieving. Competition is more provider-centred. Local nature of assessment reduces 'academic' worth of credentials.	Privilege once again apparent with the introduction of merit and excellence. Competition once again apparent, and the new system of NCEA has meant forms of league tables are being published to show success of each school. Grade-point average which carries over to senior examinations and university scholarships devalues unit standards and students who only pass the achievement standard with an achieve grade.
Control			
Single pathway leading to university study. Teachers control and mark the forms of hegemonic knowledge. Favours a particular cultural capital.	Multiple pathways. Cluster and national moderation that regulates teachers' work, but a degree of learner autonomy and responsibility.	Multiple pathways 'endorsed' and taught by the polytechnics, PTEs, schools and industry practitioners. The universities, while involved, have still to	Multilevelling possible but rarely happening at present. Unit standards can also be combined with achievement standards in the NCEA (with a

	Can favour sub-cultural capital in certain contexts.	acknowledge their potential and desire to deliver unit standards. The universities' abstinence may well legitimate other specific forms of knowledge over that of the unit standards.	reduced grade-point average). Universities prepared to accept certain achievement standards.
Content			
Little instrumental value. The particular knowledge is seen to be of value by some national music educators who give high-status to these forms of knowledge.	Some instrumental value with a balance of practical and academic. Schools have a degree of input into the teaching of knowledge that is valued by the school clientele. National moderation can temper this.	Predominantly instrumental value and industry-based. Knowledge is seen as being contextual - within the 'speciality' of the provider, the cultural context, and other areas of difference. All courses must meet the behavioural outcomes. Predominantly instrumental value. Knowledge is seen as being contextual - within the 'speciality' of the provider, the cultural context, and other areas of difference. All courses must meet the behavioural outcomes. NZQA owned and operated.	Some instrumental value but school-based. Internally assessed achievement standards give schools some input, but moderation system also operates as a surveillance mechanism and principals can see which teachers are under-performing from the NZQA report. Externally assessed standards creating problems as examiners try to find the balance between non-achieve to excellence. Claims that the standards should be assessed in a holistic manner not evident either in moderation or external examination systems. Ministry of Education owned and NZQA operated.

Table 4: *Comparison of the features of systems for the assessment of fifth form music*

THE ARTS IN THE NEW ZEALAND CURRICULUM

Like most countries influenced by the Neo liberal ideologies of the 1990's, New Zealand has a curriculum framework that defines what knowledge is most valued by the state. *The Arts in the New Zealand Curriculum* (2000) reaches the stage for full and compulsory implementation in all schools in 2004. The document sees the disciplines of Dance, Drama, Music and the Visual Arts packaged in such a way that they share certain pedagogical pathways. The four strands of the document ask students to *develop practical kno-*

wledge, develop ideas, communicate and interpret, and *understand in context*. The writers had wanted the first strand to be *Explore the languages and vocabularies of…* but this was rejected by the Ministry who felt that teachers could not assess exploration and by old guard music teachers who insisted music has no similarities with language. Note the strong focus on practical music making in at least three of the four strands.

For music, the four strands read:

- *Developing practical knowledge in music* – exploration, theory, aural skills, discovery.
- *Developing ideas in Music* – composing, arranging, improvising.
- *Communicating and interpreting in Music* – performing and interpreting as a performer, member of the audience, or listener (to recordings).
- *Understanding Music in context* - knowledge and understanding of music in past and present contexts including investigating musical works as social texts. Students also recognise significance of music to cultures and celebrate the multicutural musical heritage of New Zealand.

THE NEW ZEALAND MUSIC INDUSTRY COMMISSION

In 2001 the Labour Government of New Zealand, influenced by the Irish experience, decided to establish a New Zealand Music Industry Commission. The purpose of the commission was to promote New Zealand Music overseas and to help develop infrastructures in schooling that would benefit promising musicians who might subsequently benefit the economy. This was to take the form of music mentoring in schools.

The mentoring scheme originally intended for leading pop, rock, hip-hop, blues and jazz musicians in the community to spend several days in volunteer schools sharing their knowledge with interested students. Unfortunately the several days in actuality only amounts to several hours, but the impact has been significant. The scheme has also prompted orchestras to offer their own mentoring schemes and this is very positive. To the detriment of the scheme, the government saw fit to appoint the head of the Recording Industry Association of New Zealand (RIANZ) to also head the commission which meant specific artists from the big five record labels were appointed to mentoring positions and the recording industry paranoia with copyright infringements meant mentors also carried warnings such as “BRN & GT BRNT” on their visits.

TERTIARY PROVIDERS

While some of the world’s leading performers are graduates of tertiary training courses, there are just as many who speak against the system, particularly in the fields of jazz and pop. Fears that musicians learn by rote specific scales and harmonies, or that it takes years to get rid of the ‘baggage’ from music school are often elucidated in the music press.

New Zealand has a wealth of music schools, from those in the six main universities (Auckland, Waikato, Victoria, Canterbury, Otago and Massey), those attached to polytechnics (MAINZ in Auckland but headquartered in Greymouth, Waikato, Whitereia, Te Waananga o Aotearoa, Nelson, Christchurch; Southland); to smaller private training establishments, many supporting local M_ori initiatives or attached to religious affiliations.

MUSIC COMPETITIONS

New Zealand secondary schools participate in a wide selection of music performance competitions. Chamber music, band and orchestra festivals, stage band challenges, Choral Federation competitions, and in the popular music arena Cokesmokefree Rockquest and its relative the Stagechallenge. Rockquest is very popular with young bands, many of which enter without help from school music departments. In 2001 over 600 bands entered the competition and many of New Zealand's top popular performers were shaped by their inclusion in the competition. Many artists are also involved in judging the event and in 2004 these include Bic Runga, Anika Moa, Carnage H and Zed. The government also supports Rockquest.

Overall I have described a fairly healthy musical climate in Aotearoa/New Zealand, one well-supported by the present government, but should the government change in 2005 this could bring about a reversal. Despite the negative antics of some of its state agencies, the Labour Government of New Zealand has chosen to invest in the Arts, partly for export reasons, but also because the Prime Minister, Helen Clarke, values artists (even to the point of arranging special dole circumstances for artists). Long may it continue.

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PREPARING MUSICIANS TO MAKE NEW SOUND WORLDS WITHIN SCHOOL CURRICULA IN AUSTRALIA

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Abstract

PREPARING MUSICIANS TO MAKE NEW SOUND WORLDS WITHIN SCHOOL CURRICULA IN AUSTRALIA

This paper focuses on the training and development opportunities available to Australian students to prepare them for employment as professional musicians. In Australia, school curricula are managed by the eight Australian States and Territories. Although the curricula documents differ across the education authorities, there are some commonalities. Within the compulsory years, there is provision for elective study that usually involves performance preparation, as well as other music areas that can lead to a career either as a professional musician or associated with the work of professional musicians. Each State and Territory has a curriculum framework used for designing a syllabus for students in primary (elementary) school and

Resum

PREPARAR ELS MÚSICS PER ALS NOUS MONS SONORS EN EL MARC DELS CURRÍCULA ACADÈMICS A AUSTRÀLIA

Aquesta ponència se centra en les oportunitats de formació i desenvolupament de què disposen els estudiants australians per tal de preparar-se per treballar com a músics professionals. A Austràlia, els currícula acadèmics són dirigits pels vuits estats i territoris australians. Tot i que els documents curriculars difereixen d'una administració educativa a una altra, existeixen certs punts en comú. Pel que fa als anys obligatoris, l'oferta d'estudis optatius sol incloure la preparació per a la interpretació en públic, així com altres àrees musicals que poden contribuir a la seva carrera com a músics professionals o que estan associades amb el treball dels músics professionals. Cada estat i territori disposa d'un marc curricular que s'utilitza per al disseny del programa dels

Resumen

PREPARANDO A LOS MÚSICOS PARA HACER NUEVOS MUNDOS SONOROS DENTRO DE LOS CURRICULA ESCOLARES EN AUSTRALIA

Este trabajo se centra en las oportunidades de entrenamiento y desarrollo de que disponen los estudiantes australianos para prepararse para trabajar como músicos profesionales. En Australia los curricula escolares son manejados por los ocho estados y territorios australianos. Aunque los documentos curriculares difieren entre las distintas autoridades educativas, hay sin embargo algunos puntos en común. Dentro de los años de educación obligatoria, se ofrecen estudios optativos que usualmente incluyen la ejecución de un instrumento, así como otras áreas musicales que pueden conducir a una carrera ya sea como músico, o asociada con el trabajo de los músicos profesionales.

secondary school. Music is part of an arts key learning area sharing a common framework with a number of other arts disciplines. It is usually the responsibility of individual schools to make provision for music in the curriculum and to support, promote and develop the music opportunities of its students. The writers of this paper assert that it should be the joint responsibility of the school in conjunction with the instrumental teacher that helps to form, develop and prepare the student to undertake specialised music studies that will direct their education as a future professional musician. The paper will map the provision for performance (and particularly individual and ensemble opportunities) across Australia identified within the:
1. compulsory (P-10) school curricula,
2. extension (elective) music curricula,
3. senior non-compulsory school (11-12) syllabuses.

estudiants d'escola primària i d'institut. La música és part d'una àrea artística docent fonamental, que comparteix un marc comú amb altres disciplines. Generalment, és responsabilitat de cada escola la inclusió de la música en el currículum, així com el recolzament, la promoció i el desenvolupament de les oportunitats musicals per als seus estudiants. Els autors d'aquesta ponència afirmen que això hauria de ser responsabilitat conjunta de l'escola i dels professors de l'instrument, els quals ajuden a formar, desenvolupar i preparar els estudiants a l'hora d'emprendre estudis musicals especialitzats que determinaran la seva formació com a futurs músics professionals. Aquesta ponència vol descriure les oportunitats a l'hora de tocar (com a solista o en grup) en el territori australià, amb especial atenció als:
Currícula acadèmics obligatoris (P-10)
Currícula musicals facultatius (optatius)
Programes acadèmics no obligatoris (11-12).

Cada estado y territorio tiene un marco curricular que se utiliza para diseñar los programas de la escuela primaria (elemental) y secundaria. La música es parte del área de aprendizaje artístico, y comparte un marco común con otras disciplinas artísticas. Por lo general cada escuela es la responsable de la provisión de música en su curriculum para apoyar, promover y desarrollar las oportunidades musicales de los alumnos. Los autores de este trabajo afirman que la escuela y los maestros de instrumento deberían compartir la responsabilidad por ayudar a formar, desarrollar y preparar a los estudiantes para emprender los estudios musicales especializados que orientarán su educación como un futuro músico profesional. Este trabajo brindará un panorama de la provisión de educación musical instrumental (particularmente las oportunidades individuales y grupales) a lo largo de Australia, en cuanto a:
1. curricula escolares obligatorios (P-10)
2. curricula musicales de extensión (optativos)
3. programas escolares no obligatorios para estudiantes mayores (11-12).

INTRODUCTION

In Australia, school curricula are managed by the eight Australian States and Territories. With the inclusion of the Commonwealth, Australia has effectively nine education authorities. The Commonwealth does not direct the States and Territories in the delivery of content however it is still seen as a partner as its policies and directives impact on the States and Territories.

There are three education systems in operation in each of the Australian States and Territories: Government, Non-Government (Independent) and Catholic. Within each State and Territory, the curriculum is mandated for Government schools, and the other school systems usually adopt it.

In 1994, the Curriculum Corporation published a Statement and Profile for each of the eight key learning areas, in each case describing a framework for curriculum content. They were collaboratively written curriculum documents, known collectively as the Australian Statements and Profiles, in The Arts, English, Health and Physical Education, Languages other than English, Mathematics, Science, Studies of Society and Environment, and Technology. In keeping with the Australian Constitution, the curriculum documents were returned to the Australian States and Territories for implementation.

The Arts documents were titled: *A Statement on the Arts for Australian Schools* (1994a) and *The Arts – a Curriculum Profile for Australian Schools* (1994b). The Arts Statement and Profile used a generic structural framework arranged according to three interrelated Strand Organisers:

1. Creating, Making and Presenting,
2. Arts Criticism and Aesthetics, and
3. Past and Present Contexts.

Creating, Making and Presenting was further divided into:

I. Exploring and Developing Ideas;
II. Using Skills, Techniques and Processes;
III. Presenting.

The other two strand organisers were not sub-divided.

From this, each Australian State and Territory developed a curriculum framework for designing a syllabus (at the local school level) for the compulsory years of schooling. Although the curricula documents (and their implementation) differ across the education authorities, there are some commonalities:

- The curricula are divided into the compulsory Preparatory Year to Year 10 and non-compulsory Year 11 and 12.
- In all cases music is part of an arts key learning area and shares a generic common framework with a number of other arts disciplines such as dance, drama, media,

visual arts and visual communication. The (music) performance (presenting) section of each of these frameworks is not listed in detail.

- Within the compulsory years, there is provision for elective study that usually involves performance preparation, as well as other music areas that can lead to a career either as a professional musician or associated with the work of professional musicians.
- A majority of States and Territories provide an instrumental music program for students and the music curriculum framework encompasses this element of the school program. Government schools in most Australian States and Territories provide a level of individual tuition free for the students. Other system schools provide this service at cost.

Extension provisions are provided within the curriculum. Co-curricula work in ensembles is organised by individual schools, and by education authorities at the regional and state levels. Festivals and competition opportunities are available along with 'acknowledgement' performances whereby exemplary individuals and ensembles are presented as positive outcomes of the educational system.

It is usually the responsibility of individual schools to make provision for music in the curriculum and to support, promote and develop the music opportunities of its students. The issue of the preparation of performance students within the compulsory school curriculum has been an issue that has been variously acknowledged within the education systems. Many schools that are part of the Non-Government and Catholic systems have well resourced and managed music departments, with a particular emphasis on performance. There are a small number of selective Government schools in some of the States and Territories, where music, with a focus on performance, is a major element of the school's curriculum offerings. Since the devolution of management to the school level, some school councils have chosen to highlight music performance.

This paper focuses on the training and development afforded to students in Australian schools both in curricula and co-curricula that prepare and direct them to potentially enter the field of employment as a professional musician. The provision of curricula performance opportunities in Australian schools will be mapped within the three broad areas of compulsory, extension (elective), and non-compulsory curricula. The aspects of compulsory school curricula identified are those taught in Government schools in Australia. The non-compulsory courses are accredited and applicable to students in all education systems in their respective state or territory.

Students in Government schools, in general, have music as part of their school studies from the commencement of school until the end of Year 8. The curriculum that is taught for these year levels is developed from the relevant curriculum framework. Most often in Year 9 and 10, the study of music becomes an elective and different courses are offered. There are three possibilities.

1. The continuation of the compulsory framework,
2. A specialist extension course with school-defined prerequisites, and
3. Vocational Education and Training (VET) in Schools Music Industry Certificates.

The VET Music courses are nationally accredited and articulate to the Technical and Further Education (TAFE) sector. These will be listed separately in this paper.

In some States and Territories it is possible for students in Year 9 and 10 to be enrolled in senior non-compulsory music courses.

In Australia, the main body of teaching and learning activity regarding performance and professional studies in music occurs within the extension and senior non-compulsory school (or matriculation) syllabuses. Across the States and Territories the requirements vary, however the common underlying principle of these courses of study is that they will be used for admittance into one of the tertiary providers of post school music programs. The breadth of (particularly) the senior (years 11-12) courses enable students to be prepared for future study in a variety of careers as professional musicians. There are those exceptionally talented students who proceed directly to full-time careers as professional musicians from school, rather than enrolling in the tertiary sector as the next stage in their education.

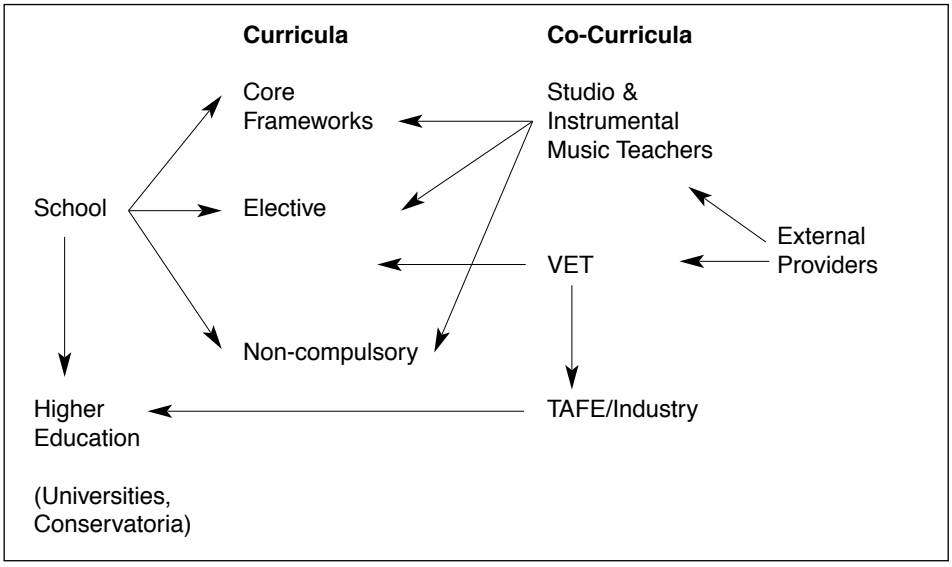

Figure 1: *Pathways of Performance Opportunities for Australian Students*

MUSIC PERFORMANCE CURRICULA IN AUSTRALIAN SCHOOLS

School music curricula that particularly provide for individual and ensemble opportunities and specifically encourage student pathways into the career of a professional musician are those classified as extension and non-compulsory courses.

Australian Capital Territory

In the Australian Capital Territory, two courses are available to students in Year 11 and 12 as part of the *ACT Year 12 Certificate: Music and Holistic Music*. The *Music* course includes the fundamental concepts of music taught through learning experiences provided in Creating, Performing and Musicology within Past and Present Contexts (including a variety of styles, periods and genres). *Holistic Music* offers a broader selection of topics and encompasses three levels of entry ranging across undeveloped performance skills to a high degree of specialisation in performance, composition and appraising. Students pursue the topics through the areas of Creating, Performing and Musicology with learning activities related to composing, arranging (not exact transcription), improvising, performing solos/ensemble, aural and theory skills and, analytical and historical studies.

New South Wales

New South Wales offers an elective Music course for students in Year 7-10 and three courses in the non-compulsory years. The elective Music course for Year 7-10 students builds sequentially on the mandatory course and is designed for students who wish to extend their musical experiences. The content organisation is the same as the mandatory course. Students must study Australian Music and other topics that aim to provide depth and breadth of musical study. The performing aspect of the elective course requires that students will have experiences in:

- performing a range of repertoire
- student compositions
- repertoire characteristic of the compulsory and additional topic studies
- improvising
- discovering the capabilities and ranges of various instruments and voices
- accompanying
- interpreting a variety of musical notation styles
- using different types of technology for performance
- performance presentation

  (Music Years 7-10 Syllabus, 2003, p. 35)

Three Music courses are offered to students in Year 11-12 and are accredited as part of the *Higher School Certificate* (HSC). *Music 1* caters for students with diverse musical backgrounds, *Music 2* is designed for students with developed music literacy skills and some understanding of musical styles, and *Music Extension* assumes a high level of music literacy, with advanced performance, composition or musicology. All the courses are structured to include learning experiences in performance, composition, musicology and aural awareness and the *Music Extension* course requires a specialisation in performance, composition or musicology.

Northern Territory

The *Northern Territory Certificate of Education* (NTCE) accredits the music courses offered by the *Senior Secondary Assessment of Board of South Australia* (SSABSA) for students in Year 11 and 12. The performance aspects will be addressed in the South Australian section.

Queensland

Two courses are available to students in the Year 11 and 12 in Queensland as part of the *Senior Certificate; Music and Music Extension (Performance)*. The main focus of the *Music* course is the development of skills in listening, composing and performing through learning experiences centred on music repertoire. The *Music Extension* course is a syllabus for Year 12 students with a specialisation in performance. Students are required to demonstrate achievement at an advanced level in solo performance, ensemble performance, and aural perception.

South Australia

The Music curriculum statement of the *South Australian Certificate of Education* for students in Year 11 (Stage 1) and 12 (Stage 2) is described in three strands: Creating, Presenting, and Perceiving. It is recommended that Stage 1 provide a selection of learning activities, whereas Stage 2 consists of prescribed units of study. Suggestions for Stage 1 include:

- composing
- arranging
- improvising
- solo and/or ensemble performing
- aural and theory studies
- analytical and theoretical

(Stage 1 Music, 1998, p.6)

The Stage 2 units are listed as:

- analytical studies
- composing and arranging
- ensemble performance
- musicianship
- music individual study
- music in society
- performance special study
- solo performance

(Stage 2 Music, 2004, p.5)

Tasmania

Tasmania offers an elective Music course for students in Year 9-10 and four courses in the non-compulsory years. Elective syllabuses for Year 9 and 10 Music have been written in connection with the achievement of the learning outcomes documented in the Australian Arts Profile. Music is designed to enable students to develop some knowledge and skills in performing, creating and listening. Opportunities are provided for students to perform as soloists or in groups.

The Year 11 and 12 syllabuses that are accredited to the *Tasmanian Certificate of Education* (TCE) also connect with the learning outcomes designated in the Australian Arts Profile. They are named as *Music*, *Music (Solo Performance), Contemporary Music* (designed for the rock music industry), and *Audio Design*. A variety of units are available including general musicianship, solo and ensemble performance, theory and musicianship, negotiated study, and improvisation, composition and arrangement.

Victoria

The *Victorian Certificate of Education* (VCE) for Year 11 and 12 offers two study designs for music, titled *Music Styles* and *Music Performance. Music Performance is divided into Solo Performance and Group Performance*. Music Styles aims to develop an understanding and appreciation of a wide range of musical styles, their contextual settings and associated musical styles and contains no performance component. *Music Performance* develops intellectual, aesthetic and cultural understanding of the value of music, and students prepare and perform programs of music works in solo and group settings.

Western Australia

In Western Australia, the subjects of *Music and Music in Society* are offered to students in Year 11 and 12 as part of the *WA Certificate of Education. Music in Society* is presented in the context of eight learning outcomes through observing, creating, making, presenting, sharing, reflecting on, and appreciating music. Music is a subject consisting of three sections:

1. Perception, composition and literature of music
2. Performance
3. An approved project

Performance Aspects	ACT	NSW	QLD	SA & NT	TAS	VIC	WA
Australian music compositions	•Holistic Music •Music	•7-10 Elective •Music 2	•Music •Music Extension	•Music Stage 2	•Contemporary Music	•Solo •Group	•Music
Solo repertoire	•Music	•7-10 Elective •Music 1 •Music 2 •Music Extension	•Music •Music Extension: prescribed list	•Music Stages 1 & 2	•9-10 Elective •11-12 Music/Solo	•Solo: prescribed list	•Music
Ensemble repertoire		•7-10 Elective •Music 1 •Music 2 •Music Extension	•Music •Music Extension	•Music Stages 1 & 2	•9-10 Elective •11-12 Music	•Group: prescribed list	•Music
Technical work			•Music •Music Extension			•Solo •Group	•Music
Performance presentation	•Music •Holistic Music	•7-10 Elective •Music 2 •Music Extension	•Music Extension	•Music Stages 1 & 2	•9-10 Elective •11-12 Music/Solo •Audio Design	•Solo •Group	•Music in Society •Music
Understanding interpretation of musical works	•Music •Holistic Music	•7-10 Elective •Music 1 •Music 2 •Music Extension	•Music •Music Extension	•Music Stage 2: prescribed list	•9-10 Elective •11-12 Music/Solo •Audio Design	•Music Styles •Solo •Group	•Music in Society •Music

Performance Aspects	ACT	NSW	QLD	SA & NT	TAS	VIC	WA
Student composition/ arrangement/ improvisation	•Music •Holistic Music	•7-10 Elective •Music 1 •Music 2	•Music	•Music Stages 1 & 2	•9-10 Elective •11-12 Music/Solo •Contemporary Music	•Music Styles •Group	•Music in Society •Music
Music history and literature	•Music •Holistic Music	•7-10 Elective •Music 1 •Music 2	•Music Extension	•Music Stage 1 •Music Stage 2: prescribed list	•9-10 Elective •11-12 Music/Solo •Contemporary Music	•Music Styles	•Music in Society: prescribed list •Music: prescribed list
Aural skills	•Holistic Music	•7-10 Elective •Music 1 •Music 2 •Music Extension	•Music	•Music Stages 1 & 2	•9-10 Elective •11-12 Music/Solo	•Music Styles •Solo •Group	•Music
Music technology	•Music •Holistic Music	•7-10 Elective •Music 1 •Music 2	•Music Extension		•9-10 Elective •11-12 Music/Solo •Contemporary Music •Audio Design	•Group	•Music in Society

Table 1 *summaries the performance elements offered in the extension and non-compulsory music curricula in Australian schools.*

Vocational Education and Training (VET)

With the expansion of the Australian Qualification Framework (AQF) (www.aqf.edu.au) students are able to gain credit from a number of sources. There has been a gradual uptake of Vocational Education and Training (VET) in Schools. Students are able to undertake courses that were once the preserve of the post-schooling sector. Within VET in Schools there is a growing number of music related courses that can be undertaken. Students in the post-compulsory years in Victorian schools can complete the *Victorian Certificate of Applied Learning* (VCAL), a course individually tailored for each student and with a focus on preparation for immediate entry into the workplace. The wide curricula options include selections from *Victorian Certificate of Education* (VCE), VET, VCAL and an industry placement. Table 2 lists the qualifications by education sector that are included in the Australian Qualifications Framework.

Schools Sector Accreditation	**Vocational Education and Training Sector Accreditation**	**Higher Education Sector Accreditation**
		Doctoral Degree
		Masters Degree
		Graduate Diploma
		Graduate Certificate
		Bachelor Degree
	Advanced Diploma	Associate Degree, Advanced Diploma
	Diploma	Diploma
Senior Secondary	Certificate IV	
Certificate of Education	Certificate III	
	Certificate II	
	Certificate 1	

(www.aqf.edu.au)

Table 2: *AQF Qualifications by Educational Sector*

MusicIT (www.musicit.com) is the major registered training provider of Music VET courses in Australian Schools and Universities. The selection of modules covers all aspects of the music industry and involves four streams, with 25 areas of study and 100 specialist areas. The modules vary in level of difficulty from level 1 (middle secondary school) to level 8 (fourth year university degree). Table 3 illustrates the streams of *Performance/Composition, Music Technology, Music Business, and General & Professional Studies*, and the areas of study.

Performance/ Composition	Music Technology	Music Business	General & Professional Studies
Instrument/Vocal	Music Technology	Music Business	Occupational Health and Safety
Performance	Studio Recording	Music Finances	Industrial relations in the Music Industry
Songwriting/ Composing	Live Technology	Music Law	Communication for the Music Industry
Aural Training	Multimedia, AV and Broadcast	Music Management	General Business
Music Reading/Theory	Lighting	Music Marketing	Professional Development for the Music Industry
Music in Local Territories		Music Media	Music Project
		Music Retail	Career Options

(www.musicit.com/tour/bom.htm)

Table 3: *Four Streams in VET music course*

External music providers

Through the interaction of the services of studio music teachers and community music organisations, as well as music examinations administered by external providers, experience and performance development opportunities for instrumental and vocal students in schools are enhanced. Studio music teachers play a supporting role assisting students in Year 11 and 12 with the completion of their classroom music studies, by providing tuition on their instrument and preparing them for the relevant examination for their senior school certificate.

Many instrumental and vocal students (of all ages) complete music performance and theory examinations administered by commercial examination businesses, which have no relationship to Australian education department curriculum authorities. Examples of these are the Associated Board of the Royal Schools of Music (ABRSM), Australian Music Examinations Board Ltd. (AMEB), Australian and New Zealand Cultural Arts Ltd. (ANZCA), Trinity College London (TCL), Suzuki Talent Education Association of Australia (STEAA) and Yamaha Music Australia Pty. Ltd. (see note 1).

There are many community groups and professional associations throughout Australia that provide tuition, performance opportunities, eisteddfods and competitions for musicians of all age groups. Some of these groups have specific activities that target school students and deliberately address the criteria of the senior school certificate. They provide masterclasses and workshops for students and teachers, performances of set works with an analysis of the interpretation, and competitions with a critique on the student performance. Some examples are the National Bands League and State/Territory Bands Leagues; Community Brass and Concert Bands, Orchestras, Choirs; Schools' Band and Orchestra Festivals, and activities provided by Municipal Councils, Professional Teaching Associations and Instrument Guilds.

Each Australian State and Territory Government also supports co-curricula activities for school and tertiary students, to about the age of 25 years. These include the Youth Music Councils (affiliated with Youth Music Australia) that support orchestras, concert bands, stage bands, a variety of vocal groups, composition and conducting classes, and music camps. Initially these activities were designed for students who attended Government schools, but were offered to students across all education systems within a few years of their establishment. The majority of education departments also support an annual showcase concert of excellent music and arts performances demonstrated by students in their final year examinations. Each year these are presented as public performances and some are recorded. In addition, the education departments of New South Wales and Victoria each sponsor a combined Government schools music and arts performance accommodating over 3000 students a year. Students are nominated by teachers and also audition for a variety of parts. Specialist training is provided throughout the year and the culminating public performances are well attended. The *NSW Schools Spectacular* is recorded for national television broadcast. School across all systems are able to participate in the *Artists in Schools* program which places professional musicians and composers into schools to provide an opportunity for students to work and converse with people directly involved in the music profession. (see note 2).

The Australian Youth Orchestra (the peak of the youth orchestras) coordinates the annual National Music Camp and Fellowship Programs that offer industry training for young musicians, arts administrators and journalists. Each year, advanced students attending National Music Camp work with members of one of the symphony orchestras in a mentoring program both at camp and later in the year with the participating orchestra.

The SBS Radio and Television Youth Orchestra was formed in 1988 with assistance from the Special Broadcasting Service in Sydney. It provides young musicians, aged 12-14 years, with experience of performing for broadcast on national radio and television. The orchestra attracts musicians from around the greater Sydney area, performs with soloists, regularly tours overseas, and has a strong multi-cultural emphasis.

The symphony orchestras located in each Australian capital city provide education programs for students from pre-school to tertiary. They include open rehearsals, development programs to mentor performers and composers, concerts designed with a focus on the different stages of schooling and the appropriate curricula and regional visits to country towns. The Melbourne, Sydney and Tasmanian Symphony Orchestras have structured mentoring programs as part of their education programs. Every year the Young Performers Awards, administered by Symphony Australia Network, attracts considerable interest from young musicians under the age of 30 years. (see note 3 & 4).

DISCUSSION

The training and development opportunities provided to Australian school students as formal curricula accredited towards a matriculation certificate and as co-curricula activities offered both inside and outside the school setting, foster an environment to encourage them to enter the field of employment as a professional musician. The publication of the Australian Arts Statement and Profile in 1994 introduced a generic arts framework together with a generalised curriculum language, where the use of presenting to represent the art of performance lead to a possible reduction of available performance oppor-

tunities for music. However, individual schools, particularly in the Government system where arts frameworks are core curricula, have developed and exploited opportunities for students to experience growth in performing on a musical instrument. In New South Wales, South Australia and Western Australia selective Government secondary schools focus on music and performing arts. The former music specialist schools in the Victorian Government secondary system continue to give music a high priority in the curriculum. These schools teach special music subjects, as electives, based on the content of their respective arts framework. Additionally, New South Wales is the only State with a mandated music curriculum for secondary school students, whilst Tasmania has elective music syllabuses for students in Year 9 and 10. Except in New South Wales, State and Territory Governments support instrumental music programs in schools accommodating thousands of students.

The broad performance focussed non-compulsory curricula that is available to students in Australian schools provides a foundation for students completing these subjects to either follow a number of pathways including Post-secondary (Technical and Further Education), Higher Education in an undergraduate degree, Post-graduate study at one of the Universities or the National Academy of Music, and the private studio or to gain immediate employment as professional musicians in the music industry. With the exception of South Australia (and the Northern Territory, where SA subjects are accredited) the remaining States and Territory offer two or three different non-compulsory music curricula. One of these courses may have a specific focus on music history and literature with no official performance requirements. The performance-based courses include a study of both solo and ensemble repertoire, except in Victoria where separate courses are clearly defined. Technical work, as assessable criteria, is only required in Queensland, Victoria and Western Australia, and Music Technology is part of all courses except Queensland and South Australia. The strong focus on performance does not require students to learn any orchestral excerpts. This aspect remains the domain of the external music examination providers. The performance of Australian Music compositions, performance presentation, a demonstration of interpretation of musical styles, aural skills and student composition, arrangement or improvisation are part of many of the courses.

The VET Music Industry modules, available to students in Year 9 to 12 in schools and in post-secondary education across Australia have introduced new opportunities for the expansion of teaching and learning in music. The VET structure is part of a national framework with students in all Australian States and Territories studying the same course. Although the VET Music Certificates are geared to the popular and rock music industry, the modules offered in the streams of *Music Technology, Music Business*, and *General & Professional Studies* are relevant avenues of study about all aspects of the music industry and associated employment that are now documented for interested students. Promotion and production management, occupational health and safety, and legal contracts have become significantly important in the many employment avenues of the music industry and students now have the opportunity to include these studies together with the traditional performance aspects.

There are a variety of external providers, who through their programs for school students support the development and recognition of performance skills. A number of music examination businesses and organisations offer progressive instrumental, vocal, theory and musicianship syllabuses from beginning to diploma level. A variety of ensemble groups suppor-

ted by community organisations, with no direct relationship to schools, are open to school students of all ages and standards and provide a co-curricula experience for students. Government supported ensemble groups and activities have a specific aim of encouraging school students to achieve high quality performances. The symphony orchestras involve students in their education programs with a focus on performance skill development.

CONCLUSION

Australian school students combine the study of one or more non-compulsory music courses and their contributions to school ensembles, with completion of music examinations set by external providers, participation in eisteddfods, competitions and youth music ensembles as part of their quest to develop appropriate skills as a professional musician. In this paper, the authors have described the many opportunities for school students in Australia to involve themselves in training and development programs leading to employment in all aspects of the music industry. Music students have access to the accredited core, elective and non-compulsory school courses, the co-curricula activities provided by schools, the opportunities afforded by VET Music Certificates and the many performance experiences external to the classroom provided by Government, business and community groups for school-aged students. The professional musical standards demonstrated by students as they complete their final school certificates exemplifies the quality of performance opportunities, together with training and development that is available to Australian school students.

ENDNOTES: EXTERNAL PROVIDERS

1. Examinations Authorities
Associated Board of the Royal Schools of Music (ABRSM) (www.absrm.co.uk)
Australian Music Examinations Board Ltd. (AMEB) (www.ameb.edu.au)
Australian and New Zealand Cultural Arts Ltd. (ANZCA) (www.ancza.com.au)
Suzuki Talent Education Association of Australia (STEAA) (www.suzukimusic.org.au)
Trinity College London (TCL) (www.trinitycollege.co.uk)
Yamaha Music Australia Pty. Ltd. (www.yamaha-mf.or.jp/english)

2. Government Supported
NSW Schools Spectacular
(www.schools.nsw.edu.au/events/performances/schoolsspectacular/index.php)
Victoria Joining the Chorus (www.jtc.vic.edu.au)
Australian National Academy of Music (www.anam.unimelb.edu.au)

3. Australian Youth Orchestras
Australian Youth Orchestra (www.ayo.com.au)
Adelaide Youth Orchestra (www.aso.com.au/adyo)
Canberra Youth Music (www.canberrayouthmusic.asn.au)
Darwin Youth Orchestra (kathy.banks@ntu.edu.au)
Melbourne Youth Music (www.mym.org.au)
Queensland Youth Orchestras (www.qyoc.org.au)
Sydney Youth Orchestra (www.syo.com.au)
Western Australia Youth Orchestra Association (www.wayo.asn.au)
SBS Youth Orchestra (Special Broadcasting Service) (www.sbsyo.org.au)

4. Symphony Orchestras
Symphony Australia Network (www.symphony.net.au)
Adelaide Symphony Orchestra (www.aso.com.au)
Melbourne Symphony Orchestra (www.mso.com.au)
Queensland Symphony Orchestra (www.qso.com.au)
Sydney Symphony Orchestra (www.sso.com.au)
Tasmanian Symphony Orchestra (www.tso.com.au)
Western Australian Symphony Orchestra (www.waso.com.au)
Young Performers Awards (www.symphony.net.au/art_perf_08.htm)
Canberra Symphony Orchestra (www.cso.org.au)
Darwin Symphony Orchestra (www.ntu.edu.au/faculties/arts/music/dso.htm

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THE WHOLE MUSICIAN:
Journey to authentic vocation

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Abstract

THE WHOLE MUSICIAN:

Journey to authentic vocation

The Whole Musician model addresses three broad areas of concern in the education, development, and support of professional musicians. First, discovering, developing and maximizing the unique talents, temperament, and personality of each individual musician in accordance with her/his interests and passions toward the search for authentic vocation. Second, working with educational and professional organizations to promote awareness and positive evolution of the training, support, and employment of musicians. Third, addressing the connections and transitions of individuals between these institutions and the larger community.

Resum

EL MÚSIC GLOBAL

Viatge a una vocació autèntica

El model del 'músic global' fa referència a tres àmplies zones d'interès en l'educació, el desenvolupament i el suport dels músics professionals. En primer lloc, descobrir, desenvolupar i maximitzar el talent, temperament i personalitat individual de cada músic, segons els seus interessos i passions, amb l'objectiu de trobar la seva vocació real. En segon lloc, treballar amb organitzacions educatives i professionals per promoure la conscienciació i l'evolució positiva de la formació, suport i treball dels músics. En tercer lloc, abordar les connexions i transicions de les persones entre aquestes institucions i la comunitat en un sentit més ampli.

Resumen

EL MÚSICO COMPLETO

Viaje a la auténtica vocación

El modelo del Músico Completo se ocupa de tres áreas importantes para la educación, desarrollo y apoyo de los músicos profesionales. Primero, el descubrir, desarrollar y maximizar los talentos, temperamento y personalidad únicos de cada músico individual de acuerdo con sus intereses y pasiones respecto de la búsqueda de la auténtica vocación. Segundo, el trabajar con organizaciones educativas y profesionales para promover una toma de conciencia y evolución positiva del entrenamiento, apoyo y empleo de los músicos. Tercero, el enumerar las conexiones y transiciones de los individuos entre estas instituciones y la comunidad en general.

Young musicians who pursue a career in music may be well prepared musically but they are often ill prepared for the music student's (and ultimately, the professional musician's) lifestyle and the diverse skills and traits beyond the purely musical that are needed for success. Because of the high level of skills required and the profound competition for work, the musician's training is necessarily intense, broad in scope while relentlessly detailed in execution, and requiring vastly disparate abilities, attributes and intelligences. In addition, it can be a formidable task for musicians to sustain over time both a deep passion for music and a tireless work ethic in the face of often daunting challenges and demands.

Fundamentally, the musician needs:

- an intuitive, artistic, and musical soul and sensibility
- physical prowess (musicians are sometimes called small muscle athletes)
- intelligence that encompasses both the rational and the ethereal
- a keenly mindful awareness of self and a finely tuned sensitivity to interpersonal relationships
- a temperament that can embrace the solitude of individual practice along with the joys and rigors of performance, and of course,
- a deep passion for music

Starting with this base of attributes and abilities, it is then necessary to develop and integrate a broad range of skills and knowledge. Experience, training, and practice all come together with innate talents and proclivities to create each individual's unique and distinct musical personality. As these disparate aspects become clearer, the individual can truly begin to consider what directions could constitute an 'authentic' path in life, those that will provide not only personal fulfillment and joy but also maximize these gifts in making a positive impact in the world.

"Jobs," per se, are proportionally few in relationship to the vast numbers of highly qualified graduates in the field of music, thus making a generous endowment of entrepreneurial ability an important aid in maximizing the musical ones. Musicians who sustain satisfying careers over time tend to thrive on the flexibility and variety of their work, assembling an array of diverse activities based on individual interests, skills and opportunities. They become skilled networkers, making and nurturing contacts that lead to more work, while developing the musical artistry, consistency and personal dependability that maximizes employability.

The potential for "success," however any individual defines it, can be greatly enhanced by striving to understand the intricate mix of talents, temperament and personality traits utterly unique to each of us along with the ways that institutions can support, enhance and maximize each person's development over a lifetime. Even though these institutions of learning and employment set out specific and seemingly limited tracks toward future success, myriad options wait to be discovered and personalized by each individual. Fulfillment and meaning in work comes from carefully matching and tailoring personal talents and passions with temperament and personality and then connecting them with societal needs and opportunities. Achieving this kind of integrated, "holistic" success is

the responsibility of each individual and it is incumbent upon institutions and systems to support and enable these discoveries.

Every year, thousands of passionate, accomplished young musicians are drawn to pursue music as a career choice. For teachers and professionals, along with leaders of institutions who train, support and employ musicians, the opportunity exists and responsibility requires that these students receive a rich, deep, and broad preparation to enter the field. Students can seek out schools that are well suited to meet their interests, needs, experience, talents and ambitions. Additionally, this education must be infused with insights, attitudes and experiences that place the skills and artistry in a broad and appropriate context. Finally, it must all blend with the individual's mindful awareness of her or his own talents, temperament and personality.

And so three major areas of concern have emerged as important focal points in addressing these challenging issues through the Whole Musician model. First, is a focus on the individual that encourages and enables mindful self-awareness as a path to fulfilling and meaningful vocation. Second is the meta-view, encompassing the diverse institutions that train, develop, support and employ musicians. Third is the *integration* of the individual with these institutions. Focusing particularly on the individual's transitions between various institutional cultures of learning and work, the Whole Musician model seeks to discover ways that institutions can maximize the effectiveness of their own programs, interact with similar institutions and then between institutions with different but related roles.

Change is both healthy and inevitable, though often strenuously resisted in comfortably entrenched systems. Whether incremental or systemic (or likely, both), change can be embraced as the dynamic, natural force that it is, enriching the music field and the individuals who work and play and inspire within it.

The music field is demanding and challenging but also incredibly rewarding when "goodness of fit" is actively considered. The next section begins this important discussion.

THE INDIVIDUAL MUSICIAN: TALENT, TEMPERAMENT, PERSONALITY

In the Whole Musician model, defining and developing the "self" is central. Musicians can begin by discovering and exploring their own diverse and singular mix of talents, then combining those abilities with their unique temperament and personality. Awareness of talent, temperament and personality are three important personal components for success in any field, and are particularly potent guides in crafting an authentic vocation in music.

- **Talent** is a heightened ability to learn, absorb, create, integrate and achieve. Talent exists on a continuum and must be actively developed over time.
- **Temperament** is our style of responding to the world, the speed, energy, and emotion of our responses.
- **Personality** includes all of our innateness (nature) combined with all of our experiences (nurture), filtered through our temperament.

Students who aspire to professional careers in music need opportunities to acquire levels of self-awareness and self-knowledge that enable them to make educational and life choices that can ultimately lead to satisfying, meaningful careers. A key element in this process is cultivating an understanding of one's natural talents, abilities and gifts specific to skill acquisition and musicality, and then integrating that knowledge with aspects of temperament and personality to create a fuller, deeper self-portrait.

Vocational success can be defined as work that is meaningful, satisfying, and fulfilling, and well suited to the particular individual's strengths, interests and most of all, passions. That type of career is dependent on the ongoing development of innate abilities and aptitudes, none of which spring forth fully formed. A young musician can make appropriate choices for both educational options and future career aspirations through a combination of approaches. Self-awareness is vital, but also important is an awareness of and access to, the possibilities, expectations and opportunities in the field. Further, personal and organizational support structures are necessary for access and growth.

Success in any music career is usually dependent on a high level of persistence, resilience, and self-confidence, just a few of many vital temperament traits important to achieving personal career fulfillment. Desirable and ideal talents for various music careers along with temperament and personality traits appropriate for each path must be coupled with personal interests, training and experience. The potential breadth of these variables becomes vast when comparing the diverse personal and professional demands in the lives of a solo performer, orchestral musician, school band director, music therapist, or rock drummer, for example. But the truly good news in this diversity is the realization that there are viable options for an extraordinary range of abilities and personal styles.

It is important to acknowledge the distinctions between talents, temperament and personality even though our ultimate focus is on the integrated individual. Understanding one's talents and how they relate to temperament and personality (including motivations, passions, interests, goals) can open a more mindful, self-aware perspective and greatly enhance the search for self-ness that leads toward true vocation. The issues are further enriched (and complicated) when considering that all the elements of talent, temperament and personality are dynamic, never static, always changing in response to new experiences, new learning and memories.

In the attached lists describing traits of musicians, the column on the left describes innate musical gifts of both fluid and crystallized intelligence and talent. Most musicians possess some degree of natural ability in many of these areas but vary widely on a continuum illustrating each trait. While I believe that the attributes in this column have a strong genetic basis and foundation, an individual's full potential in each trait can only be reached through diligent study, practice, patience, and experience over time, not merely through an expression of raw ability. There are many people who, whether due to lack of opportunity, support, or weak dynamic (motivational) traits, may not even realize they possess untapped abilities. Conversely, it is not uncommon to find wonderful talent squandered through lack of motivation, hyper sensitivity or even a temperament that is too laid back for the rigors of performance.

"TALENTS"	TEMPERAMENT/PERSONALITY
Body	
• Physical abilities Eye/hand coordination, fluidity, fluency & dexterity, ease	• Self-confident—self affirming • Resilient—bounce back from disappointment, criticism, failure • Adaptable—to constantly changing expectations, 'bosses', routines, uncertainty • Persistent—ongoing daily practice, seeking opportunities • Dedicated—to the pursuit of excellence and "perfection"
• Independence of hands/fingers/feet • Suitability for a particular instrument • Physical resilience, endurance	• Crave performing—spotlight or support • Nerves of steel—able to cope with high stress • Competitive—with self and others
Mind	
• Bright, quick learner • Aural abilities Pitch acuity, pitch memory, rhythmic sense; ability to remember, master and reproduce musical sequences; accurate singing voice • Analytical abilities Form, structure, theory, style Understanding of the whole as it unfolds in time—detail & whole • Creative abilities Composition, improvisation, interpretation • Strong short and long term memory	• Entrepreneur mentality—self-promoting, innovative, creative, networker • Self aware of abilities, limitations, personal/material/time needs • Balance of detail and big picture orientation • Leadership; team player/builder • Interpersonal skills—relationship builder • Ethical
Spirit	
• Musicality Expressiveness Sense of pacing, timing, phrasing Originality—unique point of view Creativity—composition, interpretation, improvisation Sensitivity to emotional content; able to convey emotions musically Charisma—stage presence	• Creative, flexible outlook • Risk taker—personally and musically • Willing to sacrifice as necessary
BMS combined: • Consistent—able to reproduce passages accurately • Technically proficient, ability to glean composer intentions, perform convincingly • Mental and physical multi-tasking abilities • Ability to sight read proficiently • Organized with time/objects/systems	• Tolerance for drill and repetition • Able to balance long hours of solitary practice with times of intense teamwork and ultimately, public performance • Process orientation contrasted by a very visible public product • Intellectual curiosity • Tolerant of high sound volumes

Figure 1: *Talent, Temperament and Personality Chart*

THE WHOLE MUSICIAN MODEL: INTEGRATING INDIVIDUALS AND INSTITUTIONS

The Whole Musician model provides a structure to mindfully integrate individuals with the institutions that train, support and employ them, in the context of the ways these various communities and others interact.

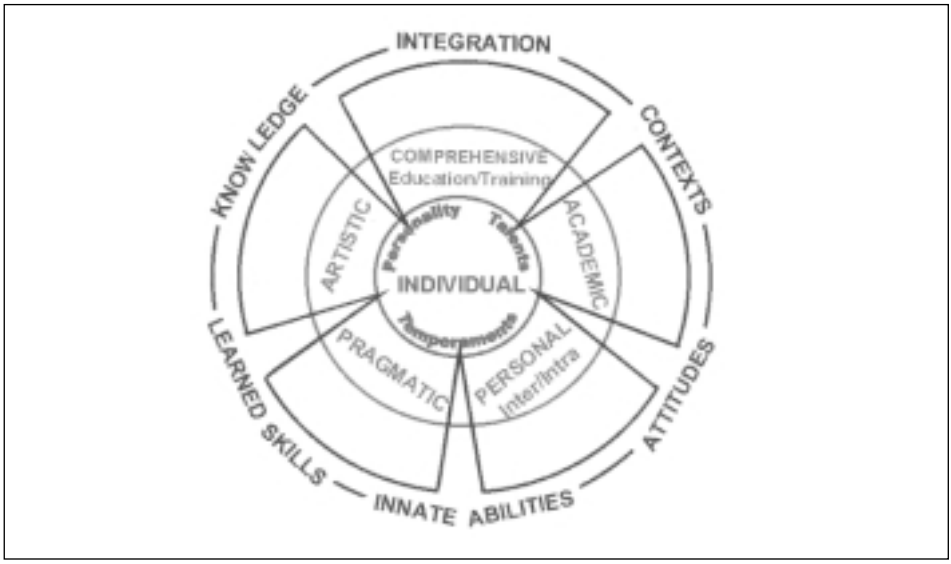

Figure 2: *The Whole Musician Model*

At the center is the individual, with her or his unique and always dynamic complement of talents, temperament and personality. The second ring outlines the broad areas of content in the current curriculum of most music schools (artistic and academic studies), while naming important additional areas (personal and pragmatic) that I suggest should be included. These four educational aspects are not separate, discrete bodies of learning, but need to be fully integrated with one another. Of course, these are all active components in launching and developing a career over time as well. This integration of learning and working, a concept not fully embraced by most educational institutions at this time, is a central tenet of the Whole Musician model, and a core challenge of its mission. The artistic, academic, personal and pragmatic elements are then balanced with an individual's innate abilities, learned skills and acquired knowledge, placed relative to suitable contexts and infused with appropriate attitudes, forming a complete, comprehensive approach. This model is used for curriculum design, lesson planning, and workshops, with instruction, classes and activities developed and measured against each of the elements. It also outlines key elements to balance in career development.

Again, this model focuses first on the individual–her or his talents, personality and temperament–ultimately providing tools for musicians and their teachers to take personal

responsibility for developing and sustaining meaningful paths in life, that is, focusing on achieving authentic vocation or calling. An important corollary to the quest for authentic vocation, however, is recognizing that an individual's ultimate success and opportunities for personal fulfillment are inextricably linked with other individuals and the communities in which they interact.

Therefore, the second major aspect of the Whole Musician model is concerned with the educational and societal institutions in which musicians learn, work and live. As can be seen in fig. 3, high school, college, the point of career entry and sustaining a career are distinct cultures, each with their own expectations, requirements, and lifestyles.

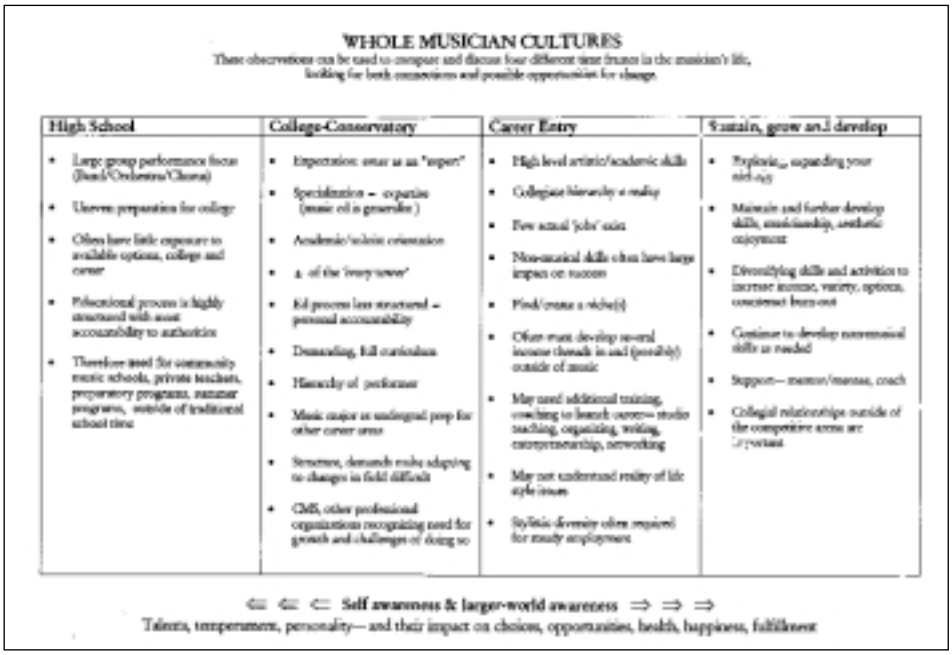

Figure 3: *Whole Musician Education/Career Cultures*

Yet musicians travel horizontally through these systems, often with relatively little preparation or awareness of the most effective ways to navigate and maximize each stage of the process. Recognizing these issues, facilitating connections within and between each system, and working to prepare people for these transitions helps individuals make the most of the opportunities and demands of each level. Ultimately, institutions themselves will be strengthened when the individuals within them are empowered and focused. Students coming in and new employees being hired will bring a clearer vision and more honest expectations to their work, enhancing the likelihood for growth and satisfaction. This potential for sustaining meaning and renewal over time provides long-term opportunities and helps retain the richness that experienced individuals can bring to the field.

THEORY TO APPLICATION

Change is ubiquitous, organic, necessary, inevitable, global, micro, macro, energizing, stimulating, and thought provoking. It is also surprising, challenging, occasionally frightening, difficult to initiate and sometimes to sustain, and often uncontrollable.

Margaret Wheatley optimistically states that, "it is (relatively easy) to create successful organizational change if you start with the assumption that people, like all life, are creative and good at change." (Wheatley, 1999) The quantum world teaches us that systems are holistic–vast interconnected webs of relationships that co-evolve as we interact with them. Change is constant, organic and based on probabilities, not predictions in the quantum world. Even seemingly chaotic systems have an internal organization and order, and "anything that disturbs the system plays a crucial role in helping it self-organize into a new form of order" (Wheatley). Thus, challenging existing systems and programs is necessary to stimulate creative growth.

It has been said that trying to make changes in institutions which train musicians is like trying to move a cemetery. Curricular requirements, skill expectations and even texts have changed little in the past fifty or more years, even while the field of music continues to change dramatically, especially in the past thirty years. And yet, the core requirements, talents and needs of musicians have retained a great deal of consistency through many generations.

Some Critical Issues

A number of critical issues emerge as challenges to potential success in implementing meaningful change in this artistic and educational culture:

- The education of musicians has changed little over the years. Music students still often see performance or (school) teaching as the primary career options, with teaching often seen as a "fall-back" career if they "fail" to make it big in the performing arena.
- The term "Music Education" refers only to K-12 instruction, preparing teachers who work primarily as generalists with large, mixed groups of students. While there are many successful pedagogy programs (primarily in Suzuki and keyboard), more could be done to prepare student musicians, particularly those focusing on performance, for studio teaching, residency work, college teaching, designing or instructing professional development and teaching the adult learner.
- Music students are focused on technical, musical, repertoire and ensemble development, often to the exclusion of thorough career and life preparation skills such as studio teaching, writing, marketing and inter and intra-personal skills (networking, teambuilding, leadership). Thus, students graduate with degrees in music performance lacking vital skills to help them launch and develop their career.
- Entrenched political and tradition-bound educational bureaucracies make change difficult. Due to long hours of practice and rehearsal in addition to academic coursework, music students are very busy and departmental curricula are very full of required courses, understandably increasing resistance to additional offerings. Professors are

stretched by ever increasing breadth and diversity of teaching loads and administrative duties, as well as performance, research and publishing.

- Under-prepared students are admitted to some institutions in order to sustain departments and professor positions. Since music curricula presuppose extensive prior training (some basic core knowledge and understanding of music fundamentals and a level of accomplishment and performance experience on the primary instrument, at a minimum), those with limited training have a great deal of catch-up to do.
- There is the significant challenge of reaching sufficient numbers of people, especially teachers, in influential positions who will acknowledge these issues and find methods to develop, promote and integrate the concepts of the Whole Musician model. Many people must work together to affect significant growth and change in meaningful ways.

TRANSPARENT AND SYSTEMIC CHANGE

Transparent change includes gradual attitude shifts and small changes–learning to embrace (rather than fight) change, shifting attitudes and actively looking for connections and context in all facets of schooling and professional life. Some people might argue that incremental change is ineffective and inefficient–too small to make a substantive or significant difference, too widespread to connect meaningfully. However, *simultaneous* incremental change–many people making small changes in many locations and types of settings–can create "tweaking points" that begin the change process. Eventually, these tweaking points create major tipping points for systemic change to follow. Incremental change begins to affect attitudes and expectations within individuals and institutions, gradually beginning cascades of small shifts that can build into larger change.

Major systemic or rapid change can be disconcerting for the very people needed to create and sustain it. Instead, working slowly from within institutions, ownership and leadership can be created among core stakeholders. Innovative change can be tailored appropriately to the setting in which it is created and adopted, with the process led by the very people who will implement and "own" it. Though this sort of change is almost inevitably slow and messy, when mechanisms are put in place to share these best practices and facilitate associations within and between institutions, the web of change and connections can and will grow.

Openness to experiences and tolerance of change are two of the most important components of building a meaningful and successful life. For many musicians, change virtually defines their professional lives as they shift almost continuously in settings, roles, repertoire, colleagues and supervisors. Enhancing the 'tolerance of change' (most musicians need to learn to *embrace* change more than just tolerate it) through mindfully teaching "learning to learn," effective modeling by teachers, and enhanced awareness of the work world could be key strategies for success, empowerment and, ultimately, personal fulfillment.

The opportunities and encouragement to explore, experiment, and take risks within a safe environment are important for optimal growth. Open attitudes fostered and, most importantly, modeled by faculty can help create an environment of openness and respect that encourages broad and deep exploration, demonstrating professional attitudes that can lead to greater opportunity and a more realistic understanding of the musician's work environment.

Learning by doing is the essence of teaching and learning in music, which is by nature active and participatory. Performing musicians must develop widely disparate but vital skills that illustrate this self-responsibility for learning, and need coaching to develop these skills mindfully. For example, musicians must spend hours each day practicing alone, drilling repetitious patterns while perfecting both technical and musical aspects of their playing in critical detail. Then they take those finely honed skills into an ensemble setting (an orchestra, for example) where they must work cooperatively and intimately in a team atmosphere. This team, (the orchestra) may be led by an autocratic conductor who dictates many of the artistic decisions and choices. Finally, all this work (accomplished alone and in a team) is put on public display for audiences and critics. In many fields, these diverse tasks would be undertaken different people, each with different work abilities, skills, needs and styles. In music, while one or two of these processes are often more comfortable or natural to any given person, the musician is personally responsible for mastering all three. Yet this most basic and wide-ranging aspect of a performing musician's career is never questioned–it is simply the required process, the only real means to the desired end.

Providing context, connection and relevance within and between subject areas are core challenges at every level of education. Private lesson instructors can connect lesson content and goals with many elements of the broader music curriculum. At the classroom level, theory instructors could teach some of the theoretical skills using orchestral repertoire which students are currently performing, perhaps inspiring greater commitment to theoretical learning. Both the academic and performance results of that learning could be stronger and more lasting. These are relatively simple examples with powerful potential for relevant, contextual, long-term learning.

Many, if not most, musicians teach in some capacity during their careers. Some, of course, study teaching directly by majoring in music education (geared at K-12 classroom and ensemble instruction), pedagogy or Suzuki Talent Education. For those students who focus on performance, the training offered in a typical conservatory, college or university curriculum for teaching is often limited. Providing meaningful, comprehensive training in studio teaching along with techniques for working in residency settings, master classes, and other teaching situations will not only improve the level of teaching in the community, it will also provide young professionals with additional viable career options and elements. Fundamentally, attitudes need to embrace teaching not as a fallback but as a simultaneous and inspiring component of many musicians' careers.

AUTHENTIC VOCATION

Authentic vocation, sometimes referred to as a calling, is often elusive, sometimes painful or baffling, and yet ultimately deeply satisfying. Finding our true vocation is a means to discovering our authentic selves, and embracing those activities that draw on our signature strengths, serve others and give us great pleasure. A calling may be profound or simple, fancy or plain. Ultimately, callings tend to come to us if we pay attention, according to Parker Palmer who says, "Vocation does not come from willfulness. It comes from listening. Vocation does not mean a goal that I pursue. It means a calling that I hear." (Palmer, 2000)

The diagram below describes these internal and external elements that are linked in moving the process of discovering vocation forward.

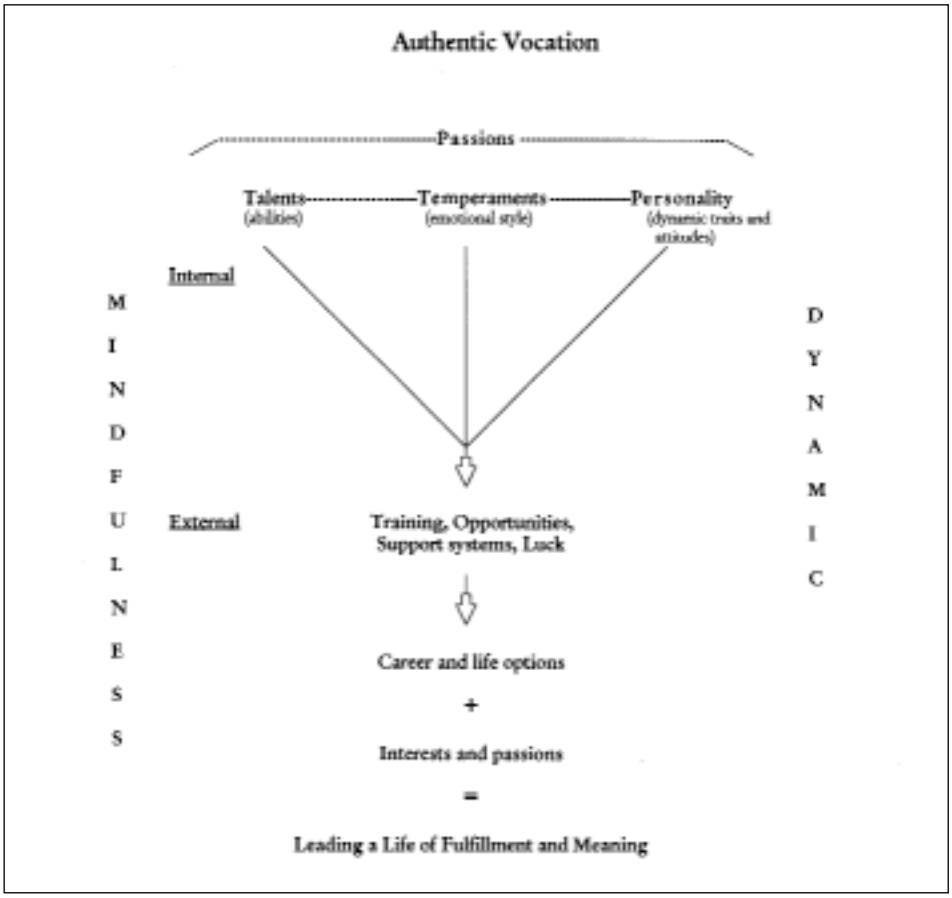

Figure 4: *Authentic Vocation*

"Authentic vocation" is finding the work one is meant to do, that is, work that provides the best fit for an individual's attributes, interests and passions. Only in rare cases is this a clear and direct process. More often it is a convoluted course of discovery, development and acceptance over time. Awareness of the internal and external elements of the process can help clarify the importance of each element to the whole.

Passion is the overarching element of temperament that serves as the driver and connector of all the traits, attributes, talents and personality issues leading toward true vocation. It is passion that provides energy and meaning to the internal components of talents, temperament and personality. Passion also plays a key role in driving the external factors such as training, opportunity, support systems and even luck. In addition, it is often an individual's passions that encourage perseverance through inevitable challenges and setbacks.

With awareness and development of these internal and external elements, career and life options begin to emerge. Adding personal interests and reinforcing those overarching

passions can ultimately lead toward a life of fulfillment and meaning (though with no guarantee of fame or fortune, of course).

An intriguing variable in the equation is the abundant evidence that passions, talents, temperament and personality traits often do not combine in completely logical ways in any given individual. Great natural ability can sometimes have little meaning if not accompanied by passion for that talent and field. And often, individuals are encouraged to pursue their aptitudes without regard for their passions when they are not the same.

Again, internal and external awareness plays a vital role in maximizing opportunities and focusing interests. Mindfully recognizing what "melts your butter" is a vital component of achieving authentic vocation in work and overall in life.

SUMMARY AND CONCLUSIONS

The Whole Musician model and the concepts outlined in this paper can be reduced to quite simple terms. Individuals and institutions are *dynamic* (always fluid and evolving), *complex*, and ultimately, *integrated*. The result is *unique* individuals working together within unique institutions. Beginning with the mindful awareness of self, and extending to the vast, interconnected webs of relationships that link individuals with larger systems, these four elements provide important keys to monitoring and working within this constant flow of change and growth. Affecting systemic change is challenging, to say the least. Margaret Wheatley says, "The irony is that our struggle takes place in a world that changes constantly, that is quite adept at change…If we can understand how life changes, we will dance more gracefully in this dynamic universe." Instead of becoming blissfully (or miserably) stuck in an illusion of stability, we can mindfully embrace opportunity as we work toward personal and institutional visions of authentic vocation. Mindful individuals seeking other mindful individuals can begin to gradually affect not only personal but institutional evolution.

Thus, it is my passion, hope and mission to first tweak, then help tip educational systems into positive change–both incremental and systemic–while providing schools and individuals with resources, support and connections to help make those changes possible, effective, and long lasting. Theoretical models combined with and applied to real world institutions and situations can lead to enhanced career satisfaction by helping individuals find and attain authentic vocation–the work they are meant to do in life.

"Thus, the task is not so much to see
what no one yet has seen,
but to think what nobody yet has thought
about that which everybody sees."
–Shopenhauer

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HEALTHY BODY, HEALTHY MIND, HEALTHY MUSIC

Practice-based research leading to research-based teaching

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Abstract

HEALTHY BODY, HEALTHY MIND, HEALTHY MUSIC

Practice-based research leading to research-based teaching

In order to achieve the highest levels of performance, a musician needs to be physically, emotionally, and mentally fit, for what is a hugely demanding profession. Very often, however, the education and training of performers fail to incorporate advice to students on care of the body, prevention of injury and psychological well-being. This paper details a new seminar series at the Royal College of Music (RCM), London, aimed at introducing students to fundamental principles of physical and psychological health that are integral to performance success. Stemming from recent practice-based research at the RCM – as well as contemporary evidence from medicine, neuroscience, clinical psychology and exercise science – the

Resum

COS SA, MENT SANA, MÚSICA SANA

Una recerca basada en una pràctica que condueix a un ensenyament basat en la recerca

Per tal d'aconseguir els nivells més alts de resultat, un músic necessita estar bé físicament, emocionalment i mentalment, i poder rendir en una professió tan exigent. En molts casos, tanmateix, durant l'educació i la formació dels intèrprets no s'ofereixen consells als estudiants sobre la cura del cos, la prevenció de riscos i el benestar psicològic. Aquesta ponència detalla una nova sèrie de seminaris duts a terme al Royal College of Music (RCM) de Londres que pretenen introduir els estudiants en els principis fonamentals de la salut física i psicològica que són part integrant de l'èxit d'un intèrpret. A partir d'una recerca basada en la pràctica del RCM –així com proves recents de la medicina, la neurociència, la psicologia clínica i l'educació física–, l'objectiu

Resumen

CUERPO SALUDABLE, MENTE SALUDABLE, MÚSICA SALUDABLE

Investigación basada en la práctica que conduce a enseñanza basada en la investigación

Para lograr los niveles más altos como ejecutante, un músico necesita estar físicamente, emocionalmente, y mentalmente en forma para lo que es una profesión enormemente exigente. Sin embargo, muy frecuentemente la educación y el entrenamiento de los ejecutantes no incluye recomendaciones respecto del cuidado del cuerpo, la prevención de lesiones y el bienestar psicológico. Este trabajo describe una nueva serie de seminarios en el Royal College of Music (RCM), Londres, que intenta iniciar a los estudiantes en los principios fundamentales de la salud física y psíquica que son integrales para el éxito de la ejecución. Los seminarios, surgidos de investigaciones recientes

seminars are intended to provide aspiring musicians with an informed backdrop against which they can make the most of their educational and professional opportunities.

dels seminaris va ser proporcionar als futurs músics les bases amb les quals poder aprofitar al màxim les seves oportunitats.

basadas en la práctica realizadas en el RCM, y también de evidencias actuales provenientes de la medicina, la neurociencia, la psicología clínica y la ciencia de los ejercicios, tienen el objetivo de brindarles a los futuros músicos una información básica a partir de la cual puedan aprovechar al máximo sus oportunidades educativas y profesionales.

INTRODUCTION

The physical and mental rigours of making music at the highest of international levels are well documented. Indeed, countless scholars from across the arts and sciences have recognised and studied the elaborate resources required for achieving and sustaining expert-level performance – ranging from exemplary displays of physical and cognitive prowess to the management of high-profile, stress-laden careers over several years (see Williamon, 2004, for reviews). No doubt, it is musicians' facility at displaying such resourcefulness that makes them prime candidates for systematic study.

Perhaps more promising for musicians themselves is the fact that applied research is now beginning to offer practical implications that can inform performance (e.g. see Connolly & Williamon, 2004; Egner & Gruzelier, 2003; Juslin & Laukka, 2000; Valentine & Williamon, 2003; Wasley & Taylor, 2002). One goal behind this growing body of research is that "individuals and organizations involved in the education, training, and employment of skilled performers will take account of the findings that research into performance enhancement is making available, will ensure that the information is shared and used, and will do whatever they can to foster further investigation" (Ritterman, 2004, p. viii).

One area that seems immediately ripe for such progress – as a fundamental element to all efforts to enhance performance through applied research – is in relation to musicians' physical health and psychological well-being. In many respects, significant advancement has been realized in recent years with regard to (1) the encouragement of musicians to learn more about and employ methods for preventing medical complaints endemic in the profession, (2) the raising of performers' awareness of physical and psychological health resources currently available to them and (3) the establishment of further health-related support services to which musicians can readily turn at any point throughout their careers. However, the results of major survey studies suggest that this is far from uniform across the world and that much further research, development and implementation is needed in both educational and professional contexts (Wynn Parry, 2004).

The first large-scale surveys of the physical and mental demands of music performance produced disconcerting findings. Fishbein, Middelstadt, Ottati, Strauss, and Ellis (1988) found that 76% of a sample of 2212 musicians reported at least one serious medical condition that affected their playing. Brandfonbrener (1990), in a study of 22000 music teachers, found that 19% reported performance-related medical problems. In 1997, 57 orchestras worldwide were surveyed by the *Fédération Internationale des Musiciens* (James, 2000). This comprehensive study enquired into a host of physical and psychological factors to affect the performer. The results were roughly consistent throughout Europe, North America, Australasia and South Africa: 56% had suffered pain when playing within the last year and 34% experienced pain more than once a week. The most common sites of pain were the neck, shoulders and back, and in 19%, pain was so severe that it prohibited performance. Moreover, typical sources of stress for these musicians were (1) a conductor who saps confidence, (2) an incompetent conductor, (3) experiencing problems with the instrument, (4) playing an orchestral solo, (5) illegible music, (6) disorganized rehearsal time, (7) an incompatible desk partner, (8) having medical problems that affect work, (9) making a mistake when performing and (10) inadequate financial reward.

Perhaps the most surprising findings have emerged from a recent study from the British Association of Performing Arts Medicine (BAPAM). A detailed analysis has been carried out on 1046 musicians seen at BAPAM since 1992 (Wynn Parry, 2004). Just over 48% of these patients had a clear-cut pathology, in which a specific medical diagnosis could be made. In the remaining 52%, few (if any) physical signs – leading to specific structural diagnoses – were found; this figure rose to 70% among students. In fact, symptoms were often vague, and the performers themselves attributed these simply to an excessive workload on tired muscles, poor posture, bad practice technique, lack of fitness and stress. The finding that such a high proportion of musicians – particularly students – experience non-structural, performance-related problems is a major challenge to the profession and suggests that, through healthier working conditions and healthier practising/performing habits, many such problems could be avoided. Despite this evidence, however, the traditional educational routes through which a majority of professional musicians pass (at least those within the Western classical tradition) often give little or no emphasis on care of the body, prevention of injury and psychological well-being.

In an effort to begin changing this pattern, this paper sets out to examine the awareness of physical and psychological health issues among music students, as determined through the results of a survey study carried out among first-year undergraduates at the RCM, London. It aims to establish, firstly, students' awareness of physical and psychological health issues within the music profession; secondly, their personal experience of performance-related psychological stress and/or physical problems; thirdly, their viewpoints on the causes of medical complaints within the profession; and fourthly, to whom and where they would turn for health-related advice. The findings are discussed in relation to how they have informed (and how they will continue to impact on) a curriculum initiative recently instituted at the RCM entitled *Healthy Body, Healthy Mind, Healthy Music.* It is argued that such initiatives are integral for equipping aspiring musicians with skills for achieving and maintaining a fruitful, healthy career in music and should be integrated more comprehensively by educational institutions as part of their duty of care for students.

METHOD

Participants

Sixty-three first-year undergraduates (19 male, 44 female) were recruited for the study, drawn from a total population of 113 first-year undergraduates at the RCM. Of the 63, all were studying music performance and represented the following broad performance specialisations: keyboard (n=13), string (n=31), woodwind/brass (n=15) and "other" (n=4; i.e. 3 vocalists and 1 percussionist).

Materials and procedure

Based on the work of Fishbein *et al.* (1988), Brandfonbrener (1990), James (2000) and Wynn Parry (2004), a questionnaire was designed to elicit information about students' attitudes towards and understanding of performance-related health issues. Specifically, nine questions were put forward to address four general areas:

1. *Q1-4*: Students' awareness of physical and psychological health issues within the music profession
2. *Q5*: Students' personal experience of performance-related psychological stress (i.e. general occupational and performance-specific) and/or physical pain, discomfort or problems
3. *Q6*: Students' viewpoints on the causes of medical complaints within the music profession
4. *Q7-9*: Students' knowledge of where to seek information or advice on performance-related physical and psychological health

The questionnaire was completed at the beginning of an introductory seminar on music and health. This seminar took place at the start of the Spring term (i.e. students' second academic term at the RCM), before which no formal discussion of these issues had taken place as part of the first-year undergraduate degree course.

Data handling

Questions 1-6 were rated according to a series of 7-point scales. Data from these questions were initially tested for normality of distribution using the one-sample Kolmogorov-Smirnov test. This showed a significant deviation from normality assumptions for the large majority of variables ($p < 0.05$); therefore, non-parametric analysis procedures have subsequently been employed. For example, 10 of the 12 subcategories under "physical pain, discomfort or problems" in Question 5 were skewed towards the lower end of the scale (i.e. not having experienced any problems).

Questions 7-9 required participants to rank a set of presented options, as well as indicate and rank "other" options not listed. As RCM students come from a wide range of musical and educational backgrounds (and, thus, have similarly diverse experiences prior to joining the College), they were not required to rank every option, only those that applied to them. Hence, while there were 63 student respondents in total, the value of n differs for each option in each question presented below (see "Questions 7-9: Sources of information and advice").

Although the questionnaire was designed to elicit responses from across all areas of performance within the sample, certain questions were not applicable to all performance specialisations. In particular, ratings of previously experienced physical problems with *embouchure* and *throat/vocal chords* are not typically linked to performance on keyboard or string instruments, and so, the results of subsequent analyses have been interpreted accordingly below. Also, the three vocalists and one percussionist listed in the "other" instrumental group category have been excluded from all comparisons made across groups because the sample size was deemed too small to be representative of the larger population of vocal and percussion students.

RESULTS

Questions 1-4: Awareness of physical and psychological health issues

Table 1 displays mean ratings and standard deviations for Questions 1-4 across the entire sample. For Questions 1 and 2, a mean score of "four" would suggest that the students believed musicians to be no more or less prone to work-related injury than workers in other areas, and these injuries to be of no greater professional consequence for musicians than for other groups of workers. To test if the student responses were significantly different from this hypothetical mean, a dummy comparison variable was constructed in which a matched number of cases (63) were all given a value of four. The Wilcoxon signed-rank statistic was then calculated for each question when paired with this data set (producing, in effect, a nonparametric equivalent to the one-sample t-test). For both questions, the results indicate that responses were significantly greater than four ($Z = -6.23$, $p < 0.005$ and $Z = -6.07$, $p < 0.005$, respectively), revealing that, as a group, the students believed that musicians are generally more prone to medical complaints than workers in other professions and that these represent a particular problem given the nature of the work.

	Mean	SD
Q1: Are work-related medical complaints common in the music profession, as opposed to other professions?	5.21	0.88
Q2: Are medical problems a particular problem for musicians, as opposed to workers in other professions?	5.29	1.01
Q3: Do you feel that you have a sufficient understanding of the physical and mental demands of working in the music profession?	4.24	1.28
Q4: Do you feel that employers of musicians have a sufficient understanding of the physical and mental demands of working in the music profession?	3.59	1.34

Table 1: *Mean ratings (on a scale from 1 to 7) and standard deviations (SD) for questions relating to students' awareness of medical complaints within the music profession*

Questions 3 and 4 addressed the general level of understanding that the students believed themselves and the employers of musicians to have of the physical and mental demands of the profession. A comparison of ratings for both questions using a Wilcoxon test showed a significant difference, with self-understanding ranked higher than employer understanding ($Z = -3.02$, $p < 0.005$).

Question 5: Experience of psychological stress and/or physical problems

Question 5 focused on the students' own experience of psychological and physical problems that were attributable to practising and performing on their instruments. The first two sub-questions related to performance anxiety and serious day-to-day stress. The reported incidence of performance anxiety was higher than that of serious day-to-day

stress; this was a statistically significant difference according to a Wilcoxon test ($Z = 2.86$, $p < 0.005$).

The third sub-question was set to determine whether students had experienced physical pain, discomfort or other problems and whereabouts (anatomically) these problems occurred. To establish, firstly, if any differences existed between different types of instrumentalists for each anatomical area, the Kruskal-Wallis H statistic (a non-parametric equivalent to the one-way analysis of variance [ANOVA]) was calculated with instrumental group as the between-subjects factor (note that the three vocalists and one percussionist were excluded from this analysis, since the "other" group size was deemed too small). As is shown in Table 2, significant differences between instrumental groups were found in only three categories: *embouchure, throat/vocal chords and breathing (respiration)*. However, inspection of the mean values for each group suggests that in these cases the results were attributable to a significantly higher rating from woodwind and brass players; this is hardly surprising, as keyboard and string players do not have an embouchure, put significant amounts of strain on their throats or need to rely on deep and controlled breathing for basic performance on their instruments. Overall, then, the results suggest that no relevant instrumental group differences were found in the frequency of physical problems. Figure 2 displays the mean ratings for each category for keyboard, string and woodwind/brass players.

N=59	**Mean**	**SD**	**_2, p**
Fingers	2.83	1.56	_2 = 1.09, p > 0.05
Wrists	3.21	1.67	_2 = 0.04, p > 0.05
Arms/elbows	3.38	1.59	_2 = 2.90, p > 0.05
Shoulders	4.40	1.73	_2 = 0.81, p > 0.05
Neck	4.11	1.87	_2 = 1.62, p > 0.05
Back	4.23	1.94	_2 = 3.80, p > 0.05
Hips/legs	1.65	1.22	_2 = 0.43, p > 0.05
Embouchure	2.18	1.87	_2 = 32.96, p < 0.01
Throat/vocal chords	1.73	1.28	_2 = 9.93, p < 0.01
Breathing (respiration)	2.43	1.61	_2 = 11.02, p < 0.01
Hearing	2.08	1.56	_2 = 4.89, p > 0.05
Eyesight	2.10	1.29	_2 = 0.54, p > 0.05

Table 2: *Mean ratings (on a scale from 1 to 7) and standard deviations (SD) for students' personal experience of physical problems, along with _2 and probability levels resulting from a Kruskal-Wallis test showing differences between instrumental groups (keyboard, string and woodwind/brass)*

A general inspection of Figure 2 (without distinguishing between instrumental groups) suggests that problems with *hips/legs* were rare in this sample (bearing in mind that a rating of 1 means "never"). A Friedman test (a non-parametric equivalent to the repeated-measures ANOVA) was conducted across the ratings for different musculoskeletal areas (excluding hips/legs) for the entire sample and produced a significant main effect ($_^2$ [5] = 53.72, $p < 0.005$). Visual examination of Figure 2 suggests that this reflects a difference between the ratings for *fingers*, *wrists* and *arms/elbows* as compared with *shoulders*, *neck* and *back*. Such a grouping seems intuitive; while concurrent musculoskeletal pain in different areas can sometimes be attributable to the same underlying cause, medical problems with the hands and lower arms are commonly the result of overuse, while pain

in the back, neck and shoulders is more often related to poor posture (certainly, practitioners of the Alexander technique regard the neck, head, back and shoulders as a single system; see Valentine & Williamon, 2003; Valentine, 2004). To test for a difference between these two general areas, mean ratings were compared for *fingers*, *wrists* and *arms/elbows* combined and for *shoulders*, *neck* and *back* combined. A Wilcoxon test showed a significant difference ($Z = -5.13$, $p < 0.005$), indicating that postural-type problems were more commonly reported than those relating to the upper appendages.

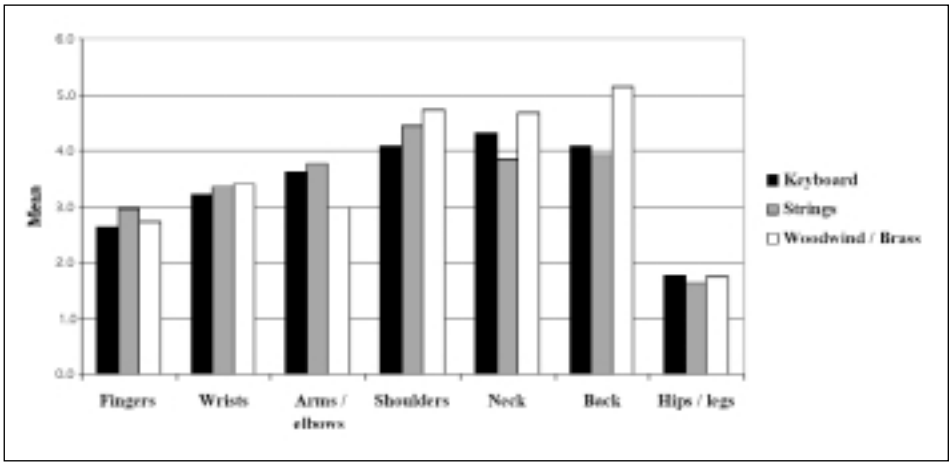

Figure 2: *Mean ratings of physical problems experienced across instrumental groups*

Finally, incidences of *hearing* and *eyesight* problems were uniformly low across the sample, with mean values of 2.08 and 2.10, respectively. With regard to hearing problems, it is notable that the ratings were generally higher among woodwind/brass players. While results of the Kruskal-Wallis test (as shown in Table 2) revealed no differences between instrumental groups according to accepted significance levels, the value of $\_^2$ is nonetheless relatively high and the probability level ($p = 0.087$) is approaching significance.

Question 6: Causes of medical complaints

Question 6 required students to rate the extent to which specified factors were responsible for medical complaints in musicians. The 11 factors have been partitioned into two groups for analysis: (1) those over which musicians can exercise some direct and personal control and (2) those that are largely out of their control. For the group of factors over which musicians can exert direct control, a Friedman test returned a significant main effect ($\_^2 [5] = 104.43$, $p < 0.005$). Bad posture was rated highest of all. For factors outside of the musician's direct control, the Friedman test again yielded a significant main effect ($\_^2 [4] = 49.8$, $p < 0.005$). Further inspection of the data revealed a difference between *facilities, hours worked and carrying instrument* versus *travelling to/from gigs and touring.*

Questions 7-9: Sources of information and advice

In Question 7, students were asked to rank in order where they had learned most about the physical and mental demands of being a musician. Descriptive statistics are presented in Table 3 in the order of the highest to lowest ranked. A Friedman test revealed a significant overall difference between these mean rankings ($\_^2$ [3] = 30.23, $p < 0.005$), with post hoc analyses indicating that principal study teacher and personal experience were both ranked significantly higher than educational institutions and friends/fellow players.

In Question 8, a Friedman test was run between the five variables with individual n greater than 20 (see Table 3 for descriptive statistics) and produced a significant main effect (n = 19, $\_^2$ [4] = 26.90, $p < 0.001$; note that the combined n for the test [19] is the number of cases in which a rating was given to all five of the chosen variables). A post hoc Wilcoxon test revealed a significant difference between the two most highly ranked information sources, *principal study teacher* and *specialist clinics for musicians* (n = 45, Z = -4.11, $p < 0.001$).

	N	Mean Rank	SD
Q7: Where have learned most about the physical and mental demands of being a musician?			
Principal study teacher	61	1.95	1.04
Personal experience	60	1.98	1.05
Educational institution(s)	49	3.02	1.27
Friends / fellow players	55	3.11	1.10
Other	6	3.67	2.73
Professional body (e.g. Musicians' Union)	14	4.93	1.49
Employer(s)	16	4.94	0.85
Q8: Where would you seek assistance or advice on health issues related to your engagement as a musician?			
Principal study teacher	60	1.40	0.74
Specialist clinic for musicians	46	2.65	1.25
National Health Service (or private physician)	38	3.03	1.37
Friends / fellow players	45	3.29	1.27
Educational institutions	33	3.52	1.72
Q9: Where would you seek assistance or advice on psychological issues related to your engagement as a musician?			
Principal study teacher	59	1.56	0.93
Friends / fellow players	49	2.61	1.17
National Health Service (or private counsellor)	28	3.14	1.46
Specialist clinic for musicians	33	3.36	1.45
Educational institutions	34	3.41	1.89

Table 3: *Mean rankings and standard deviations (SD) on the source of students' knowledge of the physical and mental demands of being a musician, where they would seek advice on health issues and where they would seek advice on psychological issues*

A similar patter of results emerged for Question 9, which asked to whom or where students would turn for advice regarding psychological problems linked to performance. A Friedman test yielded a significant main effect (n = 19, $\_^2$ [4] = 21.03, $p < 0.001$), again reflecting the high mean ranking accorded to *principal study teacher*. It is worth noting that, in contrast to Question 8, *friends/fellow players* was ranked in second place on average.

DISCUSSION

The findings reported here provide further insight into music students' awareness of physical and psychological health issues associated with the music profession and, as a result, are suggestive of a number of practical steps that could, in future, be used to inform the education and training of musicians.

Awareness of physical and psychological health issues

The data from the first four questions reflect, generally, that the students surveyed had a relatively realistic assessment of health risks within the music profession. As numerous studies have shown, the incidence of medical problems among professional musicians is high (Fishbein et al., 1988; Brandfonbrener, 1990; James, 2000; Wynn Parry, 2004); therefore, it is encouraging that students at this early stage in their careers are at least aware of potential hazards, which could stand them in good stead for avoiding problems in their performance in future and for enabling them to inform their own students to do the same. These data also reveal a somewhat pessimistic view of employers' understanding of the physical and mental demands of working in the music profession. However, given that relatively few of the students would have had *significant* employment experience at the time of the study and that the term "employer" is somewhat amorphous, the data collected here do not provide insight into the source of this viewpoint.

Experience of psychological stress and/or physical problems

Performance anxiety was commonly reported across the sample, with a mean rating (4.55) that was relatively high in the context of the given scale. From these data, however, it is impossible to judge the severity of the anxiety and the extent to which it is actually detrimental to students' performance. The ratings for serious day-to-day stress, on the other hand, were significantly lower than for performance anxiety (mean = 3.85). Such a result might be expected, since day-to-day stress could conceivably be a product of numerous non-musical factors that may or may not be problematic for these students; whereas performance anxiety is – by definition – a consequence of performing music. It is worth noting that the level of correlation between the two, whilst significant (Spearman's rho: $\_ = 0.259$, $p < 0.05$), was not especially high, suggesting that it is not always the same students suffering both problems.

As for incidences of physical discomfort, the results confirm James's (2000) findings that the neck, shoulders and back were the most common sites of pain, with no differences between instrumental groups. With such a high occurrence of problems in what could be classified as posture-related areas, these data suggest that training that brings greater attention to and knowledge of good posture – in both practice and performance – could offer significant physical health benefits for students. Such training could encompass les-

sons in any number of specific techniques (e.g. Alexander technique, yoga, Tai Chi, Feldenkrais technique), and indeed, many conservatoires and music programmes around the world already offer access, though variable in extent, to Alexander technique lessons (e.g. at the RCM, all first-year students take introductory sessions, which can then be pursued through various options in the curriculum).

Problems with hearing and eyesight were relatively low among these students; however, one notable trend to emerge in the ratings of hearing suggests that incidences were slightly higher (although not significantly so) among woodwind/brass players than keyboard or string players. Hearing damage and loss are known to be appreciably more prevalent among woodwind and (especially) brass players than other instrumentalists over the course of a professional career in music (Wright Reid, 2001). These data may, thus, reflect an early indication of developing problems.

Causes of medical complaints

With regard to students' attribution of medical complaints, bad posture was the highest rated of all factors for which students could exercise direct control, followed by poor technique, over practising, failure to warm-up, lack of fitness and failure to prepare mentally. As for those factors that are largely out of students' direct control, poor facilities, hours worked and carrying instruments were the most highly rated, followed by touring and travelling to/from performances. As a general observation, it is worth pointing out that the mean ratings for all of these factors were above four, suggesting that students felt they all made some contribution to the problems experienced by performing musicians.

Sources of information and advice

The data from Questions 7, 8 and 9 – dealing with the sources of existing and future information on physiological and psychological health – yield perhaps the most intriguing findings. Firstly, most of students' current knowledge about health issues related to music performance had been obtained from their principle study teachers (Question 7); this was followed by their own personal experience, details provided through their previous educational institutions, and information gleaned from friends and fellow musicians. Secondly, as to whom or where students would turn for advice on physical health (Question 8) and psychological well-being (Question 9), there was a large and significant tendency for students to go first to their principal study teacher. For physical health matters, students would next turn to specialist clinics for musicians, the national health service (or a private physician), friends and fellow musicians, and their educational institution; for psychological matters, the order was friends and fellow musicians, the national health service (or a private counsellor), specialist clinics for musicians and their educational institution.

It seems paradoxical that, in both Questions 8 and 9, principal study teacher and educational institution fall at opposite ends of the spectrum, when the teachers are, in fact, part of the educational institution. One possible explanation for this is that distinguishing between teacher and institution (as was done in this questionnaire) posed a false dichotomy that does not exist for students. If however that were the case, one would expect the rankings for these two items to be in sequence, or at the very least in much closer proximity. Another (perhaps more plausible) explanation is that by spending so much time individually with these teachers, working on a vast array of musical and technical issues, stu-

dents are prone to (and may feel more comfortable) raising performance-related questions in this one-to-one context. Undoubtedly, there is much to be gained from these teachers' personal and professional experiences in all areas of musical engagement, especially in terms of health-related issues that are linked to the physical interface with an instrument. Nonetheless, these data raise a number of issues for educational institutions concerning the accuracy, extent, consistency and coordination of advice to students on physical and psychology well-being.

Moving forward

The RCM is now piloting a four-year educational initiative, entitled *Healthy Body, Healthy Mind, Healthy Music,* aimed at introducing first-year undergraduates to fundamental principles of physical and psychological health that are integral to performance success. Stemming from recent research from fields including medicine, neuroscience, clinical psychology and exercise science, six hour-long seminars have been designed and delivered during the 2003/04 academic year that provide students with an informed backdrop against which they can make the most of their educational and professional opportunities. Similar seminars will run annually until 2006/07, and it is intended that, by the end of the four-year pilot phase, all RCM undergraduates will have participated in the initiative; staff are also invited to take part. In its first year, the seminar series has focused on the following topics:

- Seminar 1: Medical and psychological resources for the musician
  (including an overview of the series and resources for the professional musician and teacher)
- Seminar 2: Managing the physical demands of musical performance
  (including the findings of published surveys; common medical diagnoses; non-structural musculoskeletal problems; and practice, tension, fitness and posture)
- Seminar 3: Music and hearing
  (including the anatomy and measurement of hearing, the effects of noise on hearing, the "noise" of music, and prevention and conservation)
- Seminar 4: Stress and psychological health
  (including sources of stress in the music profession, individual and general responses to stress, and perspectives on reducing stress and strengthen psychological health)
- Seminar 5: Managing "stage fright"
  (including an analysis of performance anxiety, causes, and treatments and recommendations)
- Seminar 6: Introduction to performance enhancement strategies and techniques
  (including a review of research findings from a number of applied research projects worldwide)

Importantly, each of these seminars has been designed to offer insight into the many health and psychology-related resources readily available to students, both at the RCM and further afield (e.g. local student welfare services and practical training opportunities available through curricular and extracurricular initiatives at the College, as well as support services provided through the British Association of Performing Arts Medicine and other specialist clinics). To accomplish this, students received information booklets at the

beginning of the series, containing an outline of key points from each presentation, a list of further reading, and the names and addresses of international societies, clinics and workshops related to each seminar topic. Annually, the content, quality and applicability of the seminars will be assessed according to recent research developments and through student surveys. It is intended, therefore, that the series will be updated (streamlined or extended, where necessary) so that, by the end of the first four years, it will be of optimal utility for students. In addition, professional development opportunities in this area are expected to be formulated for RCM staff.

In conclusion, the rational behind this initiative is that the adoption of a healthy approach to engaging in music, especially early on in one's career, can have a substantial impact on achieving and maintaining peak performance. By providing information on and developing a wider range of health-related support services, it is envisaged that those who educate and train musicians will be in a better position to enhance music learning and teaching.

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