

THE COMMUNITY MUSICIAN:
TRAINING A NEW PROFESSIONAL

Report of the Oslo Seminar
of the
ISME COMMISSION ON COMMUNITY MUSIC ACTIVITY
July-August 1990

John Drummond
Editor

*The Norwegian Affiliation of
International Society for Music Education*

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Einar Solbu
Seminar Organizer

Ingrid Olseng
Seminar Chair

John Drummond
Editor

*The Norwegian Affiliation of
International Society For Music Education
Oslo 1991*



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PRELUDE

The ISME Commission on Community Music Activity
and its Oslo Seminar

by

John Drummond

The Community Musician – the Community Music Worker – is a special person. He or she often works out in the community with no or very little backup from any musical institution or organisation. He or she is usually required to have a collection of skills so broad they could scarcely be expected to be found in any single individual – skills in performance, teaching, composition, improvisation, conducting, administration, promotion, fundraising and accountancy, not to mention personal skills in group dynamics, psychiatric counselling, workload management, and even babysitting! It seems astonishing that there are any community musicians at all.

What does a community musician actually do? A 1989 Conference in the UK (reported later in this volume) distinguished four kinds of community music workers. There are those involved in the outreach programmes of professional music groups – orchestras, opera companies and the like. They tend to have the most institutional backup, but many of them engage in their community activities with very little training or experience in how to operate effectively. Secondly there are musicians working within particularly defined communities, which might be localities or regions, ethnic cultural groups, or socially or medically defined groups. The traditional European local church organist belongs in this group, as do many private music teachers. Thirdly there are members of Music Cooperatives or Collectives, groups of musicians selling their services to the community, sometimes with a political message to share. Fourthly there are freelance workshop and project leaders who tour from community to community offering their special musical leadership skills.

What do these people have in common – besides the fact that they are all musicians? One feature that binds them is that they see themselves responding to the needs of the community that nurtures them. They think of themselves as facilitators, animateurs, people who try and supply what their customers need. Most educators would, of course, claim they are doing the same. But where many educators are happy to decide themselves what a community or a music customer needs, the community music worker usually waits to be told what is needed, and then attempts to supply it.

Community music activity has been part of music education ever since a human first asked another more experienced one for help in making a reed pipe. In the twentieth century, however, music education has become increasingly a function of state education systems. While this has led to the widespread availability of effective and high quality music education, it has also led to a certain conformity in curricula, and tendency towards monocultural music education. In many parts of the world the Western European classical music tradition (up to 1910) has gained a stranglehold on music education, and music educators see it as their task to encourage the young to appreciate its beauties and accept its importance, whether or not they are Western European.

In recent years the Community Music Movement, as it is sometimes called, has grown up as an alternative to – and sometimes in resistance to – the perceived monolith of state music education and its allied state music institutions. Its attitudes reflect a desire to allow the student, the young person, the community to determine the kind of music to be explored, mastered or simply enjoyed. It seeks a "bottom up" rather than a "top down" approach to music education. Many of its exponents have worked in adult education, where students commonly play a larger part in decision-making than do the school-age young, or in non-European communities with different traditions and values.

The International Society for Music Education recognized some years ago the importance of what was happening in community music, and set up an international Commission to investigate the phenomenon and to report back to the Society and its members at regular intervals. The Commission was formed and first led by the distinguished Norwegian music educator Einar Solbu, and its first investigations were in the field of adult music education, under the title of "The Second Chance." In 1988 the Commission held an International Seminar in Wellington, New Zealand, on the theme "Community Music – Interaction between Amateurs and Professionals." In 1990 there occurred the International Seminar in Oslo, Norway, of which this volume represents the report. The theme was "Training Musicians and Music Educators to meet Community Needs." Organized with great skill by a team led by Einar Solbu, and chaired with equal skill by Ingrid Olseng, Commission Chair, the Seminar was generously hosted by the Norwegian State Academy of Music.

The Seminar was attended by participants from North America, Europe, Australasia and Africa. It brought together musicians and music educators

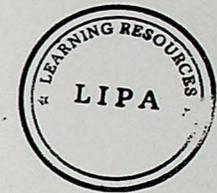
working in a wide variety of fields, and with a wide variety of experiences. Papers were given, discussions were held, and a field trip was undertaken to a community in Western Norway.

The final result of our deliberations will be found in the Coda of this volume: a statement agreed by the participants, a message to our fellow musicians and fellow music educators. It is positive, if not activist: community music workers must have strong personalities to survive, and are used to arguing their case forcefully. Not for nothing has Community Music Activity been called the cutting edge in music education. The papers printed here are also, on occasions, blunt in their analysis of the present state of music education.

What the participants at the Seminar were finally united about was that community music activity is a profession for which there is precious little in the way of adequate training, and yet it is an activity in which increasing numbers of trained musicians are becoming involved. This report, then, offers a challenge to the musical training institutions of the world. It also offers suggestions as to how that challenge can be met. What is clear is that there is little enough time: the young people who are deciding now on musical careers are the ones who need the kinds of training opportunities suggested here. Community music activity is not some pie-in-the-sky fantasy about the future of music education: it is part of the here and now, in every country of the world.

PART ONE

Outlining the Issues



The community music worker (having defined the person we can now dispense with the formality of capital letters) operates in "a new arena," described in Norwegian terms by Svein Osnes and Karl Einar Ellingsen. He or she stands outside the conventional institutional frameworks of state education, although there may well be participation by the community musician in locally funded and organised musical activities. That arena may well include minority cultural groups who have their own needs and agendas, as Halvdan Nedrejord shows in relation to the indigenous peoples of northern Scandinavia, the Sámi people or Lapps.

The first issue to be addressed is this: can our existing training institutions meet the special requirements of the community music worker? Osnes and Ellingsen see more hope in the teacher-training institutions than in the Conservatoires (and by implication the Universities).

The second issue concerns community musicians themselves. Educational institutions are notoriously slow to repond to change. Where a new professional training course is required, it will only be introduced speedily if the demand is clearly shown. To achieve this, community musicians must be their own organised advocates. Tim Joss reports on the situation in the United Kingdom, where community musicians are coming together in an active association.

The third issue is a politico-cultural one. Are Western educational and cultural institutions able to cater for the needs of community music, or is the ideological gap too wide to be bridged? Joss indicates the poor record and the difficulties in supporting community music from public arts funding sources. Nedrejord indicates the difficulties experienced by minority cultures in societies where the State only reluctantly supports the majority culture. Saville Kushner invites us to consider what we are really trying to achieve in community music: are our values and goals really different from those of conventional music educators, and if so, how do we evaluate the results? K Wongani Katundu addresses this issue in an East African context

where, despite independence from colonialism, State music education remains locked into Western models, and where local, traditional, community-based music education is given little or no priority.

Katundu's proposed solution is to use a Western model for curriculum development to justify a curriculum based on local cultural contents. This is a subtle but credible merger of cultures, and solutions of this kind offer intriguing possibilities, as will be seen in Parts Two and Three of this volume.

ACROSS THE MOUNTAIN WILDS...
Sámi music in a time of change
by

Halvdan Nedrejord

“... og over vidda hørtës joiken, akkompagnert av snøscootere og hundeglam...” – “and across the mountain wilds could be heard the sound of the Lapp ‘joik’ accompanied by the noise of snowscooters and the barking of dogs...”

My title is more a kind of poetic title, or heading. A better title might be “Sámi music in a time of change – a challenge for the schools too.”

First I shall give you some examples of Sámi music, mainly because I do not want to sit here and give you theoretical information about Sámi musical culture.

Example 1: Title - *Vilda-Masku*. A traditional yoik, rhythmically complex, performed by Johan N. P. Eira (nicknamed Duvva), male, about 30 years old at recording date, from Skoganvarre, Norway. Today he is a verger in Nesseby, Norway; he became a Christian and now stands out against yoiking. Recording made on tape by NRK (Norwegian Broadcasting Company) in March 1972 (?).

What is going on in this music? We heard a voice, being used in a way characteristic of the Sámis. The sound is in the throat, with some words, and a lot of syllables (la-la-la, lo-lo-lo). It can be compared with the way North American Indians use their voices, often hard and compressed.

The Sámis divide vocal music into two kinds: singing and yoiking - this was, of course, a yoik. Sometimes it is difficult, even for Sámis, to understand when a yoik is a yoik and not a song, and when a song is a song and not a yoik. I am not going to present a lot of details about yoiking and singing by the Sámis, but will give you a ‘light version’ of vocal history and musical life and conditions in Sápmi, the land of the Sámis (Lapps).

Example 2: Title - *Cuoika* (Mosquito). A traditional yoik performed with a self-made instrument called a bongolaika. A string (used in grousehunting, rypejakt) is wound around a sámí knife. The other end leads into a resonance case/sounding board (here, the body of an acoustic guitar). With a kind of plectrum the player plucks the string which he tightens and loosens to play the yoik melody. The yoik is rhythmically complex. It is performed by Mikkel P. A Bongo (nicknamed Warszawa-Mihkal - he performed in Warsaw in the middle fifties), male, about 60 years old at recording date, from Guovdageaidnu/Kautokeino, Norway. He is now dead. The recording is from the LP *Bongolaika* recorded in 1980 by the now bankrupt company Járgalæddji. Bongo has arranged this yoik in three parts, as he always does: instrumental, yoik alone, instrumental again.

The traditional and old Sámi music, the yoik, is in the same situation as traditional music all over the world: the composers are unknown. The performer arranges and improvises while he is yoiking. The improvisation can be expressed by using and varying the lyrics, syllables, tempo, vocal quality and so on. The first yoik we heard was about a person; the second was about an insect - very common in Sápmi! Now we shall hear an animal yoik: the Bear.

Example 3: Title - *Guovza luohiti* (bjørneyoik, bear-yoik). Traditional yoik, rhythmically complex. Performed by Ande Somy, male, about 25 years old at recording date, from Sirma/Sirpma, Norway. Today he is a lawyer in Vadsø, one of the first Sámi-speaking lawyers in Sápmi. The recording was made on tape by NRK in 1980.

Next, a yoik about Máret Johannas Jovna, which means Jovna the son of Johannas, who is the son of Máret his mother. This is the normal way to identify people. The Sámis are very family-orientated (slektsbevisst).

Example 4: Title - *Máret J. Jovna*. Traditional yoik, slow, like a hymn. The person of the title comes from Karasjok, and is now about 75 years old. Performed by Piera Balto (male) and Kjell Kemi (male), both about 25 years old at recording date, from Karasjok, Norway. Today Piera is head of NRK Sámi Radio in Karasjok, and Kjell is a researcher in Kautokeino. The recording was made on tape by NRK in 1979.

And now we go nearly as far as the North Pole, a cold part of the world for some of you here. This is a place where nature and living conditions have influenced society and culture as well as musical expression, function and status. I want to take you to the northern part of Norway or Scandinavia, to Sápmi. Sápmi is a large part of Scandinavia. Sápmi means the area where Sámis are living, and it includes Norway, Sweden, Finland and also the USSR. Nowadays we have close contacts with the Sámis in USSR. In 1751 the Sámis were split up into four countries by the different states. That's another story. The whole Sámi population is about 70,000, of whom 30-40,000 are estimated to live in Norway.

Sámi music is obviously influenced by the music of the majority population. In Russia it is influenced by the official folk music. In Norway everyone including Sámis is influenced by American pop music. In Finland the waltzes and hompas are very popular. The connection between this kind of music and folk-music is very close; that can be heard in records of Sámi pop-music.

The world of traditional Sámi music is special, a world where the Sámi tradition is based on knowing each other, and this comes out in the vocal music. If I know you, I can yoik you, and I can use words that describe you. For example I can yoik George Kidenda from Kenya: "lo-lo-lo, smiling, lo-lo-lo, Africa, lo-lo-lo, to Oslo, lo-lo-lo," and so on. And if you are rich, I put that in too. If you are very rich, I especially put that in. . . When I meet you next time, I use the same yoik melody (which was new because I made it up here), and some of the same lyrics. When I recognize you, I begin to yoik. You, the people around us, will then hear the words I am using, the feelings, the mood I'm in. Almost everything can be communicated, and can explain the relationship between the yoiker and the yoiked person. The yoik can be full of power. When I'm yoiking you, I can lift you up or put you down. Yoiking can split people apart, make divorces, or it can bring people together.

Yesterday at our welcome you heard the Sámi woman Berit Nordland yoiking and singing. She is maintaining the old vocal Sámi tradition in a modern time. She does not live in the main northern region but here in the south of Norway, Gjøvik, where she is married with a family. Nowadays she has no difficulty yoiking on every occasion, but twenty to thirty years ago she encountered many problems. Let us hear another yoik by Berit Nordland.

Example 5: Title - *Elle Nilla Luohiti*, a traditional person-yoik, performed by Berit Nordland, female, about 30 years old at recording date, from Karasjok, Norway, living today in Gjøvik, a housewife. The recording is the EP *Norsk Folkemusikk*, from the early sixties.

Syllabic singing, without words (tra-la-la), is used in every yoik. This means the lyrics are not a higher priority than the melody. The melody itself is the main element. In the old days everyone could yoik. They were not conscious of diction; nowadays the lo-lo-lo, la-la-la, lu-lu-lu, na-na-na, and so on are clearer.

Example 6: Title - *Andre Máret* (person yoik). Traditional clear 3/4 bars. Performance and recording as in *Example 5*.

I must say something about Berit Nordland's breathing. Here she is yoiking on her own, which means she can take breath whenever she wants, and continue from where she stopped. When two or more are yoiking, they must breathe together.

Example 7: Title - *Ávlas Ávla* (person joik). A traditional joik performed and recorded as in *Example 5*.

Then young people come along and say "We don't like to perform joik that way. We want to use instruments." And so we have the same joik, with instruments.

Example 7: Title - *Ávlas Ávla* (person-joik). A traditional joik performed with acoustic guitars, double bass and percussion. Performed by the Tanabreddens Ungdom (The Riverbank Youth of Tana), three female and one male, about 20 years old at the recording date. Recording: the LP *Dædnugádde nuorat*, recorded in 1974, published by the now bankrupt MAI, Oslo.

Sámi music has faced three problems. When the Christian missionaries came to Sápmi in the eighteenth century they denied the Sámis the right to practice their old religion and also to joik, which they understood was a tool of the old religion. They did not understand that the joik had many functions outside the world of ritual, and every vocal music activity was forbidden except hymns, which were translated into Sámi.

(In fact the way of singing in the Lutheran churches of the Sámi could be an interesting subject for study. Without western-educated organists and cantors, the musical life in the church has gone its own way, influenced by joik and also by the a cappella situation, both in church and at home.)

The development of national governments meant that a Sámi in Norway had to be a good Norwegian. Sámis had to learn the Norwegian language and behave as good citizens here. The Sámi language was forbidden in schools until the nineteen sixties.

The third problem was that more and more Sámis denied their identity, and looked down on Sámis who did not agree.

Nowadays, however, we have a number of Sámi institutions - high schools, a broadcasting network, scientific institutions. We also have a democratic parliament, the Sametinget. Things are going better now. Remember, our modern society is very young and new, and we need all our energies to develop our situation.

At the end of the sixties, young people were using instruments from the Western world. They began to sing in Sámi, songs were translated into or made up in the Sámi language. And they also brought in elements from their own vocal tradition.

Example 9: Title - *Ante*. A rock-based pop song in late sixties' style, performed by the group Ivniiguin (lead singer Ingur Ante Ailu A. Gaup, male). Four to five male members, aged about 16 to 18 at the

time of the recording, from Guovdageaidnu/Kautokeino, Norway. Recording from the LP *Jávrras*, 1979.

As you can hear, this is a quite different use of instruments and joik elements. Now, people began to listen to joiks, not just the Sámis but others too. In 1980 one of our most famous male joikers, Mattis Hætta, went to The Hague to the Eurovision Song Contest - fortunately, he did not win! But he was fascinated by all the instruments he heard and when he came back to Norway he made a recording with a big-band arrangement, using studio musicians. This next example is of Mattis Hætta joiking *Lemet Niilas*. Lemet Niilas is a big man and very heavy.

Example 10: Title - *Lemet Niilas*; song in modern arrangement, performed by Mattis Hætta, male from Maze (Kautokeino), Norway, about 25 years old at recording date, in 1983. Recording: LP *Máze*, recorded in 1983.

Modern Sámi society has several features. After the second world war Sámi culture has come under even more pressure than before. Modern ideas and many of the "white man's values" and lifestyles have come to the Sámis. Some of these are quite positive, but we can also see negative elements. I think this is a worldwide phenomenon, especially the conflict between old and new values, the outside pressure that comes on local culture, and the lack of good cultural defence-mechanisms, people, and, of course, money.

Today we live in a multicultural situation, especially in the north of Norway and Nordkalotten where Sámis, Norwegians, Finns, Swedes and other Europeans all live. In this situation the main question that comes up is this: what can be done to ensure good living conditions for Sámi music? A multicultural situation leads to competition for resources and attention, a competition between value systems. Often the winner is the majority culture. That is why Western European musical instruments are accepted in Sápmi, and that is why an identifier like the joik is not accepted by some Sámis.

Sámi musicians - and few are professionals - have been searching for elements they can use in their music. We've heard acoustic guitars used in a normal Western way; we've heard them in rock arrangements. We've heard that we don't know exactly where we're going. We're always experimenting with our music; I think this is happening all over the world with every kind of music.

This year a woman called Mari Boine Persen has become quite famous in Scandinavia. Recently she performed at the WOMAD (World of Music, Arts and Dance) Festival in Reading, England. Interest in Sámi music is growing. Doors seem to be opening. I mentioned that Sámi musicians are searching for elements, perhaps elements from other cultures that can be combined

with Sámi music. Mari has found something interesting in North American Indian music: she plays a drum while she sings.

(We should note that the Sámis have a drum culture as part of their old shamanistic religion, but this old religion exists no more. Today there is a "new-shamanistic" wave - one can find parallels all over the world, especially in industrial countries.)

This recording was produced in 1989. I'll play a track which is the latest and hottest thing in Sámi music today.

Example 11: Title - *It sat duolmma mu* (You aren't tramping on me any more); new, self-made melody and lyrics, in North American Indian style. Performed by Mari Boine Persen, female, 34 years old at recording date, from Karasjok, Norway, as professional artist, living in Oslo. Backing group members come from Kautokeino, Trondheim and Peru. The recording is the LP *Gula Gula (Hør stammødrenes sang)*, ICD 891, recorded in 1989, published by Idut, Indre Billefjord, Norway.

Another yoiker, Inge Ante Ailu Gaup whom we heard sing *Ante* (*Example 9*), has been experimenting with African musicians, especially with a group from Africa and Stockholm called Bolon Bata. This combination of two ethnic musics in one song is quite new - and it works!

Example 12: Title - *Jägerlåten* (hunting melody), traditional yoik performed and combined with African instruments, by Bolon Bata and Inge Ante Ailu A. Gaup. Recording made on tape by NRKL, 1985(?).

The biggest problems we meet when we want to develop Sámi music are lack of money and the lack of personnel with knowledge about Sámi music and about other cultures too. When we see what the Norwegian State is doing to preserve Norwegian musical culture, we are surprised to hear institutions are not yet satisfied. Perhaps for them it really is a big problem if they have no money for extra musicians in the symphony orchestras, or for extra classes in the high schools: for us, in Sápmi, these seem to be luxury problems.

What of the future?

I see a Sámi community where music and education is important and a natural part of the culture and society - an education system which allows every Sámi citizen to take part in it from childhood to old age. I want a system in which the oral tradition is basic and necessary to understand and learn Sámi music, by itself, but also in relation to music and culture from all over the world. This means that a Sámi boy who wants to get an education at the high school does not have to sing arias and Lieder if he wants to study Sámi vocal music. At present Sámis have no opportunity to study ethnic music or yoik music in the official educational system. The state has not put enough money in to improve this situation.

I want to see opportunities for the primary school teacher who wants to study Sámi music as well as Western music. I want to discriminate positively in favour of Sámi music, giving advantages to everyone who wants to take part in this culture. You may think this should be possible, but such developments are not easy in the reality of Norway today. I may be dreaming, but the only way to make progress is through positive discrimination. We all know the competition. . .

I would also like to see professional musicians come to Sápmi, musicians from all over the world - Indians, Africans, Mongolians, whatever - because these are closer to Sámi culture than is a violinist from Oslo. And of course I want there to be festivals and cultural organisations specially for Sámis. This is a matter of course for Norwegians, Europeans and so on, but not for us. We have no regular festival, and no organisations designed for us.

We have other problems too, internal problems. One is the Sámis themselves, and the Sámi academics. Why are they a problem? They are not musicians. They are academics who study language, and believe that language is the most important thing in the world, the real identifier of a culture. They know nothing about practicing religion and music, and the interaction of these two subjects. Today those academics are in positions and jobs where they are accepted as authorities on cultural and on musical matters. Whatever they say has consequences for music and musical life.

Finally I would like to see a school system where all the elements of Sámi culture are connected together. This means a kind of ethno-cultural "Fame"-type school, where every pupil has to do everything - sing, dance, draw, play sport. This may result in new eyes for old Sámi values. To survive you had to hunt, yoik, practice the arts, heal, teach and so on.

The artist Nils Aslak Valkeapää travels all over the world. He is multi-artistic: he yoiks and composes, writes books, draws, is a photographer, and so on. In Norwegian we would say he is a "tusenkunstner" - an artist expressing himself through many media. He composed the music for the film *Pathfinder* (*Ofelas, veiviseren*), a very popular film in Norway, produced by Sámis and Norwegians.

To be interdisciplinary (*tverrfaglig*) may be the way to go, to survive in modern times without losing identity, culture and music. Perhaps I could expand my opening remarks.

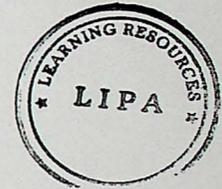
". . . and across the mountain wilds could be heard the sound of the Lapp 'joik' accompanied by the noise of snowscooters and the barking of dogs, and, over them, the new stars glittering, the satellites with solar panels trying to catch the sound of the Lapp 'joik' accompanied by the sound of snowscooters and the barking of dogs. . ."

Example 13: Title - Davas (Going north), self-made traditional yoik performed with modern instruments, synthesizers etc., by Nils Aslak Valkeapää (nicknamed Ailluhas), male, about 35 years old at recording date, from Karesuando, Finland. Backing musicians are jazz musicians living in Helsinki; recording is LP Sápmi Lottazan II, IRLP-7, recorded in 1982, published by Indigenous Records, Helsinki.

PROFESSIONAL MUSICAL TRAINING IN NORWAY
National policy and regional and local needs

by

Svein Osnes and Karl Einar Ellingsen



Norway is a young nation, and this is reflected in its cultural life. After 400 years united with Denmark and later on with Sweden (often called 'the night which lasted for 400 years') Norway was born as a nation in the national romantic period in the first part of the nineteenth century. But only in 1905 was Norway established as an independent country with the opportunity and the legal right to establish its own cultural institutions and to create a national identity.

This means that there are still those among us who have participated in the cultural debate in this country almost since the birth of the nation, for instance in the debates on founding the National Opera in the nineteen fifties and the State Academy of Music in the nineteen seventies, two great events in Norwegian cultural life. It may be necessary to have in mind these facts when Norwegian cultural phenomena are evaluated and discussed in an international group.

A survey of the development of Norwegian cultural life

Cultural growth in this country, guided by the government, first starts after the second world war. With the slogan "Arts Out to the People" several cultural institutions were established, among them Norske Rikskonserter, which distributes professional concerts all over the country, Riksteateret which distributes theatre performances, and also a touring gallery. This was a big task and a heavy burden for a young and war-damaged country, but these organisations have been of great importance for further growth and cultural development. Today we can look back and understand the enthusiasm those people must have felt who were in the vanguard of this development, even if "Arts Out to the People" is now characterized as "visit-culture" - that is, transient and temporary - and is

therefore no longer marketable in the Norwegian cultural landscape. But the task was necessary on the road to a more balanced cultural policy.

The nineteen seventies brought a change and a new deal in Norwegian culture and music policies. The establishing of official organisations in cultural activities, both in the regions and in local communities, created and pushed on a cultural growth with roots in local culture and folk traditions. Gradually the "visit-culture" encountered local societies with a strengthened consciousness of their local identity, local cultural qualities and own values.

The positive and fruitful tension inevitably created by a meeting between professional music performers and very self-conscious amateur music societies leads us right in to the theme we are about to discuss: the tension between national educational policy and regional and local needs in the music market. In our opinion these are two sides of the same issue.

Some words about tradition

Norwegian culture life obviously lacks the traditions and institutions which older cultures possess. We notice this when we are discussing cultural questions to which other nations found solutions a long time ago. On the other hand, our lack of tradition gives us a kind of freedom when we consider the situation of today and then prescribe the medicine needed to reach common national goals. We have learned to benefit by this situation. One example is, in the term we use in a moment, "the new arena for music workers."

The music market in Norway today

The needs of the traditional market for music students - the professional orchestras and the National Opera - seem to be more than substantially met. None of these institutions is short of applicants. The new, expanding market of today is obviously to be found in the triangular "tension-area" between the municipal music schools, the primary schools, and regional and local amateur music societies. It is this that is the "new arena for music workers," and it is a market with new features. It is no longer concentrated in the cultural centres - the whole country is about to open up for professional music workers. This means that many of today's music workers will meet new cultural surroundings and new social structures, which will demand both a certain kind of social adaptability and also adaptability in professional work.

Cooperation between the official school system and free-standing music activities has created new alliances and therefore new challenges for the music worker. The working day for a person who is going to tackle this situation could change from giving artistic music performances to being a professional educator, with participants of all ages, all with different expectations, different instrumental skills and on different musical levels.

The question we must ask ourselves is this: is it possible to put together an educational programme which enables music students to face such a situation, work well within it, thrive and survive in the long term?

Educational and political strategies

In theory one can see a logical distribution of responsibility between the higher music education institutions. The State Music Academy (National Conservatoire) should have as its main responsibility performance training to the highest level. The regional or local conservatories tend to focus on instrumental and pedagogical tuition. The teacher-training colleges are basically concerned with educating future music teachers for the primary school. The Universities concentrate on musicology and research. There is no disagreement between the institutions when it comes to distribution of responsibility. However, for someone who is outside the system, it often seems as if all market the same merchandise to the same customers.

Clear-cut models like the ones mentioned above do certainly not exist in real life. The reason is obviously that all the elements that are supposed to distinguish these institutions are to be found throughout music education. As a result, the information and the signals to the applicants about what the different programs contain and lead to do not turn out to be clear enough.

The music student and the job market

Young people who apply for a professional music education would naturally first and foremost try to be a professional on their chosen instruments, to learn and to manage its standard repertoire, in order to function as musicians in orchestras and maybe also as soloists. This is the goal of all music students today, just as it has been in the past. Every teacher would look upon this as an ideal situation: motivated students are certainly the most valuable resource for any institution. But in the present world of the "new arena" the duty of the institution and the teacher would be to dare to interfere, and to guide the student on a road to that career which will serve the student best in his professional occupation, and also serve the needs of the market.

In a report from a Special Conference organised by CMON (the Council for Music Organisations in Norway) in June 1989, one of the participants raised some very provocative questions.

Do all - or nearly all - students who choose some kind of musical education have a potential professional musician in their bellies ?

Simultaneously, is there so much prestige tied to educating musicians that methodological and practical subjects are not properly taken care of ?

Do we have a college system in which too many instrumental teachers are more interested in turning out as many and as clever musicians as possible, than in guiding the students in accordance with the needs of the job market ?

Is it true that these attitudes and these traditions have gradually locked the conservatories and the colleges into a job structure which is no longer able to change and to provide the kinds of teachers which are needed in the market?

Is the consequence that we produce too few music teachers and too many unsuccessful musicians, who are not prepared for the job market offered in music in Norway?

The speaker finished his round of questions like this: if this is the case in Norway today, it could be the explanation why we have insufficient number of qualified and motivated music instructors and conductors in this country.

It is not up to us to answer these questions. Perhaps no simple answers exist. But our point is this: when questions like this are asked, it obviously means that at least somebody has an experience of the situation which makes them feel that the questions are legitimate.

The position of teacher training in professional music education

Traditionally the teacher-training colleges alone have trained teachers for the age group 6 to 16. These institutions still have the major responsibility, but other institutions too have students who direct their careers towards pupils in the primary schools. They include the State Academy of Music and the conservatories, who send music candidates to the primary schools and instrumental teachers to the municipal music schools. In reality a great number of music candidates end up in a position in or close to the official school system - in the new arena for music workers. It therefore could be interesting to compare the two types of training.

The State Academy of Music and the conservatories have their main roots in the European art-music tradition, and have, of course, similar institutions in Europe as models. The teacher-training colleges have their roots in an educational tradition with strong connections to educational and cultural work in local communities.

In our opinion the teacher-training colleges still train better teachers. To make it possible to discuss this assertion, we need a definition of the word teacher, put into the context which we have called "the new arena for music workers." The following elements need to be included in such a definition:

- the ability to teach, to bring knowledge and skill to pupils;
- training in and motivation for educational planning and development work;
- the ability to reflect on one's own work of today, and on duties and tasks in the future;
- skills enabling participation in the cultural development of the community and the local school.

If one or more of these factors is missing, the music teacher is clearly handicapped as an educator in a local community. It is our experience that

teachers with basic education at a teacher training college more often have the wide competence needed.

Once more we refer to the CMON report of the 1989 conference, where one of the speakers, Ingrid Olseng, described this situation from her point of view, as a teacher in the State Academy of Music.

"Through his education the music student is supposed to develop a certain degree of professionalism, a professional attitude. In this situation, though, there are great possibilities for failure of communication, and cultural crashes in several meanings of the word. The responsibility for building bridges over the cultural divides is clearly to be found within the music education institutions. By all means, we must not do this by diminishing the demand for professionalism. But I do think we have a responsibility to develop another form of professionalism: the kind which is characterized by an insight and a respect for other ways of experiencing and using music, other ambitions, other values, other priorities. In this field, I do think the educational institutions have a lot to learn."

In our introduction to this paper we shared some thoughts about the cultural development in local communities in the last decade, about strengthened consciousness of local identity, local values and local cultural qualities. What we certainly must avoid is to create problems out of this positive development. The tension between professional music workers and self-conscious local music societies is, in our opinion, a drive which used in the right way offers many possibilities for development and growth. What Ingrid Olseng says in her contribution to the discussion of the topic is that the ability to "play on the local team," and the ability to take into account the drive and motivation of local music societies, have become a necessary part of the competence of the professional music-worker of today.

The question we need to ask is whether the State Academy of Music and the conservatories are able to give their students such competence. To us it is at least reassuring to know that there are teachers in the afore-mentioned institution who know the situation and who are also prepared to address it!

In accordance with our assertions, we should now, of course, be suggesting that the practical training of music students could benefit by taking place in a teacher-training college. But such a suggestion is unrealistic, and may be not a good idea either. On the other hand it might be a good idea if the two kinds of institution could have a kind of cooperation in planning and maybe also in carrying out this part of the educational programme. Both institutions might benefit by such a cooperation.

The educational institutions and the market

When national educational policy is discussed in relation to developments in the marketplace, it often turns out to be a debate about who is going to influence whom. In our opinion the higher educational institutions have a certain obligation to lead the way in the process of

development. On the other hand we have to admit that the better way for an educational institution to influence this process is through its students, and that the effective music teacher with this "special professionalism" is the better one when it comes to leadership and to the possibility of influencing developments in local and regional music life.

**DIFFERENT DRUMMERS:
DEVELOPING COMMUNITY MUSIC IN BRITAIN**

A report by

Tim Joss

In Britain community music is on the move, and the pace is brisk. The aim here is to report on what is happening, and to draw out the spirit and ideas of a movement which, alongside allies such as community arts and community education, is part of the challenge to passive consumerism and to a drift towards government by prescription. Community music marches to Thoreau's different drummer: "Why should we be in such haste to succeed, and in such desperate enterprises? If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears . . ."¹

We begin with "Making Connections," Britain's first conference on community music, and "Sound Sense," the National Association of Community Music which came out of it. Training initiatives are then surveyed, and we end with an analysis of public arts funders' attitudes and approaches towards supporting community music and also the wider context of which the movement needs to be aware in order to succeed further.

"Making Connections" (1989)

Over the weekend of 15 and 16 April 1989 the Abraham Moss Centre in North Manchester hosted Britain's first national conference on community music. Organised by North West Arts, it attracted 130 delegates from a wide range of backgrounds: music amateurs, education and outreach workers with opera companies and orchestras, representatives of music cooperatives, community artists, local authority arts officers, lecturers in a mix of disciplines, students and so on. The conference drew together the basic

¹ Henry David Thoreau, *Walden, Life in the Woods* (1854)

principles which attracted broad agreement, the live issues which remained unresolved, and ideas and proposals for the future. To give a flavour of the range of what was discussed, a brief summary of all of these will perhaps be most useful.

A number of basic principles were agreed:

- by valuing everyone's participation, community music asserts music making as a human right
- music can be an integral part of social life but is under pressure to occupy a separate, enclosed world
- community music emphasises participation in the fullest sense: planning and organising and composing as well as playing and singing
- community music creates opportunities for skills to be exchanged and so values group activity
- community music embraces and respects the full and wonderful variety of the world's musical styles, communities and contexts
- in community music the professional is a resource offering skills, ideas and support
- community music needs a new kind of professional and so training is vital.

Agreement was also reached on what seemed to be four distinguishable areas of community music activity:

- outreach work by professional music ensembles (orchestras, opera companies, jazz groups and so on) and individual musicians, including workshops, residencies and larger-scale community projects
- people working within a particular community (for example, a locality or a school): titles include Community Music Worker, Music Animateur
 - Music Cooperatives or Collectives
 - freelance workshop and project leaders who tour to different communities.

Live issues were identified:

- a generally accepted definition of community music has yet to be found
- community music and the process/product debate
- the development of appropriate principles and procedures for the assessment of community music activity
- social change has long been an aim of community arts; community music has still to clarify its role
- community music's relationship with formal education
- community music's relationship with music therapy
- community music's relationship with the music industry
- community music's relationship with public and private arts funders.

Tasks for the future were also identified:

- connect more with the community arts movement
- engage in a dialogue with music therapists

- participate in the current debate about "cultural industries"
- persuade local authorities to develop community music activity, convincing them of the work's value and that the time is right
- stay true to community music's basic principles in the face of funding pressures and resistance from educational institutions, the music industry and the music profession
- develop the area of monitoring and assessment evaluation
- place greater emphasis on follow-up work
- develop a strategy (involving new community music initiatives and public relations efforts) for raising the status of community music
- and, mindful of community music's potential in Britain and abroad, think big
- develop training opportunities for community musicians
- form a national community music association
- create a library/documentation centre/database
- have another conference.

On that last point it is good to report that a second conference is being planned for the autumn of 1991.

"Sound Sense"

Out of the "Making Connections" conference there emerged a desire to form a national association of community musicians. Initially the emphasis was on representing the interests of people working in community music. Later the perspective broadened so that Sound Sense now refers to itself as the National Community Music Association. A parallel process occurred with the transformation of the National Association of Dance and Mime Animateurs into the Community Dance and Mime Foundation, an older and more developed organisation whose experience Sound Sense has been able to draw on.

The aims and objectives of Sound Sense were laid down as follows:

- to act as a co-ordinating body and support network for community musicians
- to set up guidelines on pay and all conditions of work
- to set up an administrative base
- to establish a quarterly bulletin giving details of jobs, training courses, viewpoints and new members
- to publish a directory within the first year, listing members and their work, with special features on various aspects of community work
- to hold annual conferences
- to set up training courses

Already the quarterly bulletin (*Sounding Board*) and administrative base have been established, and it will be under the auspices of Sound Sense that the Autumn 1991 conference will be held.

Training initiatives

The longest-established and best-known training programme in community music is that at the Guildhall School of Music and Drama in London. Led by Peter Renshaw and Peter Wiegold the programme has developed from a specially funded pilot project optional for Guildhall students to a fully-fledged department of Performance and Communication Skills, offering core courses to Guildhall students and in-service training for musicians in orchestras and opera companies.

Underpinning the entire programme is a commitment to a holistic approach spanning not just the community dimension (the reaching out) but also the personal and artistic dimensions (the reaching in) as well as the mind/body relationship, combined arts, many musical styles and so on. The reputation of the programme is now international. It has influenced the setting up of similar initiatives in, for example, Scandinavia and Canada.

Other training initiatives are at an early stage of development. A successful initiative at North Manchester College is detailed elsewhere in this volume by Dave Price. Perhaps the most exciting aspect of this is the rooting of the course in the community around North Manchester college and the open access approach (no formal educational requirements) to recruitment. Elsewhere in Britain short courses are growing up and conservatoires are considering how to respond to the Guildhall success story.

Public Arts Funding

The principal public arts funders in Britain are the Arts Council of Great Britain which receives its funds direct from the national government, the regional Arts Associations which are financed by the Arts Council and local government, and local government itself. All have been slow to understand and recognise community music. The reasons for this vary across the three funding sectors, though there are common themes. First, most status, and consequently funding, is awarded to activity which is wholly professional, involves Western classical music, concentrates on concerts and other finished products, and views the public as passive consumers. Second, since the 1960s Britain has had a Community Arts movement which has challenged many of the established ideas of state support. However, this movement has focussed on literary, dramatic and visual forms leaving behind the less explicit artistic languages of music and dance.

The support that has been given to community music is in tune with these themes. Community Arts budgets have not opened up and embraced music. As public sector funds are squeezed the scope to address new areas is anyway limited. On the other hand money has been found for orchestras' and opera companies' outreach programmes, music amateurs

(professionals working in particular localities) and some Community Music training for professional musicians. Little support has been given to community-led initiatives such as the many music collectives and cooperatives which have emerged in Britain in the 1970s and 1980s. Their emphasis on popular musics, skill sharing and community access still has low status amongst public arts funders.

Yet there are grounds for some optimism. In the 1980s interest has grown in issues surrounding the arts and disadvantaged groups in society. Multiculturalism, the arts and disabled people, and most recently youth provision are climbing the agenda, and so the old perception of the public as passive consumers is inevitably giving way to a new, interactive relationship between people and the arts and, caught up in this, artists are having to rethink their roles.

At the same time the entire funding system is being restructured. Regional Arts Associations are being reconstituted as Regional Arts Boards; this will involve a weakening of valuable local government links, increased responsibilities, less regional autonomy and centralised accountability. Whether the cultural life of the nation will benefit is doubtful. It is certain, though, that it will take at least three years for the dust to settle.

The wider context - the current state of play

As community music in Britain looks to the future it has to make sense of the context in which it is to work and grow. Beyond the public arts funding sector there are a number of challenges. The greatest of these is to make space for community music in the uncongenial atmosphere of reductions in central and local government expenditure, an emphasis on market economics, increased prescriptiveness in education and so on. A major opportunity lies in adapting ideas which have been trumpeted yet distorted in the 1980s; ideas such as democracy, self-reliance, employment creation, urban and rural regeneration, the development of new and small businesses and the encouragement of community initiatives. All of these could appear on a community musician's agenda. They are already being reclaimed and, it is hoped, will be to the advantage of community music.

At the same time the community music movement needs to help itself more by rectifying the lack of community music research. Still we do not have a clear picture of what is going on in Britain or of what has been written about community music. Cultural documentation and statistics are generally improving but community music is as yet not part of the picture.

Nevertheless much has been achieved, so much in fact that Britain is one of the world leaders in community music. So, as community music continues to step to the music of its different drummer, we can look forward to an exciting future.

ALLEGRO MA NON TROPPO
An Evaluation Case Study of Performing Artists in the Community

by

Saville Kushner

[Seminar participants were asked to read and discuss extracts from evaluation accounts of performing arts in the community. The extracts (three of which are appended to this paper) offered graphic portrayals of real events and individuals and were drawn from observations of the City of Birmingham Symphony Orchestra, the Guildhall School of Music and Drama and other professional groups (from Kushner 1988; 1989). The author led a discussion, interrogating the seminar in order to stimulate an analysis and a focus on issues. The aim was to use data from these evaluation accounts to stimulate a critical reflection of the experience and values of seminar participants. Discussions covered issues in performance, training and evaluation. A primary question underpinned the exercise: "what makes something that is good musically and good educationally?"]

A Critical Rationale

The monopoly of schools over education has become an uncertain one. You can no longer look at a closed classroom door and predict with any certainty what is going on inside the room, who is leading the action - whether, indeed, that is where pupils are at 11 am on a routine school day. Police, industrialists, social workers, performing artists, school governors, dilettantes, educational researchers, health educators - all these and more can stake a claim on the most captive of audiences. The school bell that once rang the certainty of hours in House's "frozen institution" (1974) now rings changes. The same goes for other community institutions, many of which now face demands for open access.

Performing arts groups (we will focus on musicians) have good reasons for seeking collaboration with communities, and those reasons tend to be about future directions for the music profession. They are often purely and

simply about survival in a world where community access has become a catch-phrase and an accountability-weapon. But the reasons community institutions might have for receiving these groups are wholly different and are bound up with their own resourcing, professional and survival issues. These are different - perhaps even competing - worlds of professional action.

To take the example of the performing arts in schools, what are the implications of performing musicians entering what has been called the "secret garden of the curriculum"? Is this a violation? A breath of sweet fresh air? Are we experimenting with a cross-professional model for teaching? Ought we to be concerned that visiting artists spend time with children but are not subject to the normal inspection and accountability arrangements? And what is represented by the interactions that take place? Under the guise of creative diversions (the arts) there may be unintentional smuggling in of values - even cognitive conflicts among the children as they follow, probably for the first time, professionals who are not teachers. Beyond the happy celebration of musical partnerships that we know exists, what exactly is going on in interactions between musicians and children, patients, and prisoners? Let us look a little closer at the case of schools.

"Prophets may teach private wisdom; teachers must deal in public knowledge," wrote Lawrence Stenhouse (1975). A teacher "does not teach what she alone knows, letting her pupils in on secrets."

Performing artists carry no obligations to deal in public knowledge. They are funded - often required by sponsors - to interact with schools on the basis of what they do best. Indeed, it is often "letting pupils in on artistic secrets" that is the nature of the task. "Many of these kids have never even seen an orchestra" is a common claim for the educational benefit of such interactions. Of course, there are broader critical questions - in relation, say, to orchestras - and these are to do with elitism, with the authoritarian morality of music and authoritarianism in orchestral organisation, with the resistance of the music community to public accountability for their artistic programming, and with increasing disaffection among orchestral players of the higher rank.

These questions musicians often find it difficult to raise, fearful, perhaps, of contaminating what is otherwise an allegedly rich and innocent experience for children. And yet, if we listen for it, critique comes from the children themselves. Muslim children talk, within a context of appreciation of the music workshops, about how their being asked to sing and dance forces them to violate their religious beliefs - especially the girls; some offer critique of orchestras, complaining that too many instruments play at once; one Asian girl talks about the humiliation of having to sit in public tapping a cymbal.

Added to this, observations reveal complexities in the interactions between these visiting music professionals and the children. Musicians say

they intend to promote values of collaboration, tolerance and mutual aspiration through their workshops - children treat the music as another opportunity to compete and to reassert their "pecking orders", and then many say that, though they like music, they would prefer to be doing Maths and English. There are, too, comments expressing preferences for tests and examinations - settings which are a long way away from music workshops.

Musicians face their own conflicts and contradictions in pursuing these interactions. Again, if we listen we hear greater complexity than we usually assume. Teachers, doctors and prison governors, too, have "messier" views of collaborations with performing artists than often appear in the bland, congratulatory accounts we read in glossy sponsors' brochures or annual reports. It is certainly not so easy as to say that musicians simply come in, ply their trade and leave, having made a deposit in the "bank" of culture. These can be complex and problematic meetings and there may well be withdrawals from that bank taking place, too, as the professional musicians learn things to take away with them - and eventually learn to take things away with them (as they learn to exploit these community interactions for in-service training opportunities).

None of this brings into question the work of performing artists in curriculum and community settings. These are, almost always, happy experiences. The question is one of going slowly enough to monitor the complexities ("Allegro ma non troppo").

The point is that the work of performing artists in community institutions will eventually pass from the "flirtation" stage that many groups enjoy in Britain at present to a more demanding and sophisticated one where musicians will be asked to stick around for long enough to explore the complexities faced by the community professionals they collaborate with. Already there are signs of pressure for greater sophistication in school-based work, for example, and there are signs, too, of competition among performing arts traditions for a leading position in setting standards for these interactions. The accountability machine is on the move. The more performing artists know of the real nature and implications of their work in these unfamiliar settings, the more control they will have over its direction and the better able they may be to defend it.

This workshop presentation offers one way of looking in detail at the nature and implications of the work of professional artists in the community. R.S.Peters (1963) talks about the difference between the highly trained person and the educated person.

"He (sic) may be passionately committed to the skill in question and may exercise it with intelligence and determination. It is rather that he has a very limited conception of what he is doing. He does not see its connection with anything else, its place in a coherent pattern of life. It is, for him, an activity which is cognitively adrift."

Looking at performing musicians in various workshop settings and listening to them talk about themselves and their work, we can draw

together the creative, educational and political threads that bind people together and make those "cognitive connections."

In doing so, finally, we are looking at the role of evaluation in generating understandings of these connections. All data are drawn from naturalistic enquiries based upon direct observation, conversation, negotiation and biographical accounts under the umbrella of case study. CARE (the author's department) has been a pioneering outfit in the development of such approaches to evaluation based on the use of case study within political perspectives. Throughout the enquiries reported here there has been an attempt to adapt the methodology to the specific case of the performing arts as a professional area with obligations for public service and accountability.

The Evaluation Documents

(1) Kids in class

The children - 8 to 10 year-olds - are in the music room unaccompanied by their teacher. They are expecting Miriam, from the local professional symphony orchestra, to come in later in the morning. For now, their teacher has left them with an exercise and she pops in from time to time to see how they are coming along and to encourage them to experiment.

A jungle-type sound, you might say, is being played. Hollow wooden blocks give a resonant 'woody' tone; a drum beats softly and repetitively; a triangle tingles; and a whistle gives bird-like 'woops.' Against the drabness of the classroom the music creates an atmosphere. Children are playing these percussion instruments - they have no teacher with them. The music builds up in intensity and the children look and ting with blank and even bored looks on their faces. The music is improvised but orchestrated. The music stops as the drum bangs an emphatic end, catching one girl by surprise.

"What are you doing? The music's supposed to be fading out!"

"Andrew wasn't paying attention."

"I was," says Andrew defensively. There is silence for a moment.

"Who do you think you are - teacher?!"

"I'm me," the girl shoots back accusingly. "The question is, who do you think you are?"

"Come on," says Andrew, "let's do it again."

"I'm doing it," as one tries to snatch a beater from another's hand.

"No, I'm doing it!"

"Ready!"

They play again. This time the piece is soft and rhythmic with regular pulsations on xylophones giving it an almost hypnotic quality.

"Why didn't you come in?" one girl shouts accusingly.

"You should have said."

"I did!"

An argument ensues as one or two scrape and bok their instruments loudly rather than join in.

"Shelley can sit on there 'cos she's the oldest."

"I'm not - Richard's the oldest."

"I'm older than Richard - and I'm older than Anthony!"

"Ready!"

They slide into another rendition of their improvisation - again it has a slightly different quality - faster, more frenetic. It finishes abruptly and just as abruptly the argument begins again. A new shout of "ready!" and they play again.

This time the music has a dynamic quality as it goes from a loud pulsating phase into a tranquil section with the transition marked by a tapping cymbal. It is a spontaneous shift to which everyone responds even though some are not happy to do so.

"What are you doing?"

"Fading."

"You shouldn't! You should stop and start and . . ." as this voice is drowned out by the noise and the echo.

The teacher, Leora, walks in amid the hullabaloo.

"Have you started sorting it out?"

"We're still figuring out the ending."

(2) Another day: kids in class with player

The conversation moves along, echoing in this classroom as we hover at the door. The echo is a reminder that classrooms are places for children - incomplete without the bodies and sounds that soak up the echoes. Teacher, evaluator, orchestral player - we share a common memory of life 'down there,' and it is readily invoked when the children noisily re-enter the room to re-occupy it. I don't recall seeing an evaluator in my class at school so I'm not sure how to see myself here and I easily feel rather out of place - easily thrown by questions like "are you a Governor?" as the children try to place me . . .

The class continues developing the piece, using the suggestions from their teacher and including a sung "hee-haw" to represent the donkey.

One of the girls, a black girl, sits in the middle of the group playing a xylophone. Across the floor from her sits a boy playing an African shaker and he sits there between renditions of the piece sucking the end of the handle.

She leans over and tells him in an elderly-sisterly fashion "take that out of your mouth - it's not good for you."

He does, and he puts on a sheepish look. He rattles the instrument, adding to the general melee. Another girl looks up at him and says sharply. "don't keep rattling that - it gives me a

headache," but immediately smiles at herself as though suddenly noticing she's taking on adult airs.

The black girl watches the boy who is a thin - in fact, frail-looking - child who is quiet and, apparently, not fully engaged, though he plays his part. The black girl is a prominent member of the group, physically large and confident in her personality. She fluctuates between enthusiasm for the music and apparent boredom. She sits there lackadaisically tapping her xylophone, hitting the key from underneath. She is, herself, admonished by the boy playing the African shaker so she sits up and begins playing more positively. The group decides they are ready to play for the teacher and one of them sends someone else off to fetch her. A girl makes a sardonic comment to the boy on the shaker.

"I like your socks, they're very nice."

He looks down at his mauve, rather shabby socks with embarrassment as the rest of the group giggle.

"Ah - leave him alone!" orders the black girl in his defense. "At least he's got on a school uniform, better than yours anyway. He's got the right colour."

It is halfway through the session and their teacher comes in with Miriam from the orchestra. The teacher watches as Miriam sits facing the children who have all fallen silent.

"What are you going to play music about?" Miriam asks them.

"Puck."

"Puck."

"Yeh."

"Can you tell me something about him?"

"Well - "

"He's a goblin."

And they all clamour again to have their say.

"Can you - wait a minute. One at a time. Can you tell me about him?"

"Well, he's a mischief worker, and he's a goblin - and he turns Bottom's head into a donkey head."

"Really? Anything else?"

But the teacher knows what they know and she prompts them to say more about Titania and potions.

"Okay then," says Miriam, "let's hear the music."

They play.

"That's very good! Are you making the sound of a donkey, you two?"

"Yeh."

"Well, can you say it a bit louder 'cos I can hardly hear it. It sounds like a baby donkey. It's very good. Can you play it to me again?"

One looks at the other and giggles as she tells her to start. They play again and Miriam congratulates them once more. She questions them some more and asks them to play another piece they have prepared.

"Okay then - well, have you composed any music so far?" . . .

(3) Moving mouths and narrowing graves

Assembly is taking place. The packed hall is very large with wrought iron ornate arches, painted brick walls and parquet flooring. The sight is an impressive one, it looks like those old descriptions of mass meetings at the height of the Bolshevik Revolution. Almost all of the children - and there are hundreds of them - who are packed into this hall and who are milling about in some theatrical performance are Asian. Many of the girls wear traditional dress in very bright colours - gold, blues, yellows, greens. The colours are reflected within decorations which hang on the walls and from the arches - tinsel, stars, streamers, gifts wrapped in paper. Most of the children are seated at the far end of the hall and the children who are performing - they number 30 or 40 - are lined up along the far side and at this end where the teacher is leading them from behind the piano. On the near side there is a long line of gymnastic benches on which are seated Asian women in Sarees, and some white teachers. There are children with face masks like rats - two have tall top hats made of cardboard. There is a lot of noise. This is a performance of *The Pied Piper*. "I am the King of the Rats" sing the children, with the teacher pumping away at the piano and a group of children crowded together on a dais playing recorders. On the wall behind them there are posters and collages written in an Asian alphabet. This is the performance of a European folk tale but the festival being celebrated is Muslim - Eidmubarak. SK, the evaluator, is with a group of children.

Boy: I can sing Indian songs but not English songs. I don't like to sing them, I like to sing Indian songs.

Girl: In our religion we're not meant to sing because it's a... 'cause you get... I don't know how to say this because in our language you call it "G'nah" - it's a bad stuff.

SK: If you sing it in English?

Few: Yeah.

Boy: If you play instruments and things like that.

Girl: No!

Girl: Yes! You are allowed -

Boy: If you sing in English it's not a good thing for Muslim children.

Girl: Yes.

Boy: And when you did, right, you get punished for it.

Girl: No you don't!

Boy: Yes you do!

Boy: Yes you do!

Boy: It's only that girls shouldn't sing and boys should because Mohammed did sing.

Girl: No!

It is, they explain, part of the final reckoning.

Girl: If you have more bad things than good things - something like that - the... grave goes really thin and this part goes... squeezed... and if you do good things, your grave gets wider and wider...

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MUSIC EDUCATION AND COMMUNITY NEEDS:
BRIDGING THE GAP

by

K. Wongani Katundu

We are living at a time when a question like "should education be based first of all upon the needs of society or upon the wants and needs of the individual student?" really inquires about the appropriateness of our music education programmes. The question is an important one, especially in Africa, where music as a community event organised by the community still survives despite the influence of individualism from the west. The question is also important because answers to it throw light on our objectives as music educators, enabling us to evaluate our priorities and at the same time helping us to modify or improve the music education programmes for our particular societies.

Since some societies will emphasize society's needs more than individual needs, and vice versa, answers to our question will vary from place to place and time to time. Nevertheless, there are bound to be some commonalities in our various music education philosophies.

One of these common philosophies in Africa and probably throughout the world is the belief in imparting musical knowledge and skills to the younger members of society. Such a philosophy results from the fact that, throughout the world, music is an important, necessary, or indispensable part of social life. It is this strong relationship between music and culture that has led ethnomusicologists to say that music, as an aspect of culture, should be considered not only in terms of itself but also "in terms of the context of society and the context of culture."¹

¹ Mantle Hood, "Music the Unknown," in *Musicology* (Prentice Hall Inc., Englewood Cliffs, 1963) pp 215-325

Looking at music in its broader socio-cultural context in Africa, our task as music educators goes beyond imparting musical knowledge and skills. Our task should include contributing to the development of the child who lives both as an individual and as a member of a society or community.² Music education programmes, therefore, should be socialization processes where students will be given a chance to develop as individuals who will successfully fit into the communities they live in, be they multicultural, bicultural or monocultural. This approach is very important, especially because in many African communities where the western system of education has taken over from the local education institution (the community), many of the education responsibilities including music education have been left (and probably rightly so) in the hands of the western educational system, for two reasons. Firstly, the children no longer spend most of their time with their parents because they are away in school. The second reason is "why should we bother with the teaching idea if somebody is being paid from our taxes and school fees to do the job?" The problem with this development, however, is that most of these post-colonial African schools are still operating with the use of curricula inherited from the colonialists who designed the curriculum to meet their needs and not those of the African societies. Therefore the big question is how can African countries develop music education programmes that will meet the needs of their societies where music events are still organised as communal events by the community?

There are obviously many ways of developing such programmes and there have probably been many successful and unsuccessful attempts to deal with the question. This paper does not claim superiority over all the other attempts. Rather, it proposes another model for music education curriculum development, a design that attempts to meet the needs of many African traditions where music is generally a community experience sparked by social occasions like rituals, ceremonies and festivals. This music education curriculum development design can be represented as follows:

RESEARCH AND ANALYSIS

DEVELOPMENT

APPLICATION AND
MODIFICATION



² Kwabena J H Nketia, "Music Education in Africa and the West" in *Education and Research in African Music*, 2. (Institute of African Studies, University of Ghana, Legon, 1965) p7

Research and analysis

The problem with most of our music education programmes, as Robert J. Werner rightly points out, is that very few professional curricular discussions take into account the particular culture that is being targeted by the education institution. Curriculum designers do not take time to research into the needs of the community and yet it is the most important step in determining what should be included in the curriculum.

From September 1988 to December 1989 I was privileged to take part in a series of primary school curriculum review workshops for Malawian primary schools. In Malawi more than 80% of the children who conclude primary school do not continue into secondary school, mainly because of the high competition for a few secondary school places, but also for other reasons like failure and lack of funds. These review workshops were meant to reform the primary education so that terminating students could use knowledge obtained in their communities, while giving continuing students the basic knowledge for them to be able to continue with their educational endeavours.

Despite the clearness of our objective, we in the music education committee sat there and debated whether crotchets, quavers and semiquavers should be introduced. We also debated whether we should introduce tonic solfège only, staff notation only, or both. We did this knowing that more than 80% of the pupils who would complete this curriculum would go back to their communities after primary school education. What would these pupils do with crotchets and quavers in their communities? I am not saying the crotchets and quavers, staff notation and tonic solfa are not important to Malawian music or vice versa. All I am saying is that our curriculum review would have been more meaningful had we done some research into the resources, skills, and particular needs of the communities that were going to benefit from our pupils' education. I have mentioned this common attitude of "We know what's important" to draw attention to the flaws in our curriculum development and to stress the need for research and analysis.

The methods and approaches in research and analysis are many and varied. For the purposes of this paper, we will just mention a few things which one can do to find out the needs of the community.

One way of finding out community needs is to research and analyze the musical concepts and music philosophies of the community. This kind of research will help one to find out what constitutes music in that community and, therefore, what has to be stressed in the curriculum. Research and analysis into the philosophy of music can also be related to the field of aesthetics. What vocal qualities make a good sound? What is good sound and what is bad sound in their music system? Another kind of research and analysis may look into the psychology of music and the physical development of children in the community. How do people

perceive music? Is there any relationship between music making and the physiology of the individuals of the community? For example, one might want to find out whether all bow-legged male children in Tumbuka society grow up to be drummers, as is sometimes believed, or whether all the male children born with a curled fist in the Lobi degarti community of North-Western Ghana grow up to be players of xylophones, as is believed. One might also want to find out what skills and qualities constitute a good musician. Discoveries from these researches and in many other areas will obviously be varied, and yet very enlightening as regards what our music education programmes should be.

How to develop skills and qualities needed by the community

Once these qualities have been identified and analyzed, we as educators should then see how we can incorporate our findings into the curriculum. We will have to choose between presenting them unadulterated or changing them. For example, in a pilot study I did among the Tumbuka-speaking people of Northern Malawi, I found that the people believe that musical talent is inherited and that several abilities manifest a talented person. Some of those abilities are: fast learning by rote, starting songs on the right pitch, knowing many songs by memory, an ability to improvise and an ability to organize musical performances. However, Tumbuka people also believe that less talented people can develop their music skills and qualities through hard effort. These beliefs have a bearing on their system of education which can be represented fairly simply. A pupil shows interest by imitating; if he imitates wrongly he is corrected; if he imitates correctly he is taught another pattern.

This is an education system that relies strongly on the student's initiative and ability to learn by rote and on the teacher's ability to impart learning experiences through illustrations. This has several implications on the design for a music education programme for this community.

The first implication is that music in Tumbuka society would have to be taught to those who have inherited musical talent from their parents. Since Tumbuka people believe in achievement of skills and abilities through effort, less talented children would also have to be taught. This means both talented and less talented children would be exposed to a music education programme in which their success would depend much on their talent and effort respectively. The second implication is that the programme itself would have to incorporate the various abilities that form the Tumbuka concept of talent. The students would have to be taught how to learn quickly by rote, how to improvise, how to start songs on the right pitch, how to sing many songs from memory and how to organize music performances. The third implication concerns new skills. The music educator will have to be innovative and be willing to get musicians from the communities to help out with instructions or help as counselors. The curriculum designer for a music education programme among the Tumbuka people would have to do

several experiments. One would have to find out whether to design the programme in such a way that it reinforces the inherited musical abilities or introduces the pupils to musical abilities they do not have or indeed those that are not part of their culture.

Application and modification

At one level, application and modification deal with the testing of the curriculum based on community needs. This curriculum would have to be evaluated and modified where need be until it is made into not only a working curriculum but also a meaningful one. At this level, the educator might want to find out the workability of the curriculum in terms of its system of imparting knowledge and the assessment of achievement. At another level, application and modification deal with the daily situation in the classroom. The teacher must be willing to apply the curriculum based on community needs with caution. S/he must be awake to the problems that might arise due to lack of comprehension, or from providing easy work for talented students. The teacher must always be on the lookout for the individual needs of the students, the classroom needs of the students as a group, and the community needs of the society in which they live.

In conclusion, I would like to say that this paper has emphasized community needs more than individual needs because, in my view, the children (the individuals) are part of the community. Research into community needs will, therefore, have to include the children both as individuals and as groups. This kind of work will help music educators in Africa (and perhaps all over the world) to design music programmes that will be useful both to the beneficiaries of our education system (the community) and to the children involved in our programmes.

PART TWO

Apprenticeship

The apprentice learns his or her trade by practicing it under the guidance of a master craftsman. This is training by doing. If, as was suggested by some writers in Part One, institutions and community music are ideological poles apart, then the community music worker may have to acquire his or her training outside institutions, on the job.

Beh Higham explains the practical philosophy of Community Music East Inc., which is intentionally non-specific in musical culture and responsive to individual need. Tutors are trained within the active programmes of the group. Per Ole Hagen outlines a local framework for employing community musicians in which those employed must learn a range of skills in order to meet the varied needs of their employers. Dave Price argues that a community music worker can only learn his or her tasks in a context of community music activity, and explains what skills are necessary.

George Kidenda argues that traditional local musics should be included in the curriculum of educational institutions. Aware of the problems involved, he explains how a traditional African culture can be passed on using old and new techniques, within a local community centre.

COMMUNITY MUSIC - PHILOSOPHY AND PRACTICE PUT TO THE TEST

by

Ben Higham
Project Director of Community Music East Ltd.

The first of the questions offered by the Commission for discussion is in three parts: "what are the community's needs? who decides what they are? who determines the training musicians get?" And the second question asks "what skills and qualities does a community musician need and how can these be developed?" I propose to address these questions in the context of Community Music East's experience over the last seven years.

I would like to quote part of John Cage's reasoning for his refusal to fix his works in final form. "Art instead of being an object made by one person is a process set in motion by a group of people. Art's socialised. It isn't someone saying something but a group of people doing things, giving everyone (including those involved) the opportunity to have experiences that they would not otherwise have had."¹ This theme underpins the approach that will be outlined in this paper.

So, what are the community's needs? The community is made up of many individuals with immensely various musical experience. Some are highly trained musical practitioners in a range of traditions, some are keen amateurs, some are teachers, some are self-taught in some style or other, some are avid listeners with a spectrum of tastes and knowledge. Some are disabled either mentally or physically, some are disadvantaged socially, economically and culturally and some are frustrated in their attempts to express themselves creatively. Almost all are aware of the power of music of many kinds and most have a desire, often secret, to participate actively in music but believe they have not the skills nor aptitude, due to lack of

¹ John Cage, *A Year From Monday*, (Calder and Boyars, London, 1968) p 151

educational facilities or the kind of musical training on offer, or that they were not "meant" to be musicians.

These people come from many different ethnic, cultural and social environments and have a huge and varied concept of what music is. The issue is to find a way of involving so many concepts and levels of ability and confidence in a learning process that is practical, stimulating and joyful.

We need to find a way of exploring the common language of music that does not deny culture, tradition or facility and yet develops ability, understanding, creativity, knowledge and communication. To achieve this aim we have to approach the task from the point of view of the individual - of all individuals. Therefore community music has to be about access to the fundamentals of all music, those that embrace all abilities and musical skills and relate to all cultures, in order for participants to gain an insight into their "received" cultural knowledge and to share all "new" cultural knowledge with each other. By "received" cultural knowledge I mean the conscious and unconscious influence of the cultural environment in which an individual has developed. By "new" cultural knowledge I mean the growing awareness of an individual in the light, in this instance, of participation in community music.

A philosophy which embraced these aims with proven practical application had been developed by jazz musician and composer, John Stevens. It had informed his performance and teaching work both in the community and in educational institutions over the fifteen years previous to the establishment of 'Community Music' as an organisation in 1983. This organisation responded to a perceived need to develop musical and performance skills and options across the spectrum of users in the community. Because of his pioneering work John Stevens was invited to become Musical Director of this new project and his philosophy, called "Search and Reflect," became the basis of the training of our tutors and the work we carried out in the community.

The success of "Search and Reflect" lies in its focus on the development of fundamental musical skills and an improvising language that together allow participants to further their knowledge from any starting point as part of a performing group. The workshop tutor's skill is directed towards encouraging an exploratory attitude through the use of a vast repertoire of pieces and structures that develop specific aspects of listening and playing techniques in an atmosphere of growing self-awareness. Many of the skills learnt in this way are not explicitly taught in most formal teaching methods and therefore there is a lack of awareness of the potential breadth of application of such knowledge. Also it is not commonly recognised that all traditional musics and composing systems stem originally from improvising activity and the realisation of such concepts can be profoundly useful in identifying the common musical language of music of different kinds, cultures and times.

This philosophy and its techniques, applied to the creative needs and hopes of many different community groups, help to focus on ability and on any need to develop it, on the broadening of experience, understanding and confidence and on the awareness of what other, more specialised forms of music study there might be and, if appropriate, how to pursue them. They can be directed at particular areas of musical activity, for instance instrument-specific or technology workshops, the emphasis always being on the creative nature of the work and the need for that creative impetus to be maintained by the participants through the subtlety of the tutor's approach.

This approach is not without its problems. Often they occur in the expectations of participants and organisers. Some participants expect to learn a specific style or skill, perhaps Reggae or sight-reading, and this misconception is often due to a lack of understanding of the purpose of the workshop by the organisers. It is very important that realistic goals are agreed for a course and that there is a high degree of involvement and enthusiasm from the organisers as well as the group.

We have worked with a huge range of people, from many different cultural and social backgrounds in the community: public activity has included work in schools, youth clubs, community centres, festivals, conservatoires and arts centres. We also work in many "closed" settings including prisons, probation hostels, residential and day centres for people with disabilities both mental and physical, and for people with mental illness, and in centres for the treatment of drug and alcohol abuse. In all settings we are pursuing a process of music education that aims to integrate all people in society. This policy of integration also applies to all our training programmes. We acknowledge the therapeutic aspect of our activity and the development of social and life skills such as confidence, communication and co-ordination but believe these aspects to be implicit in all our work. We are committed to the reclamation of music by the individual in an active spirit of affirmation.

Parts two and three of the first question ask "who decides what the community's needs are?" and, "who determines the training musicians receive?" Basically all of us, as music educators, make these decisions whether we are instrument teachers, school teachers, community musicians, administrators, masters of ethnic musics, college professors, maestros, prima donnas or rockstars, and those needs in turn are defined by our attitudes and fears.

We have the power of the public's perception of us as specialists and we must be wary in case it is those attitudes and fears just mentioned, rather than an objective and informed view of community need, that form our perceptions of what is music and therefore what should be taught. It is an issue worthy of investigation, for often it is the defensive attitude to the nature of music that can breed fear in some would-be musicians and arrogance in others. As Christopher Small says in his book *Music, Society and Education*, "composers and performers alike strive for, and many

reach, more and more dizzy heights of technical proficiency; an increasing number of competitions for young (musicians) . . . produces crops of young hopefuls armed with technical equipment . . . who, despite the fact that occasionally one or two actually shows signs of real musicality, in their understandable pursuit of the social and financial rewards of fame, in most cases do much to destroy the musicality of the ordinary person."² A frightening scenario for music as a high art form - let alone as a community expression!

I do not wish to deny any musical tradition or culture but I would propose that a greater universal understanding and tolerance in teaching attitudes can only enhance the potential for more musical activity and a larger and more knowledgeable audience. Frequently the exclusivity of music is maintained by the mystery that surrounds it through the use of terminology that creates a "foreign" language. Such languages are often unintelligible by highly skilled masters of other musical cultures but at least they are probably sympathetic to their use because they have learnt the value of their own system or "language." When learning to communicate as children we go through a series of levels of understanding at which we appreciate and develop our vocabulary and grammar based on our ability to grasp certain fundamentals and build on them. What if we were to be more flexible in our use of confusing and mysterious language with community music students? What if we were to develop interest and understanding by working from concepts and terms that are familiar? What if we were to actively encourage an atmosphere of greater freedom and openness in musical activity and how would that affect the training of community musician and tutors?

Practically we, as an organisation, train musicians of all backgrounds and interests and it is the success of this catholic approach that makes our tutors sympathetic to the differing aspirations and needs of the groups they work with. During their training students learn to re-examine the knowledge and skills they brought with them and apply these in a much broader musical context. This is a positive process that encourages them to teach themselves, to set their own problems and resolve them; to explore harmony, for instance, not in the context of concords and discords, for these are external restraints, but as sounds made simultaneously, and then to refine their own judgement with regard to their qualities. As Christopher Small says, in this case in reference to Balinese music but at the same time expressing a fundamental principle of our approach, "activities in general are carried out not as a progression towards some desired but deferred goal, but as inherently satisfying in themselves."³

It is not possible to deny our influences; in fact it is probably not possible to define them, they are so many and so diverse. But it is possible to review

² Christopher Small, *Music, Society and Education* (John Calder, London, 1977) p 163

³ Christopher Small, *ibid.*, p 47

our "received" experience by exploring the fundamentals of music. This is a process that enhances our appreciation of what we know and our expectation of what we do not know.

Community music as it is practised by us involves all kinds of interest, skill and style. Therefore, with reference to the last question in my brief, the skills and qualities needed by a community musician are experience and confidence in a particular musical form coupled with a desire to actively encourage and enable people to make music. Given these starting points it is our function as trainers to provide students with general and specialist workshop skills, a vast repertoire and most importantly a sound philosophical approach that will enable them to be creative, flexible and responsive in their work. We achieve this by exploring the repertoire first. It is almost exclusively an aural repertoire of varied musical structures that are consistently approached as performance pieces. This process allow the individuals to come to terms with and then extend the limits of their own knowledge and ability and to appreciate the value of a mutual learning situation. It is important to establish concentration, commitment and spontaneity as key elements to a successful workshop.

At this point it is necessary to address the workshop skills needed, both general and specialist. The fact that we provide workshops rather than lessons or classes is essential to our approach for it is the collaborative nature of our work that maintains the enthusiasm of participants. This is achieved by the subtlety of the tutor through participation, the identification of technical, physical and conceptual problems experienced by individuals and the resolution of such problems with humanity and without humiliation. Many of the groups with whom we work are not familiar with formal teaching approaches, many more have found such circumstances unsatisfactory and ineffective and our aim is to create an environment that they find constructive and friendly and which enhances their capacity to teach themselves through collaboration. Specialist skills include ways of working with groups that may have special educational and/or social needs. Such groups include people with mental disabilities, people with physical disabilities, the mentally ill, prisoners, and drink and drug abusers.

I must stress that we are not music therapists - that is a highly specialised profession - but that we provide community music education and our success reflects the scale of the needs for which we cater. In the context of work within the mainstream education system our approach is viewed with growing interest and we are actively involved in direct work in schools and as part of specialist music teams; we also provide in-service and initial teacher training. Experience of Community Music techniques has also proved to encourage a positive and open attitude among school students to the music of other cultures.

Before I conclude my presentation I would like to attempt a performance of a popular workshop piece. This piece investigates the rhythmic relationship between three relatively common units of time; 3 beats to a

unit or bar, 4 beats to a unit and 5 beats to a unit. If we split the audience into three groups, the left hand group is counting in 3, the middle group in 4 and the right hand group in 5.

The metre or pulse of the beats is common to all groups. Each group will clap only the first beat of their unit. Therefore: (/23), (/234) and (/2345). If all the groups perform their sequences simultaneously, after a common count of four beats to establish the pulse, a point will occur where all the first beats of the units will come together again and we will stop there.

The whole sequence is sixty beats long and the common beat we hear is the first of the next sequence. Each sequence divides into 20 units of 3 beats, 15 units of 4 beats and 12 units of 5 beats. (At this point I would normally get each member of each group to invent their own rhythmic pattern for their unit, thus creating a complex rhythmic pattern for each beat group.) After a common count of four if we all come in with our patterns performed the appropriate amount of times we shall have composed the basic structure or "verse" of a piece called 3 4 5.

These "verses" are often linked with rhythmic activity over a prescribed number of beats and allow solos to be played by individuals in each group, creating an interacting trio performing in different time signatures over a strong rhythmic structure. A simple idea thus develops into a very complex and exciting piece involving a high degree of individual creative input.

To conclude, Community Music's approach results in considerable musical activity that is stimulating, contributes to a greater participation in creative music-making and skill development and generates a lot of interest in the wealth and breadth of all musics in many and varied areas of the community. If it were embraced by more community musicians I believe it would generate enthusiasm for active participation in music of all kinds, as it is complementary to all traditional teaching methods and would threaten none.

I will finish with two insights. The first was made by Harry Partch, the American composer, who having reviewed the history of western music over the last two thousand years in one chapter of his book *Genesis of a Music* found it lacking in the quality of being "vital to a time and a place, a here and now," of being "emotionally tactile."⁴ Secondly, it was Henry Thoreau who said "if a man does not keep pace with his companions, perhaps it is because he hears a different drummer. let him step to the music which he hears, however measured and far away."⁵

⁴ Quoted in Jonnathan Cott, "Partch, the forgotten visionary," *Rolling Stone*, April 11 1974, p 20

⁵ Quoted in Christopher Small, op. cit., p132

COMMUNITY MUSICIAN - MUSICIAN, TEACHER, OR BOTH

by

Per Ole Hagen

This paper will deal with the organisation Rikskonsertene, a Norwegian organisation producing concerts for pupils in schools, public concerts and concerts in institutions, and with the District Musicians.

Rikskonsertene

Rikskonsertene has been in existence for 22 years and its main aim is to provide concerts throughout Norway, regardless of geographical and social borders. The main focus is on concerts for children and young people. Every year Rikskonsertene is responsible for about 5,000 concerts in primary schools in 17 of Norway's 19 counties. Every concert tour is designed to suit the pupils' age and musical abilities. The budget for this part of Rikskonsertene's activities was about NOK 19.7 million in 1990.

This year (1990) Rikskonsertene is reorganizing its activities, resulting in a collaboration with the counties in funding concert producers. By the beginning of January 1991 each county will be employing one producer, with Rikskonsertene paying half the wages plus expenses. These producers will live and work in their own counties, producing concerts with musicians living in the county, either as freelance or as District Musicians. What Rikskonsertene wants to achieve with this is to get into closer contact with local communities, making them feel more of an ownership in the musicians and the concerts. The experience of a pilot project in one county tells us that this is a good way to organize school concerts.

District Musicians

In 1985 a new music profession was established. Local municipal communities started employing District Musicians. These musicians are employed half the time as music teachers in the local Music School, and half the time as performing musicians in the community. Rikskonsertene pays 20% of their wages to the local authorities for school concerts. This means that the community gets performing musicians and teachers without

having to pay all their wages, and up to now there are approximately 75 musicians in 25 municipalities all over Norway (with the exception of the eastern parts of the country). However, this structure also raises some problems. Is the District Musician primarily a teacher, or a performer? Is he or she both equally? The local music schools want to use them as much as possible as teachers, while Rikskonsertene and the local concert organizers (as well as the musicians themselves) want them first and foremost to be performers. The musicians are under a double pressure, from the local music school and from Rikskonsertene and the local concert organizers.

By the end of 1990 the agreements between the municipal authorities, the musicians' unions and Rikskonsertene are to be re-negotiated, and one of the problems to be dealt with is how to give the District Musicians more opportunities for professional development as performers. Both Rikskonsertene and the local concert organisers, choirs and orchestras think that, for the District Musicians to succeed, they must be performers first and teachers second. Another problem is how to make sure that the public (pupils and local concert-goers) do not get tired of the same musicians giving concerts all the time. This might be achieved by an exchange programme between the different municipal communities and counties.

As of 1990 the structure is only five years old. Rikskonsertene places hope in the results of the renegotiation of agreements. We know that the District Musicians are here to stay; the question is, how to get the best results, both for local communities and for the musicians themselves.

(Since this paper was presented, Rikskonsertene has been given a new international name, NorConcert, the Concert Institute of Norway.)

A VIEW FROM THE WORKSHOP FLOOR
What skills and qualities are demanded of today's community music workers and how can they best be taught?

by

Dave Price

This paper will posit, through the perspective of a residential community music worker actively involved in the work on a day-to-day basis, two main arguments. First, that being a community musician requires an holistic approach involving many skills other than musical ones. Secondly, that, given the breadth of skills and qualities required, conventional Western music training will neither attract nor equip musicians to meet community needs effectively. New models must be encouraged and examined. Before focussing upon the skills needed, and how best to develop them, it is necessary to provide some contextual information.

The Community Music Project - Abraham Moss Centre

In March 1987 I was appointed as community music worker to the Abraham Moss Centre site of North Manchester Community College. The A.M.C. is a multi-purpose community complex which includes a tertiary college, a secondary school, a leisure centre, a youth centre, a residential unit and my base, a 250-seater theatre. Locating a community music project - even though the "project" in the early days was just a solitary worker I have always referred to it in this way, so as to encourage the local community to feel it was "their" resource - in such a complex enabled me to make contacts and build involvement very quickly and in this respect makes the project, to the best of my knowledge, unique.

North Manchester is a particularly impoverished area of an already impoverished region - North-West England, with high levels of unemployment and crime. It is, however, an area rich in cultural diversity, which we have tried to reflect in our projects.

The work itself varies from small to large scale projects, often multi-disciplinary, involving other members of the six-strong community arts team, but the aim of the work is always the same: to involve local people in all aspects of making their own music. My role in this process is (a) to assist personal and group development of skills and confidence, and (b) to help groups and individuals make musical statements which reflect their lives in exciting and innovative ways. Much of the work is workshop-based and projects often culminate in small, or occasionally large-scale public performances, involving up to 150 musicians and actors. The content of the work is almost always defined by the groups themselves, and is therefore often politically controversial.

Relevant skills

In the 3 years I've spent running the project I feel as though I've been lecturer, facilitator, youth worker, confidante, administrator, advisor, careers officer, reference library, technician and child minder. Having a permanent base within a community inevitably means that one becomes involved in people's personal, as well as musical, lives. In some ways it is like being a human version of a Swiss pen-knife - you need a wide range of social, musical and organisational skills, and you never know what the community will demand of you next. Based upon my experience in North Manchester, there are a number of skills and qualities which I think are essential "tools of the trade" for today's community music worker.

Firstly, communication and inter-personal skills are necessary: the need to be able to talk to a wide variety of groups (young, old, mixed, single-sex, etc) from diverse cultural backgrounds, and equally, an ability to listen effectively and show sensitivity when dealing with groups who are seen as "disadvantaged" - women's groups, ethnic minorities, people with disabilities or special needs.

Secondly, social and political awareness is needed. Music making within communities does not happen in a vacuum, nor is it hermetically sealed from daily life as it is lived within a community. It is not "an escape from real life," but rather a vibrant form of expression of issues and concerns close to those communities. As a result today's music worker needs to be aware of the highly complex social, cultural and political issues which affect the groups s/he works with.

Thirdly, administrative and organisational skills are important. At a recent gathering of the country's music amateurs this was the area most requested for training. It is certainly true that most of the bodies seeking to appoint community musicians do not give this area a particularly high priority, but it is an area where the community musician is all too often on his/her own, without any real support. Writing reports, applying for funds, devising appropriate office systems are all aspects of the work which enable the music-making to happen.

Fourthly, animatory skills are needed, including the abilities to enthuse others, to develop interests, to encourage participation rather than passive appreciation, to uncover undiscovered (to the participants) forms of music, and to enable access to playing music from many cultures.

A fifth requirement is "musical tastelessness." The community music worker must be able to see value and social worth in all forms of music (within and across cultures). Clearly this requires an understanding of many styles of music. In this respect is the development of music-specific posts (folk or jazz animateur) counter-productive? Is it a form of professional closure? Does it sub-divide community music-making into "acceptable" and "non-acceptable" categories?

Also necessary is fluency in many musical languages. Whilst this includes conventional arranging skills for ensembles it is also the ability to communicate with those for whom conventional notation has little or no relevance (rock/pop musicians, many Afro-Caribbean and Asian musicians etc.). Further it is the ability to act as interpreter when these diverse languages come together!

Facilitation skills are important. What do we mean by facilitation? Is it merely the passing over from professional to amateur of specific musical practices (e.g. how to play particular rhythms or styles)? I believe that facilitation involves not only the passing of skills from professional to participant but requires the professional to be the "invisible hand" which allows the sharing of skills within the participants. It is also the ability to accommodate and incorporate wide-ranging levels of skills without patronising. It is harnessing collective energy and creativity to enable participants to make their own musical statements. It is about stretching and surpassing expectations, realising projects in which the creators can take real pride in the quality of the product and enjoy the processes which led to the finished article (the two are not mutually exclusive!)

Is an ability to perform a pre-requisite of a community musician? Whilst I believe that it is important to be prepared to put oneself in the same "firing line" as participants, the notion which has recently been popular in Britain of the animateur being first and foremost a highly-skilled performer, who brings those skills to a grateful community, is dangerously elitist.

Technological skills form an increasingly significant area. As recording and computer-based equipment becomes more accessible to large numbers of people the community musician needs to "grasp the nettle" of these technologies, developing uses which increase access and not alienation. For example, computer-based sequencers enable the creation of compositions and performances beyond the technical skills of the operator, but are not designed for communal use. They are nevertheless becoming increasingly important, especially to the music-making of young people. The challenge

facing the community musician is how to harness the power of these tools in ways consistent to the principles of good community music practice.

The above are, I believe, the main qualities and skills required of today's community music worker. There are others - flexibility, advocacy and counselling skills to name but three - but this list alone gives us enough to think about when considering how to help musicians acquire relevant skills!

Approaches to Community Music Training

If one accepts that future community musicians will require a broad repertoire of skills, we must ask ourselves a number of questions. Do existing models, based in higher education/conservatoire institutions, equip today's musicians with these skills? Can vocational training be incorporated within conventional music courses as options, or do we need to see specialist full-time courses? Who should courses be aimed at?

The pilot community music training course which I was involved in setting up and running in 1989 attempted to address some of these questions. I believe our experience in running the course challenges some of the accepted notions of music training in Britain, and offers an alternative way of seeing the role of community music training.

The origins of the course were two-fold: firstly, we felt the need to address the lack of opportunity for those musicians not possessing the academic qualifications required by higher education institutions. Many of these musicians have wide-ranging musical and communicative skills, acquired through years of experience in pop and rock bands, which we felt needed to be recognised. Secondly, the success of the community music project now meant that demand from local groups for an ever-widening range of activities could no longer be met by one worker. Our response was to try to identify suitable participants in the project who could be trained and then employed in the project.

Recruitment and selection

There were twelve places on the course. Seven were filled by people who had been participants in the community music project, the remainder were drawn from local people involved in community music as either voluntary or part-time workers. Only two trainees had any formal music qualifications, most could read music to varying degrees and all had improvisatory skills. Three could not read or write music at all. Two trainees were from a Western classical tradition, the others had some professional experience as popular or folk musicians, including three who had developed high levels of skills in Asian, African and Latin American musics.

Course Content

The course was tutored by four practitioners in the field of community arts - two community music workers, one community drama worker and one administrative and technical tutor. Because all of the trainees had some experience of community music, content was determined jointly by tutors and trainees, in response to their needs (which changed, incidentally, as they undertook practical projects). It was an extremely flexible approach, but one which all of the trainees (if not the trainers!) appreciated.

Main areas covered were:

Project - in groups of two or three, trainees identified local groups to work with on projects. Teaching sessions were held on "initial meetings," "planning workshops," and "evaluating projects." Community contact was monitored by tutors and weekly project seminars were held.

Practical sessions - games/exercises; workshop techniques and approaches; rock/pop music theory; approaches to improvisation and group composition.

Facilitation - theories of group work; inter-personal skills; related community arts practice; devising original material with groups.

Composition and arranging with and for community groups - including writing for community choirs, steel bands, community drama and video.

Recording skills - "hands-on" tuition in multi-track recording; use of computers and MIDI.

Organisational and administrative skills - budgeting and fundraising; marketing; publicity; staging a performance; equal opportunities; office organisation and communication.

Theoretical analysis - issues in community music and community arts; existing models of community music practice; case studies and visits; seminars/tutorials including cultural pluralism, technology and music, elitism, theory in relation to practice.

Outcome of course

Of the eleven trainees who completed the course four are now working part-time at the community music project, three are working full-time in other community projects and three have gone on to further training.

Conclusions

In this paper I have tried to outline some of the skills needed to be a community musician and to describe our way of attempting to meet those needs. Whilst we made many mistakes, we feel we have learned much, and the lessons we have learned should be shared with other agencies involved in training.

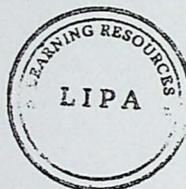
I believe that the biggest danger, the biggest risk we run with community music training, is this: if academics, funders, or trainers decide upon the

training agenda, if they decide what skills are appropriate, then we may not only be ill-equipping our musicians to work in the community, we may also be changing the course of a grass roots movement. On the other hand, if, instead of adopting a top-down approach to training, we ask those directly involved in the work, the community musicians and the groups they work with, what kind of training *they* think is important, they will tell us.

The first wave of community music workers has, in the main, been trained at institutions of higher education, usually of national status. The challenge we now face is to ensure that training opportunities, and ultimately a say in the future development of the movement, exist for the communities whom we, the professionals, serve.

An independent evaluation of the course is available on request from: The Community Music Project, Abraham Moss Centre Theatre, Crescent Rd., Crumpsall, Manchester, England

MUSIC AND DANCE TRAINING:
The Kisumu Experiment



by

G.W.O. Kidenda

Music is a cultural phenomenon which often varies in principle and always in detail from region to region and locale to locale. There are, therefore, many communities of music on any given geographical map. Like language, music is governed by certain specific rules of construction. This is as true of African music as of any other, in the same way that African languages never lack their own distinctive vocabulary, grammar and syntax. In Kenya the majority of children grow up listening to and learning foreign music and can hardly be expected to understand the rules and structure of their own music. Every child needs to be inducted into the grammatical and syntactical components of the language of his/her musical culture before the age of twelve. It is essential that children are led to an understanding of their own musical traditions at this early age in order to develop the proper attitudes towards it, and also to develop a firm basis for contact with other musics of the world.

As most people are aware, African cultures are oral and live within the people themselves. This information has been preserved over the years by being passed down from generation to generation. In evolving from traditional societies, Kenyans have allowed the forces of change and acculturation to interfere with their traditional institutions to the extent that these can no longer be relied on anymore. Increased opportunities in formal education followed by massive urban migration has completely destroyed the traditional informal training that children received from their elders. Professor Nketia said of the situation that the

"acquisition of music skills depended on slow absorption rather than on intensive systematic training. In the circumstances in which we now find ourselves, we cannot afford to rely on social experience or

exposure of the individual to musical situations, since these situations are, in some areas, rapidly diminishing or changing."

My presentation attempts to look at the academic preparation that Kenyan children get at the primary school level before being let loose, as it were, to contend with other musical traditions of the world. It also advocates the establishment of centres where opportunities for intensive systematic training shall be provided.

Music education in Kenya

The problems of music education in Kenya have their roots in the colonial era. The history of modern education in the country was enacted by missionaries, mainly catholic and protestant churches. The Moslem sect showed little interest in schools beyond the religious ones, "madrasa," which taught the reading of the Koran.

The missionary schools were arranged to care for the religious education of Christian children, but at the same time were regarded as a means of missionary propaganda, since they were attended also by pagans. The missionary's major aim is adequately stated in this quotation:

"For the missionary the interest of his religion is paramount. This is shown by the character of many of the village schools, which often fail to satisfy even the most modest of a general education. They may incur the suspicion that they make use of secular knowledge merely as a bait to fill their classrooms, and then show their scholars the way into their church."

In the eyes of the missionary educator, everything African represented paganism, and an African who had lost his culture was bound to remain a firm Christian. School subjects, therefore, bore no relevance to the real life of the people. African music was considered pagan and despised by both teachers and pupils.

In the late twenties, the missions and the British colonial government formed a policy of partnership between them where the government undertook to grant funds to mission schools provided the latter attained "the necessary standards." The so called necessary standards were to be determined mainly by examination results. Up to the present, schools in Kenya are examination centred. Music, after its introduction in schools remained a non-examinable subject. This did not improve the negative attitudes to the subject on the part of both teachers and pupils.

The school syllabus that Kenya inherited at independence, as pointed out earlier, was formulated along lines which bore no relevance to the real social and ethical values of the people. At independence, unfortunately, cultural development got a very low rating on the list of Kenya's national priorities, and for a decade or so, with the exception of the inclusion in 1967

of singing African songs in class work, Kenyan children continued to sing English nursery rhymes and hymns as the main activity in music classes.

In 1967, four years after independence, the government, in recognition of this anomaly, introduced a new primary school syllabus (the first post-independence Government of Kenya primary school syllabus) which replaced all other syllabuses. Hitherto, Africans, Europeans, Arabs and Asians each had separate syllabuses, the last of which had been published in 1962. While this syllabus introduced a new music course including the singing of African folk songs and the teaching of music theory in the upper primary levels, the majority of teachers had practically no training in music. The government made the following comments on the syllabus.

"(It) is very general, and is geared to the abilities of those teachers (who are in the majority) who have not had the opportunity of any real musical training . . . there are no books of African folk-songs yet published in tonic sol-fa notation, so the responsibility lies with the teacher to find genuine African folk-songs to teach his pupils . . ."

There was, however, nothing in the syllabus which a non-specialist music teacher could not achieve. The syllabus included:

Class 1 Singing of simple songs, nursery rhymes, counting songs and easy singing games (African and European).

Class 2 As in class 1, and very simple hymns in the mother tongue or English (not in non-Christian schools). (An experienced teacher could) introduce simple rounds.

Class 3 Folk-songs of all nations, but with particular emphasis on African folk songs. Many more hymns should be taught. Rounds in two or three parts (if not introduced before). Introduction of pupils to the listening of simple music, either sung or played by the teacher or on records. African and European musical instruments (should be) introduced.

Class 4 Increase repertoire of all kinds of folk songs. Introduce some negro spirituals and sea shanties. Introduce music theory (tonic-solfa notation).

Class 5 to Class 7 The only additional thing here was the introduction of the descant recorder from class 6.

In 1973 a conference of teachers of literature held in Nairobi appointed a working committee whose findings and recommendations completely "rejected the notion that a child in Nairobi can only know itself by studying London first." Although referring exclusively to the teaching of literature in Kenyan schools, the report generated a fierce national debate that went beyond the teaching of literature and could hardly be ignored by the policy makers.

In 1975 the music syllabus for primary schools had the following as part of the "goals for national education."

"Education should respect, foster and develop Kenya's rich and varied cultures. It should instil in the youth of Kenya an understanding of

past and present culture and its valid place in contemporary society. It should also instil in the youth a sense of respect for unfamiliar cultures."

This syllabus introduced traditional dance and the use of simple traditional instruments right from the first year of primary school education.

In 1980 the Government established the Department of Culture with the brief of cultural development, promotion and preservation. The Department has, however, yet to make an impression due to lack of clear direction, budgetary constraints, and the fact that Kenya has yet to formulate a cultural policy. Though the Department should ideally have a hand in the formulation of a music curriculum in the country, there is little or no consultations between the ministries of culture and education on this matter.

In 1983 H.E. the President appointed a National Music Commission, whose terms of reference included

"To study and review the present state of music and dance education in the country and make appropriate recommendations for possible improvements, and to study and make recommendations on how music and dance curriculum content could be designed and developed for all levels of our education system, from pre-primary, primary and secondary level to teacher training colleges and the university level."

Though this Commission presented its report in 1985 and soon after earned permanent status with the task of implementing this report, it has yet to begin active participation in either music education or performance.

In 1985, the Government introduced the 8.4.4. education system i.e. eight-years of primary school education leading to four years of secondary education and four years of university education, which introduced the teaching of traditional music at all levels of the Kenyan education system. This was the first time that music became an examinable subject at all levels of education in the country. The principal objective of the 8.4.4. syllabus is "to produce pupils that can read music and interpret the conventional signs and terms which are internationally used for writing music to enable realistic expression of a composer's ideas." The specific objectives of the syllabus include teaching the student to read and write music, to perform musical instruments (simple indigenous instruments from his own area and at least one from other areas and one non-indigenous instrument), and to construct different types of musical instruments.

Several factors have, however, hampered the effective implementation of this syllabus. Some of them are discussed here.

Teacher Training

Dr. Kivuto Ndeti once described education in Kenya as a system of unemployment. He argued that the government spends a lot of money – about a third of the national budget – promoting irrelevant skills. The introduction of the 8.4.4. system of education has radically changed the curriculum content of Kenyan schools. It is, however, one thing to introduce a new curriculum and yet another to implement it effectively. The mass failures in the first Kenya Certificate of Education Examination under the new system spoke volumes on the matter; needless to say, music was one of the subjects with the highest failure rate.

The adoption of a new syllabus must be backed by fully qualified teachers, amongst other things, for its effective implementation. The introduction of traditional music teaching in Kenyan schools is of no use, to say the least, if teachers do not take a corresponding course in Teachers' Training Colleges (TTC). Kenya has sixteen TTC producing over 18,000 primary school teachers annually. The two-year course does not call for any specialization. Rather, it puts emphasis on training students in teaching skills for subjects that they have already mastered. In 1984, the National Music Commission wrote in their report that many primary school teachers graduated from college "unable to even sing in tune." As shocking as this revelation was, it came as no big surprise at all, as most of the trainee teachers encountered music as an academic subject for the first time in college. They had not studied music at any level earlier. Furthermore, like all other arts subjects, music needs aptitude that not all students are expected to have. With the introduction of compulsory music education from the lower levels of education this trend may not hold for long. However, it is important that present music teachers get in-service training to prepare them for the new tasks set before them. The government has established new posts of music in some districts, whose duties include the planning of in-service training for music teachers in primary schools in addition to co-ordination of music programmes in their respective districts.

Facilities

The other major problem in music education in the country is lack of music equipment. The number of indigenous music instruments on sale on Kenyan streets would seem to suggest the contrary. However, those that have bought the instruments and tried to use them to make music have sadly discovered that these are in fact wall decorations and can hardly produce any sound that could even be remotely related to music.

As mentioned earlier, Kenyan children are expected, after eight years of primary school education, to be able to play at least three indigenous instruments and one non-indigenous one. Presently, this is not possible in practically all the public schools and most of the private ones due to the unavailability of instruments that students could use for practice. Such instruments are classified as luxuries and attract a duty and sales tax that

more than trebles their prices on the local market. The situation is so bad that there is only one shop in the country that could be classified as a music shop, the rest having closed down. There is therefore a need for music equipment both indigenous and non-indigenous to be made available before the music content of the 8.4.4. syllabus can be taken seriously. The government must back words with action and there is no better way to begin than to reduce or completely remove the high duties and sales tax that has made music equipment unaffordable and therefore unavailable. But this only refers to non-indigenous instruments. What about indigenous ones? These can and are made locally by Kenyans, who have, unfortunately, discovered the tourist market and are exploiting it to the full at the expense of music in the country. On the other hand, why should they bother to make instruments that can produce music if no one will use them for their intended purpose? The 8.4.4. education system is meant to produce people with the necessary skills to play these instruments and, with some funds, schools should have little problems in acquiring instruments from the makers.

Cultural pluralism

Kenya, like many other African countries, is a multi-national state, with forty-one ethnic groups, each with a different language and traditions. The music traditions of Kenya are as varied as the languages. In a country with as diverse traditions as Kenya, culture can be effectively used as a divisive factor, as evident during the colonial era. On the other hand cultural activities can be just as effective in fostering unity amongst different communities. It is, however, one thing to organise cultural exchange programmes and another to prepare a syllabus that will effectively integrate forty different music traditions in a weekly forty minute music lesson. The government has the following to say on this:

"Education in Kenya must foster a sense of nationhood and promote national unity. Kenya's people belong to different tribes, races and religions, but these differences need not divide them. They must be able to live and interact as Kenyans. It is a paramount duty of education to help the youth acquire this sense of nationhood by removing conflicts and by promoting attitudes of mutual respect which will enable them to live together in harmony and to make a positive contribution to the national life."

The emphasis here seems to be on cultural integration, a dream that even after almost thirty years of independence is still on top of Kenya's national agenda. But the issue here is to try and incorporate all these traditions into the curriculum in the field of music.

Fundamentally, the planning of the study of music in any country in the world must aim at ensuring the richest possible musical experience and understanding. In Africa, this must imply the principle of regarding the roots of music-making in Africa as lying deep in the traditional music of the continent, with, however, the recognition that its branches are spreading in

many directions. When dealing with music in Kenya, we must naturally start with the music of Kenya. Yet where do we start? I suggest that we start by identifying the areas of music, as an academic subject, that can be integrated to cover more than one tradition.

Graham Hyslop, in his paper *Music as an Academic Subject* identified several areas which, in my opinion, are a good enough place to start from.

Notation (the system of reading and writing music)

I will not go into detail on the debate as to whether or not conventional musical notation is the best method of transcribing African music, as this is an issue that will take more time than I am allowed here. I wish, however, to note here that it has so far proved workable, much in the same way that the European alphabet is used to write African languages. It is therefore my opinion that though it is desirable to find a more adequate system of writing African music, conventional musical notation should be sufficient for the time being. In any case we do not have time to wait until a more adequate system is found.

Tonality (the system of scales and modes on which music must be built)

Many different types of scales have been used, and continue to be used, in different parts of the world. The music of Kenya deploys several such scales. An understanding of tonality is therefore a pre-requisite to Kenyan students' appreciation of the diversity of the music to be found in different parts of the country.

Other aspects of music study which could be integrated to cover more than one tradition, to a greater or lesser extent, include rhythm, counterpoint and harmony, musical form, and a comparative study of musical instruments. There are, however, certain branches which can only be taken separately when more than one tradition is involved. Vocal repertoire is one example and performance on an instrument is another. This seems to take us back to our starting point since it may prove difficult to separate students into so many groups.

However, the solution to the problem may not be in trying to make all the different traditions to fit in together. In Kisumu we are already experimenting on a programme that may be the solution to this problem.

Kisumu cultural centre

The inclusion in the curriculum of traditional music in educational institutions is a measure for ensuring continuity of musical life, since it is education that ensures the continuity of the line of musicians, dancers and other artists through whom the performing arts can be preserved as living culture. However, as A. Darkwa observes,

"acquisition of knowledge and experience of music and other performing arts does not depend only on what is taught in the classroom but also on exposure to what the cultural environment

offers. And, as such, the revival of the arts (in the urban areas) must therefore extend to the community."

The importance of putting the community at the centre of cultural activities in a bid to intensify awareness of the cultural heritage was indeed the main reason for the establishment of the cultural centre in Kisumu. Broadly, the centre has three main objectives:

- to provide a non-traditional setting where cultural activities can be performed, the main activities being music, dance and theatre;
- to provide training in traditional music and dance for young talented artists and music educators;
- to collect, preserve and disseminate the traditions of the peoples of the Western region of Kenya.

The activities of the centre include training for song and dance performance, traditional instruments, and theatre. Other activities include the organisation of seminars, workshops, concerts and festivals. The training programme includes:

- the use of old men to train the youth in song and dance performance.
- the use of video recordings of training sessions to train others.
- workshops and seminars for teachers and musicians.

These are mainly for primary school teachers and traditional dance and drama groups. The training programme, so far, caters only for those who have talent but for some reason or another are unable to continue with their education.

The establishment of an audio-visual archive is also an important aim of the project. This involves the collection of music and dance traditions of the peoples of the Western part of Kenya on video and sound tapes. These tapes will be used for preservation and for training. Though the centre has no equipment of its own, we have, using borrowed equipment, collected some material that we are presently using for training in addition to using old men from the community.

The centre is still almost fully supported financially from external sources and this creates a big danger: it may be unable to sustain itself if, for any reason, the financial supporter(s) should pull out.

Our vision is for similar centres to be established in other parts of the country, ideally, on a provincial level (Kenya is administratively divided into seven provinces). These centres would then be incorporated into the education system. The system would then look like this:

| <i>General/introductory</i> | <i>Detailed studies</i> | <i>Specialization</i> |
|-----------------------------|--------------------------|---|
| Primary School | | University |
| Secondary School | Regional cultural centre | Music Conservatory Teachers' College |

In this system, Primary and Secondary schools would introduce music education to pupils. Regional cultural centres would provide detailed studies while the university would cater for specialisation. Teachers' training colleges would continue to train music teachers but those specializing in African music would get their training from the centres. The centres would also cater for students from primary and secondary schools who are interested in having music as a career without having to specialise in the subject. These programmes should also encourage people to study music from cultures other than their own, and also establish exchange programmes amongst the centres.

Presently, this is the only centre of this kind in the whole country. There are, however, plans to establish similar centres in Kitale and Nakuru. The main problem with the project is that it is not yet financially self sufficient: it is almost wholly reliant on external aid for its running. This is a dangerous trend as a project that is entirely dependent on external funding is not only in danger of not having the necessary flexibility but is also doomed to failure should the donor(s), for one reason or another, withdraw their funding.

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PART THREE

Training in Institutions

The evidence provided in this last section indicates that institutions as far apart as Scandinavia, Canada and Australia are beginning to respond to the special training needs of the community music worker.

Elef Nesheim explains the music communication course at the Norwegian State Academy of Music. Njal Thorud discusses a programme at a music teacher-training college in northern Sweden. Ezra Schabas outlines a special course offered at the University of Toronto, and Alexander Platts a postgraduate course at the University of Western Australia.

These examples, significantly, include a conservatoire, a teacher-training college, and two universities: institutional training for community music has not yet found a single kind of home. And these examples are truly rare beasts; very few tertiary institutions have yet begun to consider the training and educational needs of those wishing to make a career in community music. But each of the programmes discussed here has something to offer to other institutions.

What is clear from the writers in this section is that institutions, and community music activity, need not be ideological poles apart. Platts calls community music workers "the general practitioners of music," and medical schools train general practitioners as well as surgeons and consultants. Institutions structured along Western lines may have become unaccustomed to thinking about music according to the philosophies and aims of community musicians, but very few of them can have a constitution or mission that actively prevents them from adopting a community music perspective on the world.

And Robert Schenck skilfully suggests that the community musician is not some crazy, radical, modern invention, to be despised by those who would preserve traditional music education. His portrayal of Viola Svensson as a modern musician confined by her training, and his comparison of her with the eighteenth-century musician J. J. Quantz, who

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was a versatile, open, enthusiastic community musician, is enlightening. The Western tradition of music education may be closer to community music activity than we sometimes suppose, and in rediscovering the role of community music worker we may be rediscovering the roots of that tradition.

Finally, Christina Hagelthorn reminds us of another strand in the Western educational legacy – the humanist tradition, in which growth, nurture, inspiration are all important. Has our music education become too technological, too manipulative, too oppressive? Perhaps the community music worker, who empowers the student, and who responds to needs instead of inflicting demands on the student, can draw us back to the gentler tradition. And perhaps, in finding ways to train community musicians, we shall find ways to renew the community musician in ourselves.

MUSIC COMMUNICATION
AS PART OF THE EDUCATION OF MUSICIANS

by

Elef Nesheim

Through tradition we have developed a status hierarchy in the professions of western classical music. The travelling concert-hall soloist has highest status; often the soloist gives few concerts, but the very best critics attend, and his or her recordings are always best sellers. Next comes the player in a symphony orchestra: to be a concert master or section leader has more status than to be a mere orchestral player. Below that level stands the free-lance performer, who does some concert work, some radio work, some studio work. These three performers rank higher in status than the next three professions, all of which involve some teaching. Fourth in status stands the district musician, providing performing services to a district, often in the form of schools' concerts, and probably teaching as well. Fifth comes the regional musician, where most of the job is pedagogical and only a smaller part involves giving concerts. Lowest in status stands the music-teacher.

The society of today presents many new challenges to the musician. S/he must have the ability to master different jobs, many of which were not required only a few years ago. Nevertheless, young people wishing to make a career in music tend to accept this hierarchy. The great ambition for some students with high ability is to give concerts in the main concert-halls around the world; often goals are set high up the hierarchy and must then be 'lowered' as performance does not match expectations. In this way it is easy to suppose that all levels below the top are measurements of failure of some kind. Other students enter advanced training with very little understanding of the potential job market.

Teachers are in a more complicated situation. On the one hand they want to help students achieve their goals; on the other hand they know that not all who seek the top will gain it. They do not know where their students

LEARNING RESOURCES

will finish up. They find themselves teaching the same things to groups of students who will eventually pursue widely different careers.

But it is the task of music education institutions to provide education and training for all levels of the hierarchy. Of course, the ideal education would be based on knowing exactly what the students will finish up doing; in reality, we must provide education for all categories. We must train students and qualify them to work in symphony orchestras, as free-lance soloists or chamber musicians, or as district musicians - local performer/teachers. And the contemporary job market also demands musicians with competence in the recording studio, in radio and television. School concerts, concerts in social institutions, museums, art galleries and youth clubs are also important employment opportunities for musicians nowadays.

Many students who received their training from a conservatory or music academy have discovered that their studies gave them little or no training for many of these tasks. Usually instrumental training is geared towards the performing needs of concert-hall musicians, with a few extra pedagogical courses thrown in in case the student might finish up as a district musician.

What is to be done? A prophet, or a politician from the extreme right or left, could give a quick and easy answer: I am neither. It is easier to ask the questions than to find the answers. But I would like to offer some statements about music communication.

To play music is to communicate something to someone.

To be a good musician you have to be a good communicator.

Communication does not increase as we go up - or down - the hierarchical pyramid: it merely changes.

Perhaps what is needed is to define more clearly the nature of this communication, and to identify its constituent elements. Clearly, an understanding of the nature of communication is essential to the education of a musician.

At the Norwegian State Academy of Music we have accepted this view, and have decided that all musicians must, as part of their education, receive a training in giving school concerts, concerts at social institutions and so on. We also spend a lot of time building up their attitudes in preparation for their lives after the academy, as flexible and adaptable musicians. It is possible that we can change the hierarchy, making more space within each category and reducing the space between them. We call our course "musikkformidlung," "music communication." What is interesting about it is that it contradicts hierarchical thinking: communication does not increase the higher up the hierarchy you go; on the contrary, different levels of the hierarchy require different kinds of communication. Our aim in working with students is, at the least, to make it easier for students to move from one level to another within the existing hierarchy.

Music communication (Musikkformidling) as a subject

On the basis of fifteen years experience teaching music communication, and in the light of the current changes in music career-structures, we at the Academy are now trying to rebuild the content of these courses. While the process is still continuing, I can share with you some of the ideas and questions we believe to be important.

We see "music communication" not as a single subject in the curriculum, but as a field consisting of a number of different subjects. Just as "music theory" is not one subject, but a designation for different subjects, so "musikkformidling" represents elements from the sociology of music, communication theory, the anthropology of music, the psychology of music, music administration, music technology, concert production and so on. Inevitably no one person can maintain a high standard in all of these areas; so, at the Academy, it is necessary to have a team of teachers, where each colleague can specialize in his or her own field. In this respect "music communication" is an umbrella over a lot of specialized subjects - and the umbrella represents the aims of the whole. We currently have four specialists contributing to the course (in addition to professional musicians): one in "musikkformidling," one in concert production, one in psychology - teaching about the problems associated with stage fright, concentration, and so on - one in music technology - teaching studio techniques, microphone technique and so on.

From the curriculum of the music communication programme

The aims and tasks of the Norwegian State Academy of Music are: to provide highly-qualified tuition for the training of composers, performers and music teachers; to promote musical activity; and to carry out research and development work in the field of music. Our undergraduate courses in the Department of Performance are four years long and lead to the Lower Diploma (Kandidateksamen) of the NSAM, which is considered equivalent to the American degree Bachelor of Music, or to the Lower Degree (Candidatus Magisterii) which is considered equivalent to the American degree Bachelor of Arts in Music/Music Education (depending upon the options chosen in the course). These four-year courses are divided into two sections: the first two-year section has to be completed before proceeding to the third and fourth years.

The postgraduate two-year course called Higher Diploma (Diplomeksamen) of the NSAM can be considered equivalent to the American Master of Music degree.

In the first year all students have an introduction to "musikkformidlung," in the form of lectures about attitudes to music communication and giving basic information about music in society. A major part of this introductory course is given over to discussing questions

about "the musician and the audience." Much importance is attached to the different audiences the musician will meet in different performing and teaching circumstances. The student is also given information on stage behaviour, studio work, the importance of marketing, the function of impresarios, and practical matters such as contracts and salaries and so on. In the last part of this first year the students are trained in the skills of talking about music to different concert audiences.

In the second year students are trained in how to deal with stage fright, self-consciousness and so on in connection with different music-communication situations.

In the third year students are trained in stage behaviour. We give many concerts to different audiences, and we try out new concert formats. Students are involved in all aspects of concert-production, from the development of an idea through the construction of a programme/repertoire to the marketing and presentation. The project work includes designing a concert programme appropriate to the particular audience, questions of whether it is possible to mix genres (between, say, classical, folk and pop), techniques of introducing the concert items, and providing written information for teachers when schools concerts are to be given. Every student-group (an ensemble of from four to six performers) is involved in two concert projects during the year: one is a school concert, while the other can be a concert in a museum, art-gallery, social institution or whatever. In these concert projects we collaborate with the Rikskonsertene (the national concerts organisation) and with the organization for amateur musicians. Once during this second year we go on a concert tour outside Oslo, which gives the students the experience of doing the same concerts many times.

In connection with these concert-projects every group spends two days recording in a studio with a professional sound engineer.

There are no compulsory courses in "musikkformidling" in the fourth year, but every student who graduates from the Norwegian State Academy of Music has had at least three years of muskkformidling. And from this year third-year students can elect to take a two-year course which will specialise them in the field. This course is an extended one, and is equivalent to one year's full-time study. It is centred around the preparation and giving of concerts to a wide range of audiences.

Composition students have a special programme in "musikkformidling:" they are trained in writing music for amateur musicians. They are also taught to be attentive to different audiences, and to the way music functions in society.

The Higher Diploma students, in the fifth and sixth years, have music communication as a compulsory subject in both years. Their work includes the study of problems and issues in communication, marketing, contact

with administrators and agents, and, most importantly, they produce and give concerts.

Conclusions

We cannot claim at the Norwegian State Academy to have solved the problem of professional hierarchies in music. But the courses in music communication draw the attention of students to the variety of music professions, and all students have been involved in the giving of concerts in a variety of environments. They have all been faced with questions about the kind of programme that is suitable for a particular audience.

Obviously the young student will still dream of being a concert-hall soloist - and at the Academy we help some of them along that road. Many students aim towards audition for a symphony orchestra. But all students also receive an education which involves the needs of the district musician, and that means that we have made the pyramid lower, we have made the steps a little smaller. I am also glad to tell you that attitudes amongst students have changed very much during the last few years. Many students now enter the academy with the announced intention of becoming district musicians. Of course, this may be because that looks like the only opportunity to gain employment as a musician in Norway during the next ten years! - but at least students are not afraid to acknowledge a goal "lower" on the status hierarchy - indeed, by nominating that goal they are giving it high status.

What of the future? Society will continue to change, and when we see what has happened in Eastern Europe during one single year, the task of prophecy becomes even more difficult. Social change will influence the job market for musicians, and we must not forget that the musicians we educate today will be working in 2025! How can we prepare them for that?

Clearly we cannot give them all the knowledge they will need then. But we can give them the attitudes and the ability to be flexible, to respond well to change, and we can give them a deep understanding of the nature of communication through music. More sophisticated courses are doubtless needed. To develop these we need to undertake research, whose results can give us a surer foundation upon which to build a better pedagogical system.



MUSICIAN OR MUSIC TEACHER?
 Training music teachers
 at the State College of Music in Piteå, Sweden.



by
 Njål Thorud

The Music College of Piteå, a town of 40,000 inhabitants in the northern part of Sweden, is organized as a department of The University of Luleå. The Music College of Piteå has two branches, one for training music teachers and one for training church musicians. Both are four-year courses leading to a Master of Fine Arts in Music degree. In this paper I will concentrate on the Music Teacher course. The question I want to ask is whether there is a contradiction between 'musician' and 'music teacher':

The reform

In the late seventies a state committee was set up to look at all higher music education in Sweden. Traditionally, music teacher training had been rather neglected. Teaching methods and pedagogy were very traditional and the fact that society was changing had no or little influence on the music education that was given in the music schools and the conservatoires. Graduating teachers had a fine music education, but were badly equipped to work in the school in a changing society.

The music education reform was most significant for music teacher education. It suggested that the education programme should meet the needs of the school and the community better. The result was a broadened repertoire (different styles), study of a new instrument was obligatory, and more pedagogics (theoretical and practical) were introduced.

The teacher training program

Within the music teacher program there are two alternative training programs (G/G and I/E). The G/G program qualifies the student to teach in the compulsory schools - the elementary, the secondary and the high

schools. The I/E program (which means instrumental/ensemble) qualifies the student to teach in the municipal music schools and other forms of voluntary music education, at all levels.

Both groups of students take the same basic course in the first two years. It includes a wide range of subjects, such as singing and voice training, chord instruments, music history, ear training, harmony, improvisation, pedagogics and a special course on children and music. Students also learn first and second instruments during these two years.

After the second year the programme divides in two specific courses. The G/G students are involved in classroom activities, teaching methods, rhythmic and dancing, synthesizers and computer training. The I/E students are involved in more instrumental ensemble training, but also in pedagogics and teaching methods. All students join or lead orchestras, groups or choirs. They also have to practice teaching in schools for shorter periods during the programme and for a longer period in the weeks beginning the fourth year.

Practical training includes the following: regular classroom teacher-training and instrument teacher-training; work with ordinary classes, not with specially selected pupils; playing and leading different kind of groups, at the low, medium, and high level, including brass bands, string orchestra, guitar orchestra, choirs and rock groups; giving concerts for schools, hospitals etc. Second-year students are also involved in the Piteå Project, working for two weeks with a whole class of secondary-school pupils. The theme and how to organize the project is decided by pupils and students together.

Experiences

This new course was set in place in 1978, and after more than ten years experience I dare to say that we have succeeded quite well in the G/G program. The students are well equipped and motivated to start working as teachers. The training program has given them a good musical base and knowledge about children. I also think that they have a wide outlook in the musical field and therefore will be able to meet the community in a creative dialogue. I think that the I/E program is still under development towards a better balance between instrumental training and training in the pedagogical field. We must continue the work with new ways of teaching and with more emphasis on all kind of group activities. In both programmes we must continue to find better training methods, better to meet the community's needs.

The students must integrate their instrumental knowledge with music arranging, and theoretical and practical pedagogy. Training in composition/arranging and computer training are important to give the students an easily-handled tool to arrange and make musical material for the most diverse needs and demands. The fact that several of the teachers at

the college also teach in the municipal music school and the compulsory schools gives an important direct contact with the "real" world.

The students undergo very hard tests before they get into the college, musical tests and tests to see how they function in a group and how they can handle it. We also try to get some idea of their personal qualifications for teaching. During the four years of study we will gain a good impression of the student's development. We have no final exams but a continual evaluation during all studies and activities. This of course demands a very precise curriculum.

In addition to the four-year program we also give special music courses of various kinds for people working and living in the northern region of Sweden, course in improvisation, synthesizers and computer training, folk music, composition, and music therapy.

Musician or music teacher? Our aim is to educate music teachers who are not only musicians but also teachers.

**The Musical Performance and Communication Program
at the University of Toronto**

by
Ezra Schabas

Background

I have had a personal interest in school concerts since the 1950s; my first musical activities were in jazz and popular music; my subsequent training and professional experiences as a performer and teacher demanding the highest standards without compromise from fellow-musicians and students made me a most unlikely person to develop an MPC program.

The Hamilton Institute, an outgrowth of the Hamilton Philharmonic Orchestra, was begun in 1970, and helped to develop the Canadian Brass and Hamilton orchestral musicians generally in presenting school concerts.

Employment Immigration Canada began taking an interest in unemployed musicians who needed further training in the late 1970s. North American professional training did little to develop versatile young musicians. Training was highly specialized and narrow through the 1970s and 80s despite a dwindling marketplace, this most evident in the second half of the 1980s. Are North American professional music schools unconscionably preparing musicians without regard for the number of opportunities there are for them? A study of supply and demand for professional musicians in the Western world, and whether professional schools are addressing them realistically, would be a good project for ISME.

Developing the program

After learning of the Musical Performance and Communication course at the Guildhall School of Music and Drama in London, Toronto MPC incorporated many of its factors into a new program whose fundamental goal was to train professional classical musicians in new concert-giving techniques, thus creating more jobs for them. A two-fold approach was used:

(a) to develop communicative skills in their musical presentations, and (b) to teach them job-getting skills i.e. the business of music. Jazz and pop musicians were excluded since their communicative skills were evident - good or bad - through what they did. I had the help of a distinguished advisory committee, including two members of the Canadian Brass, in designing the program.

The first four terms were thirteen weeks long, and between fifteen and twenty students enrolled each term. Workshops were given in improvisation, music theatre, programming, stagecraft, dress, makeup, video, audio, recording, acting, speech, movement, clown technique, the psychology of performance, music therapy, Alexander technique, ensemble coaching, and there were seminars in marketing, advertising, publicity, management, booking, touring, contracts and taxation. The musicians gave between 10 and 15 concerts in Toronto schools each term, in seniors' homes, hospitals, mental health institutes, schools for normal and handicapped children, community centres and correctional institutions. Terms five through seven were longer - six months in term five, five months in terms six and seven. Musicians in these terms were resident, in groups of four to six musicians, in small Ontario communities for between four to six weeks. MPC students received subsistence allowances (\$105 weekly, terms 1-4, \$300 weekly, terms 5-7), and met daily. (Daily attendance was compulsory.) As the term proceeded students broke up into small ensembles of mainly their own choosing.

Teaching Staff

Patricia Hamilton, a leading Canadian actress, gave an acting workshop which demonstrated that "stage energy is higher than life energy and, when coupled with physical relaxation, is the state you should be in when performing on the stage." She went on "this three-day workshop takes the elements of relaxed energized performance apart and does exercises to teach the performers expertise in these elements." There was a daily 15-20 minute warm-up, and relaxation techniques and sensory exercises which used the imagination to combat self-consciousness. Students worked individually or in pairs. Each night students prepared a dramatic sequence for the next workshop.

Elyakin Taussig, Canadian concert pianist and entertainer, gave three-day workshops in video and stagecraft. He taught students how to use video. (All students in the seven terms used a Sony Camcorder 8, videoing classes and concerts whenever possible.) He addressed stage entry and exit, body language and speech, with the help of the video, and also pre-concert and focussing techniques, public speaking, audition techniques and games to help the students to improve their performance at auditions.

In a week-long period Peter Wiegold, English composer, introduced many of the students to improvisation for the first time. He involved the

students, who interacted in creative ways with each other. Musical games helped. Much original creative work was its outcome.

Mitchell Korn, an American classical guitarist and prominent presenter of children's concerts in the United States, gave two to four days of artist training workshops which primarily dealt with programming. He dwelled on audience relationships, the participatory audience, organized flexibility, and worked at length on commenting on student performances. He stressed the positive approach to music-making.

Michael Colgrass, American-Canadian composer, gave four half-day workshops on the psychology of performance. The students experienced "a variety of physical and mental exercises that help the performer deal with stage fright, memory slips and unwanted tension and facilitate confidence, concentration and performing energy." Grotowski technique, neuro-linguistic programming and Ericksonian hypnosis were used. Most of the students responded favorably to these strenuous sessions.

Other subjects

Music therapy sessions were especially effective when students followed them up with concerts at the Queen St. Mental Health Centre, with therapists present. Clown techniques were introduced in term five, and were especially useful. The students welcomed Alexander sessions, given by an instructor who knew a great deal about musical performance and worked hands-on with each performer. Skilled musical coaches were used with ensembles. There were sessions on career building, the community and its structure and the music business generally and specifically, as mentioned earlier.

Student review

The students reviewed their Toronto concerts and criticised each other's work. Goals were to build confidence, to learn to work with others, and to come out of the practice-studio cocoon. Students who went on residence in terms five to seven learned to live and work with fellow musicians for four to six weeks, an invaluable experience. The interpersonal "chemistry" had to be right for this. The musicians learned to promote their concerts on their own, working in these small communities. They generated publicity in the press, radio and TV. Each term, other than the first one, concluded with a "showcase" concert given in Toronto.

Press response

Toronto and national press, radio and TV responded to MPC after it was launched with a number of reflective articles, including one by William Littler of the *Toronto Star*, who said that "the program recognizes and effectively addresses itself to the importance of the human factor in the presentation of music." Susan Wilson in *Music Magazine* wrote, "We forget

that only about 80 years ago people never heard music unless they were in the presence of a living, breathing, working musician - or making it for themselves in the front parlour . . . Without a social support system as was the case 200 years ago, and with the lack of growth in today's concert-going audiences, how are the young performers of our time to make a living unless they can break out of their isolation and share the fruits of that age-old style of training, with a new world? More important, where are they going to learn new survival skills that traditional training never thinks about? . . . Pianist Peter Tiefenbach (a student in term 4) was attracted to the multi-disciplinary approach of MPC. 'I have this thing against the age of specialisation. I can't stand people who sit and play the piano and do nothing else. It's tremendously insular and, I think, very shortsighted. You miss half the fun of being a musician.' Ms. Wilson also pointed out that "each participant volunteers to act as a director for one of the dozen concerts held throughout the session."

Michael McClosky, another MPC graduate, wrote in *Guitar Canada*, "Our performances were as different from typical school recitals as our audiences were different from traditional classical audiences. One afternoon I found myself discussing unrequited love with the residents of a mental health facility before accompanying a soprano in John Dowland songs. Another concert had me leading a group of retarded children in singing a song that my wife and I had written for them the night before. The philosophy of MPC is that these concerts enrich performer and audience alike. For the audience, it is a doorway to understanding the best music of our culture. For the performer, it is a chance to give something meaningful to the community, as well as an introduction to a growing and potentially lucrative market . . . Quoting Ezra Schabas, "we don't want you to forget that music is magic," McClosky concluded that "the combination of expert practical advice and creative idealism made the program an experience that not only improved us as performers, but also showed us how to manage our careers so that we could keep performing. That is something of a magic trick in itself."

Evaluation

Kenneth Winters, a prominent Canadian writer and broadcaster, was the evaluator of the program's first year. He felt much the same as its graduates. The Ontario Arts Council is reviewing the responses of graduates of the program for all seven terms. So far, these have been most favourable.

A POSTGRADUATE DIPLOMA IN COMMUNITY MUSIC
IN WESTERN AUSTRALIA

by

Alexander Platts

Community music on an organized basis has evolved in Western Australia only over the past ten years. Its initial impetus reflects the growth of the community arts movement as a whole in Australia, since it is this general area which has attracted a significant amount of financial and logistical support from government agencies (local, State and Federal) and from the corporate sector. Our supply and demand situation specifically in the community music field has developed to the point where there is an acute shortage of experienced personnel. There are several good and, I suspect, universal reasons for this: the lack of appropriate training, the failure to promote community music as an employment option, and the often poor conditions of employment.

The Report into Arts Education and Training (Botsman Report, 1985) identified community arts as 'one of the fastest growing sectors of the arts industry in Australia.' The report went on to recommend the inclusion of community arts subjects as a component in existing undergraduate art-form degrees and diplomas, and cited the need for postgraduate courses in this area. The Report of the (Australian) National Co-ordination Research Consultancy into Community Music (Beed Report, 1986) advocated the need for tertiary institutions to develop educational initiatives for the preparation of community music workers. The second National Community Music Conference, held in Sydney in 1987 under the auspices of the Music Board of the Australia Council, strongly endorsed this recommendation, as did the Community Music State Conference hosted in 1988 by the University of Western Australia and organized jointly with the State branch of the Community Arts Network. This State conference was the first such regionalised community music event in Australia, and it was responsible for directing the Music Department of the University of Western Australia to explore further the possibilities of community music training. In the interim the Australia Council appointed a temporary part-time community music co-ordinator on a national basis, whose

responsibilities included the production of a manual or 'survival kit' for community music workers. At the time of writing this is actually going to press.

Against this background the University of Western Australia has established a Postgraduate Diploma in Community Music with its first intake of students commencing the course in February 1990. This Diploma represents a major and initial response to specific needs of the music industry, not only in Western Australia but across the nation: needs which have been created in turn by many diverse and scattered communities throughout Australia.

The main objectives of this course are to provide for musicians and music educators something which will extend their musical and entrepreneurial skills and increase their knowledge of such areas as arts law and business management, in addition to their knowledge of the Australian community music network and its history. Through this 'one-stop shopping' we envisage that they will be better equipped to cope with work demands as varied as those of an artist in residence or director of a community music school, or even as a freelance musician. Further, we believe that by highlighting and addressing these issues the Diploma will raise the level of general awareness and value of community music activities in the community at large.

The types of professional community music positions offered in Australia are probably very much the same as those offered elsewhere: performing, teaching and facilitating in special interest areas such as ethnic music, the very old and the very young, and also in local and State government, community music schools, community arts centres, and so on. One factor which does differentiate some community music positions in Australia from most others is the sheer size of the country. The State of Western Australia alone comprises nearly 1 million square miles (1.5 million square kilometres), and vast tracts of the State are very sparsely inhabited. Our total population is 1.5 million. A community musician working in a centre 1,000 miles (1,600 kilometres) or more from the State capital, Perth - itself the most isolated capital city in the world - may need to draw upon a wider range of internal resources than a city-based community musician. The development of cultural democracy and the devolution of government funding has given remote communities a greater decision-making capacity in planning their own artistic pursuits and consequently expressing their own cultural identity. Ideally, a professional community music worker placed in these circumstances needs to understand the group dynamics and general politics involved.

Our course aims to attract mature musicians suitable to fill an increasing range of positions in the community. They are the general practitioners of music: as in other professions these days they are expected to have a broad range of skills in addition to those acquired through their primary area of training. This is particularly advantageous, therefore, in the case of a person

appointed to a geographically isolated community. It is also the main reason why we see this as a postgraduate rather than an undergraduate course.

At the University of Western Australia the Music Department's tradition of interaction with local communities goes back to its inception nearly forty years ago. It seems appropriate that staff of the Music Department should have participated in the advocacy and planning of such a wide-reaching initiative as the Diploma. The process of consultation with the national community arts network which was undertaken in setting up this course is a particularly interesting one. This network is an umbrella organization offering support, advice, information and representation for its members who include practising artists, students, administrators, arts organisations and interested members of the public. It involved liaising with the network officers and members, researching community music activities, and keeping pace with new and projected positions in community music. The successful outcome of this consultative process was due largely to two factors: our personal contacts and rapport with those in the community arts movement, and our understanding of its philosophies and aims.

Our initiative has been facilitated by the changing face of education in Australia over the last two or three years at all levels, but perhaps most significantly in the tertiary area. To an increasing extent, tertiary institutions are expected to respond to the demands of the marketplace; in the arts this means that there is now more than ever an emphasis on a broad range of practical skills.

At this point it might be helpful to place our Postgraduate Diploma in the context of other community arts courses in Australian tertiary establishments. At the present time community arts is not available as a full-time course of study either at undergraduate or postgraduate level. At undergraduate level such subjects are offered only as electives (only in rare cases compulsory) within the disciplines of visual arts, theatre, arts administration, recreation and community development. At the time of writing, community music is proposed for 1990 as an elective in the final year of the Brisbane College of Advanced Education (Kelvin Grove) three-year arts degree. At postgraduate level, several institutions are presently considering or are about to introduce full-time courses: at the University of Melbourne, a Postgraduate Diploma in Community Theatre; at Newcastle University, a strand in community theatre within the Master's programme in Fine Arts; at the South Australian College of Advanced Education (Underdale), a course 'public art in a social context' within a Master's programme in Visual Arts; and at Flinders University, a Postgraduate Diploma in Humanities including community theatre, film and television.

Our Postgraduate Diploma in Community Music may be taken in one year if full-time study or two years' part-time, and comprises three core units. The first is community music practice, which involves the development of existing and, in particular, new practical skills (including computer technology) and a wide range of repertoire. The second is

community arts studies, exploring the principles of community practice, community arts philosophies, and drawing on personal experiences to illustrate larger group structures and aspects of working in a community context. This unit also includes the student's placement for several weeks with organizations or institutions operating in the community music field, and incorporates a compulsory placement within the Western Australian Government's Department for the Arts. The third unit is administration and management, comprising arts law, finance, marketing, resources (funding, networking, strategic management, etc.), research, documentation and evaluation, and industrial relations.

The outline of the Diploma has undergone some ten drafts between May 1988 and February 1989. As one might expect, there are a number of changes between the first draft and the last. We anticipate that there may be more as we attempt to monitor the needs of both the music industry and the wider community. The detailed non-music curriculum has been developed by our own part-time visiting lecturers in close collaboration with our own members of staff.

The course is designed to allow for individual strengths and weaknesses in addition to personal interest areas. Admission is governed by existing University regulations: pre-requisites are a degree in music and normally at least two years' experience in the profession. Prospective students are required to be interviewed prior to acceptance into the course, and there is a maximum of five students in any one year. Provision is made in the non-music units for members of the public and also professionals in related fields to study these under the University's Adult and Continuing Education programme.

It will be some months before we can make an evaluation of the first year of the course, but already we feel its introduction has produced a number of benefits. Firstly, through wide consultation and networking we have developed additional and direct international contacts in community music. Secondly, into the teaching area of the diploma itself we are channelling the experience of previous field personnel and thereby taking some advantage of the high turnover of professional community music workers. Thirdly, it has provided a new focus on community music activities.

We are of the opinion that the expertise gained by students in the course may be applied throughout Australia. Over the next few years we hope to attract an increasing number of applicants from the more densely populated eastern states, and any institutions offering community music units at undergraduate level will provide an invaluable feeder line for us. At this stage we are interested in exploring whether at the least the outline of the Diploma may be applied more universally.

In financial terms we are undertaking a fairly expensive experiment, but it is one based on the confidence of attracting good applicants, future work

opportunities and the possibility of incorporating some of the Diploma's components into our undergraduate courses. We also recognize its potential to stimulate badly-needed research in community music: we have reached the stage where there is much valuable documentation of projects undertaken by what is really the first generation of professional community musicians and community music educators.

In addition to the Diploma we are taking steps of our own to help create new positions in community music. Tertiary establishments traditionally do not appoint what we might call community music 'activists' to work in the wider campus community; however we are in fact considering this very question at the moment in respect of our own campus. Such an appointment is outside the scope of the 'artist in residence' system, whereby the short-term visitor performs and/or teaches in a fairly well regulated musical environment. Also we have been working recently with our State Department for the Arts towards the appointment of a full-time music coordinator in a childrens' hospital near the University. Plans such as these I believe underline our positive approach to the future of community music in Western Australia.

A COMMUNICATION SKILLS PROGRAMME FOR MUSICIANS
AT THE SCHOOL OF MUSIC
OF THE UNIVERSITY OF GOTHENBURG

by

Robert Schenck
and Christina Hagelthorn

Inspired by the work of Peter Renshaw at the Guildhall in London, the Gothenburg University School of Music launched a Communication Skills course for musicians in 1989. From the start the course has been open both to students training to be musicians and to professional musicians seeking further training.

The goal of the course is to broaden the creative skills of the participants through drama and improvisation workshops, and through innovative community concerts. In short, the course has included subjects and ways of teaching which are otherwise absent in the traditional training of musicians. Future courses will, in addition to the above, also include subjects such as body awareness, how to deal with stage fright, new developments in the field of electronics, and practice techniques.

This one-year course has now been run twice, on a half-time basis. The third course is planned to begin in September 1991. The following two articles are written by Robert Schenck, the course administrator and teacher of flute and chamber music at the School of Music, and by Christina Hagelthorn, director of playback theatre and psychodrama, who leads the drama workshops at the course. The fictional biography of Viola Svensson is designed to raise questions faced by students and staff alike at colleges around the world. The second article, by Ms Hagelthorn, emphasizes the importance of *how* we teach, not only what we teach.

The Musical Life of Viola Svensson

Viola is the only child in the Svensson family. Both her parents are teachers, and she was a studious little girl even before starting school. Her parents are members of a church choir, and when Viola was little one of them often sat on the sofa with her and sang songs and read books. At that time, her mother worked two days a week and Viola's babysitter was another mother down the block who took her own son and Viola to ballet lessons on Mondays and story hour on Tuesdays.

Upon starting school Viola took up the recorder. The home assignments were not challenging for her, and when the group of pupils played together at the lesson, the music hurt her ears. The teacher soon found it difficult to find pieces that were both suitable to the rest of the class and stimulating for Viola. Although Viola never practiced, much to the dismay of Mr and Mrs Svensson, she almost invariably played flawlessly at her lessons.

In third grade, Viola and her classmates were given a diagnostic test to see if they could qualify to continue on a "real" instrument in the music school. Viola found it easy to distinguish between the high and low notes on the test and to hear when and if the rhythms were altered. She was then offered clarinet lessons, since her recorder teacher of whom she was very fond, was "really" a clarinet player, and he also happened to be scheduled at her school on Wednesday afternoons when Viola had to wait an extra hour for her bus ride home.

Viola was soon removed from the small group of students starting the clarinet and given private lessons instead, since, in contrast to her classmates, she whizzed straight through the first four beginners' books. Reading music was no problem, and Viola shortly became one of the youngest members of the music school's symphonic band. Her teacher, a classically trained musician, gave Viola some intermediate-level volumes of études and duets and, at the age of 16, she appeared as a soloist with the local orchestra, playing two movements of the Mozart concerto.

As a teenager Viola did attend parties occasionally, but the music they all danced to seemed worlds away from her clarinet assignments. She often stared up at the band, wondering how they could play for hours on end without any printed music. She herself had never played without the help of the printed page. She often felt embarrassed on holidays when her family would ask her to play some tunes while they sang and, if she dared play at all, she would have to take out her methods or some song books.

All of her best friends also played in the symphonic band or symphony orchestra, or had attended the same summer music camps. She would never forget her first boyfriend, a percussion player at camp; nor would she forget getting drunk when the symphonic band made a tour to Germany.

Since Viola was the most advanced instrumentalist of her age in town, she was encouraged to commute once a week to nearby Gothenburg, to take lessons with the clarinet professor she intended to study with at music college. During the two years prior to the entrance examinations Viola made rapid progress and no one was surprised when she was accepted into the Department of Performance as soon as she finished secondary school. She immediately felt at home in the college, being familiar with the surroundings, the teacher, and with many other students whom she had known from her previous musical activities.

At the College, theory and piano were quite difficult for Viola, but studious and willing as she was, she managed to pass all her subjects. Most important of all, of course, were her clarinet lessons, and orchestra and chamber music opportunities. Her clarinet lessons were entirely based upon the solo repertoire and orchestral studies. Her professor felt this was both sufficient and correct since he himself had been taught that way and it was all he had needed to gain his position as first clarinetist with the Symphony Orchestra. He also played a great deal of chamber music, but had bad memories from his attempts at small school and hospital concerts. He had decided that those types of concerts were more suited to musicians living in small towns without symphony orchestras.

Once, during her course of study, Viola was required to visit some classrooms and perform in a small ensemble for the 14-year old students there. She did her best, and found that it took a great deal of preparation and time to learn some tunes by heart and memorize her lines. She also felt it was a cardinal sin to play only small excerpts from the chamber music her ensemble had been rehearsing for several months, and was offended and distracted by the noises in the classroom while they performed. Although Viola carried out these school performances to the best of her ability, she felt that these so-called concerts interfered with preparations for her final exam and for auditions soon coming up for a position as first clarinetist at the Opera House.

For the last five years now, since leaving College, Viola has been employed as a member of a woodwind quintet stationed in a middle-sized town in the north of Sweden. She has substituted in various professional orchestras in Scandinavia occasionally, and has at best come in third place when auditioning for permanent orchestral positions. She enjoys her present job, but would like to be able to perform more "real" concerts and to attract larger audiences to them. The vast majority of concerts played by the quintet are at schools, hospitals, factories and old people's homes.

What will become of Viola?

At the Seminar, this paper formed the background to an invented scene performed by Robert Schenk and Christina Hagelthorn in which "Viola Svensson" met the eighteenth-century wind teacher and musician Johann Joachim Quantz. The contrast between the versatile eighteenth-century

musician and the over-specialised, narrowly-skilled and narrow-minded twentieth-century one was startling.

*Moonstruck.
On influence and manipulation*

Imagine a black sky, lit by hundreds of stars and a white moon. Out of the shadows of a village below a dog comes running, halts in the moonlight. A moment of stillness, and then the dog lifts its head and howls at the moon. A man appears, but the dog is too busy howling to notice him. What will the man do?

He might approach the dog and put his hand gently on its neck to soothe and quiet it, and perhaps the dog would follow him on his evening walk. Or he might step up to the dog, strike it and scream "Shut up!" Frightened, the dog might curl up at his feet, or run away yelling, or even turn against him to bite back.

The dog in our fable has experienced both influence and manipulation, for better or for worse. Were the stars, the moon and the man influential or manipulative? Which is good and which is bad? What kinds of power are involved?

Sometimes the concepts of influence and manipulation are synonymous, sometimes they are worlds apart. In everyday language, to be influenced often means receiving powerful energies from someone else, and incorporating them into oneself. To be manipulated is, on the other hand, often connected with an unpleasant feeling of being used or tricked into doing something one did not want to do, of having lost one's autonomy. According to the dictionary, influence has to do with a source from which something flows out; manipulation has to do with having a hand full of something. The two concepts seem to be related to two different elements, one spiritual, the other practical.

As teachers, leaders and artists we do and must exert influence upon others. Our aim is to inspire them and help them grow. Are we also manipulative? To clarify these ideas, let us move towards the extremes. The ultimate consequence of influence would be inspiration, and of manipulation, torture. To inspire is to fill a body with spirit; to torture is not to kill the body but to murder the soul. Between these extremes we can imagine both bad influence and good manipulation. When, for instance, someone commits a crime, it is often said that he or she did it "under a bad influence," and when someone has received a good massage, he or she feels refreshed and well cared for. We can put these thoughts into a diagram.

| | GOOD | BAD |
|--------------|---|---|
| INFLUENCE | inspires empowers nourishes | poisons distorts power destroys |
| MANIPULATION | liberates releases power restores | oppresses overpowers exterminates |

The elements filed under 'good' mean growth. The results of the influence or the manipulation cannot be controlled; they take on a life of their own. Something new happens, a revolution might take place, or a longing to fly might be instigated. A human being may experience the divine – or at least enjoy sensual life.

The elements filed under 'bad' mean stagnation, decline and death. The soul leaves the body, which becomes a machine, a dead thing. Human dignity is gone, and the robot is controllable.

Influence and manipulation can also be associated with two different scholarly traditions – the humanist and the technological. Education is often based on technological thinking; there are facts that one person knows and passes on to an ignorant other. The goals are clear and the results can be measured. But if the supposedly knowing person does not know all that much, he becomes powerless. There is another way of teaching, in which both persons involved in the learning situation are curious human beings, and the teacher's task is to empower the student to continue asking questions and pursuing the answers. The goals this will lead to are not clear, nor is it clear when the journey towards them will end.

In the worlds of women, relating tends to be the norm; in the worlds of men, power is normal. Empathy and influence can be called female qualities; authority and submission can be called male qualities. In men's attitudes there is a tendency for one person to be subject and another to be object; in women's attitudes there is a tendency towards mutual dependence. For a long time Universities and other tertiary institutions have been inhabited and dominated by men; women are now beginning to claim space. Education will adapt and change accordingly.

But evolution is linear; it is not a simple choice between opposites, not "either... or." Freedom might evoke anxiety and turn into stagnation, and oppression might provoke rebellion. Without limits there is no transcendence and freedom becomes meaningless; without the destruction of the old there is no room for the new. Influence contains the danger of negative manipulation and manipulation the possibility of positive influence. The teacher, the leader, the artist, the creative human being must live and function within this world of uncertainty.

CODA

CONCLUDING STATEMENT
of the
1990 SEMINAR
of the
ISME COMMISSION ON COMMUNITY MUSIC ACTIVITY

Community music activity is taking place in many countries. The forms it takes vary from place to place, and the methods by means of which community music workers are equipped – or equip themselves – to undertake their task are also many and varied. The Commission held this seminar with the aim of seeing what common ground, or distinctions, there might be between training practices in different environments.

There were twenty three participants at the Seminar, from four continents and nine countries. Some work in European-style music institutions or organizations, others in non-formal musical activities. Some are working with the elderly, others with children, or the unemployed, or in prisons and other social institutions, with African communities, with symphony orchestras, with young performers, with teacher trainees, or with young composers, in teaching, in administration, in facilitation or evaluation.

The Seminar heard first-hand reports of formal, institutional training programmes contributing to community music skills in Oslo (Norway), Gothenburg (Sweden), Piteå (Sweden), and Perth (Australia), of an informal, institution-modelled programme in Toronto (Canada), and of informal, community-based apprenticeship programmes in Norfolk (UK) and Manchester (UK). There were also reports of community music activities, and their training requirements, in Malawi, in Kenya, and amongst the Sámi (Lapp) people of northern Norway, Sweden and Finland. The Seminar made a special study of the music-teaching and performing activities taking place in the county of Sogn of Fjordane in western Norway, under a scheme organized by Rikskonsertene and the County and Municipal Authorities (through Arts Officers).

At its Wellington (New Zealand) Seminar in 1988 the Commission noted a distinction between community-led music activities and institution-led community music activities, with a range of activities occurring between these poles. We observed then that institution-led activity is often seen by the community as paternalistic, and is often counterproductive. We also reported that professional training may divorce a young musician from his or her community and can make later interaction difficult. Our experiences during this Seminar have reinforced those views.

Our investigations and discussions have led us to the perception that community music activity is characterised by the following principles: decentralisation, accessibility, equal opportunity, and active participation in music-making. These principles are social and political ones, and there can be no doubt that community music activity is more than a purely musical one. In this respect it is an attitude towards music-making and music learning which challenges traditional Western-world concepts of music education. We believe that Western-world institutions (and their imitators throughout the world) must attend to that challenge in considering their own activities and structures, at all levels.

We note, in this context, the contributions made to the Seminar by those representing cultures other than the Western classical tradition: Norwegian folk music, the culture of the Sámi people, and the cultures of Malawi and Kenya. We acknowledge, too, the way many musicians in Norway so willingly shared their music with us.

The Commission remains committed to the principles it announced at the conclusion of the Wellington Seminar, namely that no value comparisons should be made between the musics of different cultures, and that it is the responsibility of governments, funding agencies and educators alike to care for all the cultures active in their communities.

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The Seminar focussed on the specific issue of Training to meet Community Needs. We asked the question: what skills and qualities are needed by an effective and efficient community music worker? We recognize that such workers operate within a wide range of contexts; however, it is possible to point to four areas of necessary competence.

Communication. Every community has its own social, cultural and political characteristics, and the community music worker must be aware of and sensitive to these, willing to understand a community's ways and values, and responsive to the needs of different groups. At the individual level, skills in creating and managing dialogues are important, as are qualities such as personal confidence, enthusiasm, and a desire to encourage.

Facilitation and Animation. A community music worker enables musical activity to take place: s/he must be able to motivate, involve, promote learning, and encourage the sharing of skills. However, there is a further dimension. The community music worker also acts as a catalyst, helping new initiatives into existence and ensuring that individuals have the skills and resources to take control themselves. A corollary of this is that individuals choose their own musical means and themselves decide what they wish to communicate through music.

Musical skills. Communities and individuals have their own musical lives and aspirations. Flexibility and openmindedness are therefore vital in any question of musical approach. A wide range of skills promotes useful interaction: an ability to communicate - musically, verbally, and physically; a command of several musical styles (certainly of more than one); skills on several instruments; familiarity with music technology; creative skills in improvising, composing and arranging; and skills in conducting, music leadership, and inter-performer relationships.

Administration. Community music workers often work without institutional backup. To be effective and efficient they need skills in marketing, promotion, finance, and the law insofar as it relates to their work. Fundraising skills may well be essential. Finally, we note that the community music worker could usefully have skills in workload management.

It is evident to us that community music work is a specialized musical activity, which requires its own education and training programmes. The range of skills identified here has clear implications for entry selection, course content and staffing. The skills required for effective community music work are mainly practical ones, and appropriate theoretical supports are necessary. Training programmes must, we believe, be centred in the community, must be adapted to local needs, and must reflect in their structures and methods the philosophy and principles of community music.

In discussing the nature of community music activity, and its relationship to institutional structures, the Commission found itself developing community-music working methods and procedures in this Seminar. The structure (decentralised, participatory, creative, interactive) was extremely effective, producing not only excellent results but also a strong sense of individual and group worth.

The Commission believes that community music, and the related issue of cultural pluralism, are matters of vital importance in the world of international music education today. (...)

Ingrid Olseng
Chair

POSTLUDE

THE AUTHORS

John Drummond is Blair Professor of Music at the University of Otago, Dunedin, New Zealand. Born in England he was awarded degrees at Leeds and Birmingham Universities, obtaining his PhD in 1972. He leads a University Music Department providing academic music education to doctoral level, as well as training in composition and performance to masters level. The Otago three-year MusB degree is specifically designed to meet the needs of musicians who wish to work in the community in an educational or leadership role. The Department also provides distance teaching programmes to adults throughout New Zealand. In addition to administrative responsibilities John teaches a wide range of courses, composes, directs operas, and broadcasts regularly on New Zealand radio.

Karl Einar Ellingsen is Secretary General of The Council for Music Organizations in Norway. Since his graduation at Trøndelag Music Conservatory, he has been involved in many different areas of music and music administration in Norway and Sweden. Ellingsen has held many important positions at different music institutions and organisations and he is a member of several committees working with various aspects of music activity.

Christina Hagelthorn is a certified psychodrama director and psychotherapist. She is also the leader of a theatre group working with spontaneous drama, and is Vice President of the International Playback Theatre Network. Since 1988 she has taught in the Musical Communication and Stage Performance course at the School of Music, University of Göteborg, Sweden. She has published several articles on art and psychodrama in Sweden and in Great Britain.

Per Ole Hagen works at the Norwegian State Foundation for Nationwide Promotion of Music, where he is responsible for the evaluation programme. He is also a part-time lecturer at the Institute of Musicology, University of Oslo, where he teaches the history of rock and rock analysis. Hagen has published several books and articles on rock music and on music software. He has also worked as a free-lance musician and producer.

Ben Higham has worked the last ten years as a professional musician in the field of improvised music, jazz and popular contemporary music. He has also composed in these fields, including music for theatre and video. In 1985 he founded Community Music East, a community based music education project, and he is currently its director.

Tim Joss is a graduate in mathematics from Oxford University and in piano and composition from the Royal Academy of Music. For five years to 1990 he was Music/Dance Officer at North West Arts, an organisation funded by the Arts Council of Great Britain to maintain and develop the arts in the North West of England. Since 1990 he has been manager of the Bournemouth Sinfonietta, a professional orchestra in the south of England, where he has developed an outreach programme.

K Wongani Katundu is an Assistant Lecturer in Music in the Department of Fine and Performing Arts at the University of Malawi. This job has involved teaching and supervising music education students who, on completion of their studies, go to work in the teacher training colleges. He has also been involved in giving seminars to church choirs and other groups, and in the Theatre for Development, an outreach project. He is currently working in the graduate programme at Indiana University specializing in ethnomusicology.

George Kidenda is Project Manager of the Kisumu Audio Visual Archives project, that aims at the establishment of a community based cultural centre and audio-visual music and dance archives in Western Kenya. From 1978-88, he worked as head of the Music Section at the Department of Culture in Kenya. Kidenda has also been attached as a consultant to the the Dalarna Research Council, Sweden and to the Norwegian Collection of Folk Music, University of Oslo. He has also been attached to the University of Göteborg, Sweden as a researcher. Kidenda has served on several committees and boards, and has published many articles on traditional music education, promotion and preservation.

Dr Saville Kushner is a professional educational evaluator. He has worked at the Centre for Applied Research in Education at the University of East Anglia since 1976 on evaluation programmes covering bilingual education, police training, vocational education and, in the past four years, the performing arts in the community. He has conducted three major evaluation studies in this field and has served as a consultant to many groups including the Royal Opera House, the Arts Council, the Performance and Communication Skills Project at the Guildhall School of Music and Drama, the Firebird Trust, and others. His centre (CARE) is a leading unit for the evaluation of social programmes and the only one of its kind in British universities employing a permanent staff of trained researchers and evaluators. CARE has been a pioneer in the development and use of 'naturalistic' (qualitative) methods - particularly case study - for evaluating social programmes.

Halvdan Nedrejord belongs to the native settlement of the Lapp, or Sami, population. He considers himself as self-educated, mainly because there is no music education which covers the needs of the Sami people. He works as a musician and composer, and in his music he combines elements from both Sami and Western music cultures. Nedrejord is Director of the Sami Ethnomusic Centre in Karasjok. He is the Chair of the Federation of Sami Musicians and a member of the Sami Music Committee.

Elf Nesheim has studied musicology, philosophy, pedagogy, mathematics and composition, and is now Associate Professor at the Norwegian State Academy of Music in Oslo, where he teaches music history and music communication. For more than ten years he has held different important positions within FIJM (Federation Internationales Jeunes Musicales). He is also editor of "Musikk og Skole", a Norwegian music education journal. He has published a number of text books in different areas of music.

Ingrid Olseng is Associate Professor of pedagogy at the Norwegian State Academy of Music, where she was the Chair of the Department for Music Education for many years. She has been engaged in curriculum development on a national level within many different areas of music education and teacher training. Ingrid Olseng has served on many committees and boards and she has been a member of the Commission on Community Music Activity since 1984 and was the chairperson 1988-90.

Svein Osnes was trained as a teacher and has worked several years both as a teacher and as a headmaster in elementary schools and community music schools. He is now Dean of Studies at the Council for Music Organisations in Norway. Osnes has also held several important positions in different organisations and committees concerned with music education in Norway.

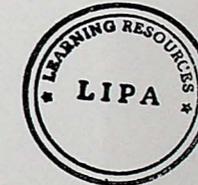
Dave Price's career in music began in 1959 when he became a professional popular songwriter/musician. He has worked as performer, arranger and composer on projects in all styles of popular and folk musics, including music for television and the theatre. In 1984 he obtained a first-class honours degree in creative arts, and he has worked full-time in community music projects in inner-city areas in the North of England ever since. At the time of the Oslo Seminar in 1990 he was Lecturer in Community Music at North Manchester College, England. Unfortunately, and despite strenuous efforts, this valuable programme has since been closed down.

Alexander Platts graduated from the University of Western Australia with MusBHons in 1976. From 1980 to 1982 he worked in London as a member of the D'Oyly Carte Opera Company and also performed extensively in Israel. Since 1983 he has worked in Australia as a singer, administrator, and lecturer. He is now Director of Programming at the Department of Music, University of Western Australia.

Ezra Schabas has had a distinguished career as a performer, teacher and administrator. From 1968 until 1978 he was Professor and Chairman of the Performance and Opera Departments at the University of Toronto, and from 1978 to 1983 was Principal of the Royal Conservatory of Music, Toronto. He has served on the boards of many national and organisations and has worked as a consultant and advisor to many local, national and international groups.

Robert Schenck has had a full time position since 1978 as lecturer in the flute, flute methods and chamber music at the School of Music, University of Göteborg, Sweden, where he is one of the founders of the Musical Communication and Stage Performance course at the School. In addition to his work at the School, Schenck is active as a free-lance musician. He also works as a pedagogical consultant, conducting further education programmes for the staffs of community music schools all over Sweden.

Njål Thorud has studied piano, voice and opera in Oslo and Stockholm. Since 1980 he has been teaching voice training and singing at the State College of Music in Piteå, a town in the northern part of Sweden. Thorud has been involved in curriculum development at the College, and he has been the Head of the Department for Music Teacher Training. In addition, he has worked with amateurs in different choires and music theatre groups.



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