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*Drawing together school and  
community through world music*

Bryan Burton



## DRAWING TOGETHER SCHOOL AND COMMUNITY THROUGH WORLD MUSIC

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"How do I bring diverse world musics into my music curriculum if I, myself, lack adequate training or knowledge of these musics and the cultures from which they come?" United States music educators faced with the growing emphasis upon diversity within the school curriculum over the past decade increasingly ask this question. While many have relied upon retraining through special college courses on world music and workshops offered by professional organizations, others have reached into their communities to find new ways to enrich their students' musical learning about other cultures.

The use of ethnic musicians from within the community to provide performances and aid in the creation of learning experiences potentially provides the strongest means for both authentic performances and creating a meaningful link between the students and members of the community. This sharing of cultural materials between students, the community, and the school not only provides a rich musical experience, but allows members of ethnic groups within the community to be valued for their heritage and skills in their culture's music and dance. Students also learn to value these community members (and their children in the classroom) thereby increasing community and classroom understanding and acceptance of differing values and beliefs.

In this paper, two projects will serve as models of such an approach to explorations of community and school cooperation in the area of world music curriculum. First, a school-community project in which children of immigrants learned songs and/or dances from relatives and taught these materials to other students in music classes will be

examined. Second, we will examine a project connecting an elementary school university, and community in a related arts/integrated curriculum project exploring connections among ethnic cultures in different parts of the United States through crafts as well as a variety of creativity-based musical activities. In both projects, the music educators involved were willing to accept a new role as facilitator of learning as well as to become, once again, a learner along with students in the classroom. It is hoped that examination of these model projects will encourage other music educators to move beyond the confines of the academic realm in their search for materials and resources to bring the joy of music from many peoples into the music classroom.

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Project One: The project to be explored in this paper occurred in Exton, a suburban community located near Philadelphia, a major metropolitan area in the Mid-Atlantic region of the United States. Historically, this community had been primarily western European with deep Welsh, English, and Scots-Irish Roots. As people moved from the metropolitan center into this suburban region, the ethnic demographics began to change rapidly. After a survey identified some forty ethnic groups in one elementary school, the music instructor searched for ways to bring this new diversity into the classroom.

Rather than relying upon published sources for songs and activities representing the new cultures in the community, the instructor invited students from these ethnic groups to learn a song, story or dance from a relative who had come from "the old country". The students then were responsible for teaching the music, pronunciation and cultural background of the materials to other members of the music class. As the project developed, students inquired whether family members could come to class and share information about the culture. This interaction lead to unplanned, but rich, interaction

between the school and community members.

The project culminated with a concert performance of many of the songs and dances learned by the classes. Each song or activity was "conducted" by the student who had learned and subsequently taught the material. After each song was performed, the family of the student conductor was invited to stand in order to be recognized for their assistance with the project. Many family members chose to wear ethnic clothing to the performance and brought examples of art or daily use objects for display.

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Project Two: The Rose Tree- Media School District, Media, Pennsylvania, has a district-wide commitment to the study of diverse cultures not only throughout the world, but also within the state of Pennsylvania and the school community. School faculty seek to identify cultures in these venues and create curricular activities to bring these cultures to life within the classroom through cultural immersion projects drawing together resources from the school community including faculty in each discipline, parents of the school children, members of cultural groups within the community, and specialists from regional museums and universities.

In consultation with the world music specialist at West Chester University, the elementary music instructor at Media Elementary School created a integrated learning experience based upon "Quiltmaker's Song" by Robert Tree Cody which connected cultures from the southeastern Pennsylvania with the Lakota/Dakota Native Peoples of North and South Dakota through related music, history, and art components. This simple song was composed by Cody to honor his aunt, a noted maker of Dakota Star quilts. (The historical and cultural connections will be addressed in the section on "Historical

Components below.) Classroom and visual arts instructors offered supporting instructional components of this project under the coordination of the music instructor.

Music students learned to sing "Quiltmaker's Song" through an aural learning experience similar to that used by Native Peoples, learned to perform the song on recorder, created embellishments on the melodies based on traditional Native styles, and identified the form of the work as presented by Cody on his recording *White Buffalo*. Advanced students also were allowed to create individual sets of variations on the melody to demonstrate their understanding of the "theme and variations" format used by Cody. Historical and cultural perspectives identifying the connections between cultures from the region within which the school is located (Amish, Quaker, and Mennonite) and those of the Dakotas (Lakota and Dakota) were addressed in both music classes and general classroom discussions.

Students created individual quilting squares, which were assembled into one large quilt for each classroom. This portion of the project drew upon knowledge and skills of members of the community and parents of the children in the classes as well as those of the music, art and classroom teachers. Teachers selected and organized the materials from which quilting squares would be made and supervised the overall project. Parents assisted at several stages including attaching patches of material to a fabric back and final assembly of each quilt. Individuals from the community who were noted for quiltmaking skills presented demonstrations of quiltmaking techniques and displayed quilts at the school.

As a conclusion to this project, quilts made by the classes were displayed at a public concert during which music students performed "Quiltmaker's Song" as well as

their unique sets of variations. (Also on this concert was a performance of Margaret Campbelle DuGard's "Hand Me Down My Mother's Work" which alludes to quilting among African Americans. Ms DuGard served as a clinician and consultant in preparing the performance of this work. Another unique feature of the concert was a performance of a student designed musical play based on a Native America legend that had been researched and reconstructed by another guest instructor, J Bryan Burton. These additional projects also serve as models of expanding beyond the usual limits of the classroom.)

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In both projects, the use of community members as resources for teaching/learning world music or providing specialized skills and knowledge, both musical and non-musical, the musical learning of all students and the instructor were vastly enhanced. Music educators who are willing to go beyond the confines of traditional academic structure to seek such resources quickly discover the wealth of musical and cultural richness opportunity within the school community. Parents and other relatives of students and townspeople represent a vast reservoir of knowledge that may easily be transported to the school classroom. In addition, university specialists can serve effectively as resource guides and liaisons in the development of world music curricular activities.

The possibilities for enriched classroom learning are limited only by the creativity, imagination and willingness to move beyond the confines of traditional academic realms of the classroom music instructor.

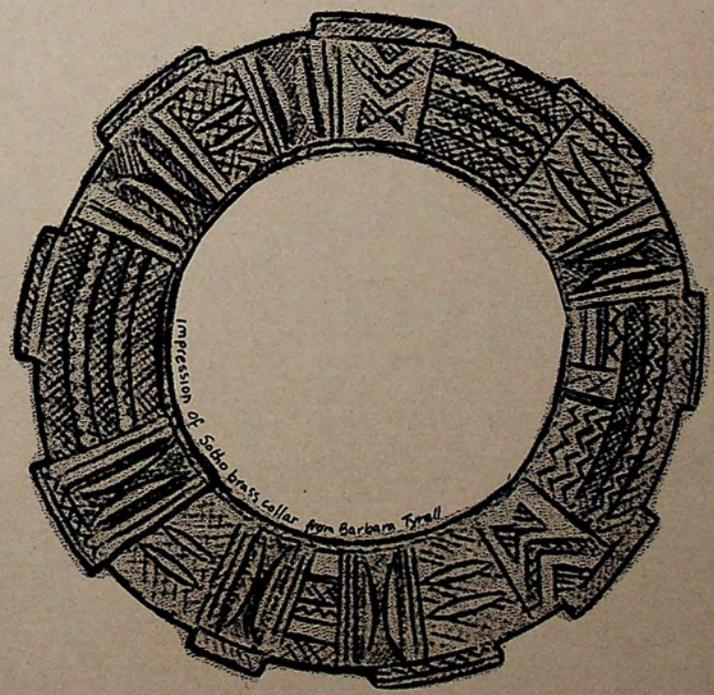
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# Restructuring the music education curriculum with a world perspective

Bryan Burton



Impression of Sibo brass collar from Barbara Truitt

## RESTRUCTURING THE MUSIC EDUCATION CURRICULUM WITH A WORLD PERSPECTIVE

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During the past decade, there has been an increasing emphasis on cultural diversity in the music curriculum for elementary and secondary schools in the United States. Educational mandates and voluntary standards in many nations now require instruction in world musics as part of each child's music education. This has necessitated changes in teacher pre-service and in-service education programs to prepare educators to teach these "new" musics in the music classroom. For many educators whose music training has been solely in the western art tradition (often colloquially referred to as "classical music"), this new direction in music education has created "a world turned upside down

Conferences and symposia sponsored by music education organizations including Music Educators National Conference and the International Society for Music Education as well as Orff-Schulwerk and Kodaly affiliates have regularly scheduled workshops and demonstrations focusing upon the teaching of world musics. In addition, many universities have included units on world music within pedagogical methods courses and newly created world music courses. Publishers of music education texts and sheet music have increased world music offerings in their catalogs of publications.

How well, however, have in-service music educators been prepared through existing teacher education programs to select appropriate multicultural materials, design learning experiences based upon these selected materials, and effectively present such learning experiences in an appropriate cultural and performance style? To identify strengths and weaknesses in teacher preparation to teach world musics, music educators attending selected multicultural music education sessions at three national music education conferences in the United States<sup>1</sup> were asked to respond to a questionnaire inserted in session handouts.

Music educators identified three broad areas of knowledge in which more thorough preparation is desirable: (1) world music literature—a repertoire of songs, dances, singing games, and instrumental works representative of a wide range of cultures; (2) effective performance techniques for both instrumental and vocal works from diverse cultures—tone quality, timbre, embellishments, etc.; (3) cultural context of materials—the background information on appropriate use of specific musical examples including who usually performs the music, when the music is performed and under what circumstances the music is performed. In addition, music educators commented that (1) world musics are frequently not encountered in coursework until music education courses in their third year of study (Even in these courses, the above three areas of concern are infrequently addressed as the world music lessons are often presented merely as demonstrations of teaching technique); and, (2) resource persons including performers in ethnic traditions are seldom available within an academic environment necessitating a search for such culture-bearers in the general population. The lack of exposure to world music outside of the music

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<sup>1</sup>These conferences were: American Orff-Schulwerk Association, November 1995, Dallas, Texas; Organization of American Kodaly Educators, April 1996, Provo, Utah; Music Educators National Conference, April 1996, Kansas City, Missouri.

education class and the limited access to culture-bearers from world cultures were cited as a probable cause for major weaknesses in preparation to teach world music.

Following a preliminary presentation of this information at the 1996 ISME conference, attendees provided further data regarding teacher education programs in their countries and offered suggestions for correcting perceived deficiencies in their specific programs. This additional information has been incorporated into the following recommendations for recreating the music education program with a world music perspective.

Diversion 1  
Rose Tree-Media Schools District Goals

1. To systematically integrate technology into the curriculum and administrative support services at all levels
2. To implement a district wide goal-directed program of staff development
3. To develop an interdisciplinary approach to education at all levels of the curriculum\*
4. To enhance educational opportunities for students of all levels\*
5. To develop forums which nurture critical-thinking and problem-solving skills\*
6. To foster multicultural awareness among students, staff, parents and the community\*

\* = goals in which multicultural music activities may be effectively introduced

*Information provided by Maria Pondish Kreiter, Music Director, Media Elementary School*

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**World Music Repertoire:** Although classroom textbook series such as those published in 1995 by Silver-Burdett & Ginn and McMillan/McGraw-Hill, have made major strides in integrating world musics into published curricula and both specialized small press publishers and major music publishing houses have increased world music titles in their catalogs, music educators report that they do not have knowledge of an adequate number of resources for supplemental materials from which they may create original lessons. Despite the increase in published titles, some offerings contain little more than a relatively authentic melody and simple identification of ethnic source.

Some specific examples of world music experiences for pre-service music educators that focus upon repertoire include the following.

Music Education Methods Classes:

In addition to the model lessons presented in methods courses, pre-service music educators should be exposed to representative literature from world cultures in all aspects of the music curriculum. In addition to participating in model lessons using ethnic music and dance, students should review published educational materials incorporating or featuring multicultural songs, dances, singing games, and stories including both materials within classroom basal series and specialty publications. Specialty publications should include both texts containing information on multiple cultures (for example: *Multicultural Perspectives in Music Education, Second Edition,*

to "Quiltmaker's Song"<sup>6</sup>, a Native American song, and determine at what points the sung version differs from notated versions, listen to a Chinese folk song and identify how the tonality of the language effects pitch of the melody, listen to a performance by Ravi Shankar and identify the use of raga as a structural element. Composition classes should include assignments using non-western scales and forms based on models examined in theory and history courses.

**Music History and Literature:** Music history and literature courses should include surveys of world music styles, forms, and historical traditions to further familiarize students with representative styles and literature from other cultures. Addition of world music to theory and music history curricula would both increase familiarity with such musical sounds and help eliminate the impression too often implied in these courses that non-western musics are somehow inherently inferior to western art music. Examples of lessons using these materials in music history and literature classes include: compare and contrast an English madrigal such as "My Bonnie Lass" with the South African song "Gabi Gabi" and identify similarity/differences in structures (alternation of sections using imitative writing with sections in homophonic style); compare and contrast example of western opera with Beijing opera exploring use of visual art, drama, music and dance in each; examine the form of a Schubert art song, a popular song of the 1960s, and a folk song from an non-western culture to identify similarities in form (many will be AB, ABA, or theme and variations); examine the roles music and musicians play in diverse cultures around the world (to establish the cultural validity of diverse musics and arts).

Diversion 3

Identify the form of the following song:

He ya ish - kiin chi - le go na go zhon he na go zhon fe  
tiin chi le go na go ye he na go zhon fe

ya an eh ya na ha he ye ha ah he. he - e ya. Hos -  
ya an eh ya na ha he ya ha ah he.

he - e ya. Ya ha ne ya yo ha ne ya yo ho yo

ho(n) go ye ha ne ya no he - i he he - e ya.

<sup>6</sup>Performed by Robert Tree Cody on *White Buffalo Canyon Records CR 555*

**Performance –Group and Individual Instruction:** Performance instruction including private studio and ensembles should introduce materials that incorporate elements of world musics. This may include settings of ethnic materials for western ensembles and voicings—the works of numerous twentieth-century composers contain folk melodies and/or utilize the sounds of ethnic instruments. Educators should take care, however, to avoid materials which do not contain authentic melodies and rely, instead, upon musical clichés and stereotypes. Lists of works for various performance ensembles have been published in the *Journal of the Conductors Guild*<sup>7</sup> and in Volk's *Music, Education and Multiculturalism*.<sup>8</sup> Such repertoire lists should not only be made available in conducting classes and ensembles, but representative examples from these lists should be used as an integral part of the course of study in performance and conducting experiences for the pre-service music educator. Conductors and studio teachers should seek to perform at least one world music-derived work on each program.

Diversion 4  
Choral Performance

Perform as a set:

"My Bonnie Lass She Smileth" Morley

"Gabi, Gabi" arr. Leck

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**Performance Techniques:** Performance skills in world music whether producing a correct vocal style or playing an ethnic instrument present special problems to music educators thoroughly trained in "classical" techniques yet lacking exposure to techniques common to various ethnic musics. Unfortunately, there remain some studio instructors who fear that performing in culturally correct styles will "ruin" vocal or instrumental techniques learned during lessons. (Some university instructors reported instances in which studio instructors forbade their students to participate in multicultural performance activities. Fortunately, these conflicts appear to be diminishing in number.) A significant development in teaching a variety of vocal and choral techniques has come with Mary Goetze's world music choral ensemble at Indiana University in which culture bearers from throughout the world teach students repertoire, vocal techniques, and appropriate movements. Dr. Goetze's work along these lines reinforces the importance of seeking guidance from performers and culture-bearers beyond the bounds of the academic environment.

Vocalists should be allowed to experiment with various techniques of tone production from world cultures—indeed, many contemporary vocal and choral works call for a greater variety of sounds other than those produced by the bel canto voice. It may be argued that the various tone production and vocal techniques found in the various genres and historical periods of western arts music require greater differences in use of the vocal instrument than may be the case between "classical" and ethnic styles. Some performance schools already offer training in musical

<sup>7</sup>Burton, J Bryan. A Survey of World Folk Music Literature. *Journal of the Conductors' Guild*, Volume 16 Number 2 (Summer/Fall 1995)

<sup>8</sup>Volk, Terese M. *Music, Education and Multiculturalism*. Oxford University Press: New York, NY. 1997

theater vocal techniques and encourage students to develop a repertoire of vocal styles ranging from 'bel canto' to various popular styles to allow greater "employability" in studio performance. Guest recitals, demonstrations and workshops featuring performers from varied vocal traditions should become a standard component of vocal training for the future music educator.

Diversion 5

Navajo Anyone?

A'kot' eego naasha, a'kot' eego naasha  
a kwɔt' e go na sha a kwɔt' e go na sha  
A'kot' eego naasha, a'kot' eego naasha  
a kwɔt' e go na sh a kwɔt' e go na sha  
He, he nizhoni naasha, o,  
he he ni zo ni na sha o  
he ya hi ye nizhon' indeikai a  
he ya hi ye ni zon in de kwe a  
He, he nizhoni naasha, o,  
he he ni zo ni na sha o  
he ya hi ye nizhon' indeikai a  
he ya hi ye ni zon in de kwe a  
he ya hi ye nizhon' indeikai a  
he ya hi ye ni zon in de kwe a

In order to teach songs effectively in non-western languages, pre-service music educators must learn pronunciation guides far beyond the general introduction to Latin, Italian, French, and German provided in voice classes and studio lessons. Basal series, specialized music collections, and choral works now include languages as diverse as Zulu, Apache, Shona, Khmer, Korean, various Chinese dialects, eastern European languages and more. Although many publications offer a pronunciation guide for the language used, as many of these pronunciation guides are "cobbled together" efforts often lacking a consistent basis for pronunciation. Fortunately, an increasing number of publications are providing guides written in a modified international phonetic alphabet.<sup>9</sup> Perhaps modified international alphabet should be taught in studio and class voice instruction and publishers should be strongly encouraged to make use of this tool standard practice for all multicultural publications.

Opportunities to perform on representative instruments from a variety of cultures must form part of each music educators pre-service experience. Each teacher education institution should purchase and maintain an adequate quantity of ethnic instruments to form ensembles typical of selected ethnic cultures (Mariachi band, Chinese and African percussion ensembles, Irish folk ensembles, etc.). Due to the expense of obtaining ethnic

<sup>9</sup>For example, Kathy Sorenson has provided pronunciation guides using a modified phonetic alphabet combining the vowel sounds of the International Phonetic Alphabet and English consonant sounds for both MacMillan's *Share the Music* basal series and *The OAKE Collection Multicultural Songs, Games, and Dances*.

instruments, such institutions should target specific cultures for initial ensembles and expand offerings as finances allow. Pre-service music educators should be offered instruction in instrumental performance techniques through several means including instruction in proper performance techniques on selected ethnic instruments in model lessons presented in music education methods classes, workshops/recitals/demonstrations by guest performers specializing on ethnic instruments and performance on ethnic instruments in instrumental ensembles (including accompanying groups for choral performance). One should note that performers on instruments from world cultures may be found in many settings beyond the academic classroom. For example, skilled performers from Asia, South America and elsewhere—often highly trained and respected within their cultures—have come to the United States as immigrants. Because of many factors, including language skills and lack of academic credentials, these culture bearers are unable to find employment in the field of music and are “lost to view” of academe. Exceptional teachers and performers from world traditions have been discovered working as clerks in convenience stores, waiters in restaurants, and custodians in schools!

As with choral literature, an increasing number of instrumental works from chamber ensembles to orchestras and concert bands incorporate ethnic instruments—particularly in the percussion section. Movie scores and musical theater productions, in particular, are calling for performers on various ethnic instruments. Uilleann pipes, dijeridoo, assorted string instruments (balalaika, er hu, charanga, etc.), kenu are only a few of the ethnic sounds now commonplace in contemporary instrumental musical scores. Performers as well as educators must become familiar with these “new” sound sources. Those educators who have experimented with performing on such instruments have discovered that these are not “simple” folk instruments, but demand high levels of skill to produce authentic tone quality and stylistic performance.

Diversion 6  
Instrument Identification

Identify each instrument and its ethnic origin in a performance of “Dance the Devil Away” by Outback

**Cultural Context:** At present, cultural context is addressed primarily in specialized texts that focus on a single culture (or a limited number of cultures) and in workshops at music education conferences. (These conference workshops also appear to focus on a single culture or a limited number of cultures.) Many of these texts and workshops are usually written and/or presented by educators who are serious students of the culture(s) and who rely upon the assistance of a culture bearer from within the culture(s). Most of the Authors/presenters offer well-researched lessons with supporting information on cultural context, authenticity, etc. Although specialized texts and workshops provide sorely needed culturally information to music educators, dissemination of this information is limited to conference attendees and those who become aware of specialized texts through workshops and journal reviews. (Surveyed music educators identified such workshops and specialized texts as their primary source of materials used for developing multicultural learning experiences.)

Cultural context should be addressed to varying degrees in all courses within the teacher education curriculum. Logically, music history and literature courses should address such issues for world musics in addition

to the music of the western art tradition. Such instruction is simply an extension of current practice in such courses in which cultural and historical contexts are established for the works of western composers, style periods, genres, etc. For example: Beethoven is almost inevitably discussed within the context of the revolutionary era in Europe; Debussy is linked with visual art movements of his era; Shostakovich and Prokofiev are discussed within the framework of the Soviet era in Russia and/or government control of the arts. Medieval and Renaissance music inevitably is discussed within the context of Church and political history. Few, if any, educators presenting Mozart's *Requiem* fail to relate the story of the "mysterious visitor", Mozart's obsession with his own death, the theories about Mozart's death, etc.

Contextual information about world music selections used in lessons or performances should be presented through similar means to explain the role the music and musicians play within the specific culture. For example, when general music teachers present a Cherokee or Ute bear dance, they should include an explanation of the importance of the bear within Native American culture and, perhaps, include telling a brief legend about bears and humans; Choral conductors preparing "Wonfa Nyem" (a mourning song from Ghana) should explain the layers of meaning behind this funeral song and compare the slow-fast contrasting sections with the early Dixieland jazz funeral music. Presenting the cultural context for each selection used in the music classroom, validates the music within its home culture.

Diversion 7  
Listening or Performance

Compare "Wonfa Nyem" with traditional Dixieland performance such as "Just a Closer Walk With Thee"  
Compare form and style noting tempo changes, use of improvisation and heterophonic style

Model lessons presented in pedagogical courses should include references to the cultural context of all musics rather than merely provide isolated examples of songs, games, and dances for the sole purpose of demonstrating technical presentation skills. As pre-service music educators understand the role of music and musicians within a variety of cultures, they are less likely to err in use of material through using music within an inappropriate context or adding teacher-created activities in which cultural *faux pas* occur (such as adding drones on classroom instruments to music which does not have such harmonizations, adding movement activities to materials for which movement is inappropriate, use of a ceremonial song for a social dance, etc.).

Recent educational publications such as *Multicultural Perspectives in Music Education*<sup>10</sup> and *Making Connections: Multicultural Music and the National Standards*<sup>11</sup> clearly provide appropriate contextual information.

<sup>10</sup> William Anderson and Patricia Sheehan Campbell, editors. *Multicultural Perspectives in Music Education, Second Edition*. Music Educators National Conference: Reston, Virginia. 1996.

<sup>11</sup> William Anderson and Marvelene Moore, editors. *Making Connections: Multicultural Music and the National Standards*. Music Educators National Conference: Reston, Virginia. 1997.

Even newer texts for beginning instrumental instruction are providing brief contextual notes in the teacher's edition for the numerous folk tunes contained in these texts.<sup>12</sup>

**Conclusions:** During the past decade of increasing emphasis on use of culturally diverse songs, dances, singing games, instrumental works in the music curriculum, many positive steps have been made in the training of music educators, preparation and publication of authentic/appropriate multicultural materials designed for classroom use, and availability of instruction covering appropriate/authentic multicultural materials whether in teacher education programs or music education conferences. Teacher education programs at many universities have instituted new courses focusing upon teaching the musics of diverse cultures and/or have inserted special units on multicultural music into existing pedagogical courses. University/school sponsored performances by ethnic music and dance ensembles are becoming more commonplace. National and international music education conferences offer numerous workshops, demonstrations, and performances focusing on diverse ethnic musics.

There remain, however, several areas of weakness in the preparation of music educators to select multicultural materials, design learning experiences based on the selected materials, and effectively present such learning experiences in an appropriate cultural and performance style. Some of these perceived weaknesses were identified through a survey of pre-service and in-service music educators attending selected sessions at national music education conferences in the United States during the 1995-1996 academic year. Three primary areas of concern—world music repertoire, performance techniques, and cultural context—have been briefly discussed in this paper.

A number of revisions to existing courses and addition of new instructional and performance experiences in world musics are offered in this paper to stimulate further efforts to strengthen the music educator's understanding of diverse musical materials and enhance the music educator's ability to present these materials to new generations of music students.

These suggestions include:

1. Integrate scales, harmonic structures, and forms from world musics into music theory and music history/literature components of music education curriculum
2. Expand vocal instruction to include vocal techniques and styles of world musics and to offer instruction in a modified international phonetic alphabet to facilitate performance of world musics
3. Expand instrumental instruction to include basic performance techniques on selected instruments from world musics
4. Incorporate cultural contextual information as an integral part of world music instruction in all courses in the music education curriculum
5. Seek out performers and culture-bearers from outside the academic environment and recognize the validity of such resources within the greater community.

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<sup>12</sup>Two examples are *Essential Elements* published by Hal Leonard and *Twenty-first Century Band Method* published by Warner.

Diversion 8  
Accountability

What have you done or can you do in the classroom to make world music live in your students hearts and minds?

Choose one culture at a time for study and immerse yourself and your students in the experience considering all aspects of the culture—art, dance, tradition, foods, customs, habitat, etc.

- Bridging the gap: it is important for our children to learn about the traditions and cultures of other people
- Foreign language: children often learn more quickly and accurately than adults
- Authenticity: consider the accuracy of the materials you choose
- Make music: have children play, sing and move to music from the cultures you study. Having authentic ethnic instruments in your classroom is helpful to enrich this experience
- Learn: attend workshops and classes to enrich your own experience
- Involve the community: survey the wealth of ethnic tradition and knowledge in your school community; invite visitors—including parents and grandparents of your students—to the classroom to share
- Involve other teachers: invite a specialist to your classroom for a demonstration
- Whole school involvement: host an assembly featuring cultural specialists and encourage support—financial and otherwise—from your parent organization
- Curricular growth: include multicultural music as a permanent part of your curriculum
- Performances: include music from other cultures in your concerts and performances
- Continued growth: encourage students to expand personal listening experiences and critical thinking skills to include multicultural music

NOTE:

As an appendix to this paper, a list of selected resource materials is included to aid in-service and pre-service music educators identify resources for the classroom. In addition, a list of educational literature for band, chorus and orchestra is reprinted, by permission, from the *Journal of the Conductors Guild Volume 16 Number 2* to aid conductors in identifying appropriate materials to include on concerts as well as class learning experiences.

NOTE: most texts listed below, as well as many other lesser known collections and anthologies, are available from West Music Company, 1212 5th Street, Coralville, Iowa 52241-2908 Call: 800-397-9378

#### GENERAL/MULTIPLE CULTURES

- 1 Anderson, William, ed. (1991). *Teaching Music With a Multicultural Approach*. Reston, VA: Music Educators National Conference.
- 2 Anderson, William and Patricia Sheehan Campbell. (1996). *Multicultural Perspectives in Music Education, Second Edition*. Reston, VA: Music Educators National Conference.
- 3 Anderson, William, and Marcelene Moore, editors. (In preparation). *Making Connections: Multicultural Traditions and the National Standards for Music*. Reston, VA: Music Educators National Conference.
- 4 Hoshkoff, Ruth and Kathy Sorensen, Editors. (1996). *Multicultural Songs, Games, and Dances*. Fargo, North Dakota: Organization of American Kodály Educators. (Printed by Doosy & Hanks).
- 5 Campbell, Patricia S. (1992). *Lessons from the World*. New York: Schirmer Press.
- 6 Campbell, Patricia S. and Ellen McCollough-Dinbison. (1994). *Roots and Branches*. Danbury, CT: World Music Press.
- 7 George, Lucinda. (1987). *Teaching the Music of Six Different Cultures*. Danbury, CT: World Music Press.
- 8 May, Elizabeth, ed. (1980). *Music of Many Cultures*. Berkeley: University of California Press.
- 9 McAlester, David, P. (1985). *Becoming Human Through Music*. Reston, VA: Music Educators National Conference.
- 10 Moore, Marcelene. (In preparation). *Getting Started With Teaching Multicultural Music in the General Music Classroom*. Reston, VA: Music Educators National Conference.
- 11 Nettl, Bruno, ed. (1992). *Excursions in World Music*. Englewood Cliffs: Prentice-Hall.
- 12 O'Brien, James P. (1977). *Non-Western Music and the Western Listener*. Dubuque, IA: Kendall-Hunt.
- 13 Hon, Jeff, ed. (1992). *Worlds of Music, second edition*. New York: Schirmer Books.

#### AFRICAN:

- 1 Adeniyi, Abraham F. and Dumisani Maraire and Judith Cook Tucker. (1990). *Let Your Voice Be Heard, Third Edition*. Danbury, CT: World Music Press.
- 2 Amosku, W.K. (1971). *African Songs and Rhythms for Children*. New York: Schott Music-Thieme. (1989). *Sounding Forms: African Musical Instruments*. New York: American Federation of the Arts.
- 3 Chernoff, John Miller. (1981). *African Rhythm and African Sensibility*. Chicago: University of Chicago Press.
- 4 Cooke, Peter. (1990). *Play Amadinda: Xylophone Music of Uganda*. Edinburg: K & O Productions.
- 5 Dietz, Betty and M.A. Olanunji. (1965). *Musical Instruments of Africa*. New York: John Day Inc.
- 6 Jessup, Lyne. (1937). *Afro-ensemble*. Danbury, CT: World Music Press.
- 7 Jessup, Lyne. *The Mandinka Balafon Book*. Cornville, IA: West Music Co.
- 8 Kulu, Francisca S. (1993). *North Sotho Songs for Choral Work*. Pretoria, South Africa: Kasgo Publishers.
- 9 Makeba, Miriam. (1971). *The World of African Song*. Chicago: Quadrangle Books.
- 10 Nkomo, J.H. (1974). *The Music of Africa*. New York: Norton.
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## A Survey of World Folk Music Literature

compiled by J. Bryan Burton

*The following list has been assembled from sample scores, programs, catalogs, and articles for which publisher contact information was not universally provided. To locate selections without a listed publisher, contact a major distributor such as J.W. Pepper for assistance. All works have been included based on their availability, not on any assessment of their difficulty level or inherent musical quality.*

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### Band

Acadian Festival	Hilliard	Carl Fischer
Africa: Ceremony Song and Ritual	R. Smith	Belwin
African Road	Jennings	Hal Leonard
African Sketches	Curnow	Hal Leonard
Amazing Grace	Holmes	TRN
Amazing Grace	C. Smith	***
American Celebration	McGinty	Queenwood

Amer. Civil War Fantasy	Bilik	***
Amer. Folk Rhapsody #1	Grundman	Boosey
Amer. Folk Rhapsody #2	Grundman	Boosey
Amer. Folk Rhapsody #3	Grundman	Boosey
Amer. Folk Rhapsody #4	Grundman	Boosey
Amer. Folk Song Suite	Frackenhohl	TRN
American Folk Trilogy	McGinty	Queenwood
American Frontier	Gordon	Elkan-Vogel
American River Songs	LaPlante	Belwin
American Saga	Hilliard	Southern
American Salute	Gould	Mills
American Sea Rhapsody	Cacavas	Belwin
American Songs	Osmon	TRN
An American Duo	Adler	Boosey
An Oriental Portrait	Curnow	Hal Leonard
Appalachian Carol Festival	Jager	Belwin
Arabian Suite	Jennings	Hal Leonard
Armenian Dances	Khachatunian/Satz	MCA
Aussie Clipper	Forsblad	Hansen
Australian Rhapsody	Osterling	Belwin
Australian Up Country Tune	Grainger	Schirmer
Banana Boat Song	Story	***
Banks of Bonnie Doon	Williams	Warner

Bartok Folk Trilogy	McGinty	Queenwood	Folk Songs from Russia	Ployhar	Belwin
Bartok. Folk Song and Dance	McGinty	Queenwood	Four French Songs	Hanson	Southern
Blue and the Grey	Grundman	Boosey	From Shire and Sea	Davis	Byron-Douglas
British Isles Ballads	Kinyon	Alfred	From the Land of Fire and Ice	Magnusson	Wynn
Buckwheat	Brisman	Elkan-Vogel ***	Gaelic Ballad	Erickson	Alfred
Cajun Folk Songs	Tichelli	***	Gaelic Rhapsody	Del Borgo	***
Canadian Folk Fantasy	McGinty	Queenwood	Ghost Dance	Hilliard	Boosey
Canadian Folk Song Rhapsody	Curnow	Hal Leonard	Gift to Be Simple	Brisman	Elkan-Vogel
Canadian Trilogy	Hodges	Alfred	Grace Variants	Zdechlik	Kjos
Carpathian Skecthes	Jager	Belwin	Greensleeves Rhapsody	Edmondson	Queenwood
Castle, Loch and Heath	Ployhar	Wynn	Grouse Mountain Lullaby	Chatman	Belwin
Chanteys	Andrews	Shawnee	Harvest Hymn	Grainger	Barnhouse
Cherokee Legend	Kinyon	Alfred	Hebrew Folk Song Suite	Osmon	TRN
Chiapanicas	Ployhar	Belwin	Hill Song # 2	Grainger	Leeds
Chinese Folk Rhapsody	Brown	Kjos	Hill Songs	Andrews	Shawnee
Chorale and Shaker Dance	Zdechfik	Kjos	Hundred Pipers	Ployhar	Carl Fischer
Colonial Legend	Grundman	Boosey	Hungarian Folksong Suite	Bartok/Gordon	Marks
Connemara Sketches	Osbourne	William Allen	Huron Carol	Edmondson	Queenwood
Country Gardens	Grainger	Schirmer	Irish Set For Band	Spinney	Byron-Douglas
Creole Suite	Kinyon	MCA	Irish Suite	Applebaum	Euro-American
Czech Suite	Whear	Ludwig	Irish Tune from County Derry	Grainger	Schirmer
Dance of the Japanese Youth	Tohana	Ludwig	Jamaican Folk Fantasy	Stout	Belwin
Down Langford Way/ Shenandoah	Grainger	RBC	Japanese Folk Song	Fujita	Ongaku
Eight Russian Songs	Liadov	***	Japanese Folk Trilogy	McGinty	Queenwood
El Salon Mexico	Copland/ Hindsley	Boosey	Japanese Prints	Jager	Marks
England: Three Folk Songs	McGinty	Queenwood	Japanese Songs for Band	Akiyama	TOA Music
English Folk Fantasy	McGinty	Queenwood	Kilamanjaro	Washburn	Belwin
English Folk Trilogy	McGinty	Queenwood	Kobiki-Uta	Koyama	Ongaku
English Hunting Song	Kinyon	Alfred	Korean Folk Festival	Hilliard	Carl Fischer
European Folk Tune Suite	Hull	Shawnee	Korean Folk Song	Gingery	William Allen
Faces of the World	Huckeby	Barnhouse	Korean Folk Song Medley	Ployhar	Belwin
Fanatasy on A French Folk Song	Edmondson	Queenwood	La Fiesta Mexicana	0. Reed	Mills
Fantasia on an English Folk Song	Jacob	Smith	Ladies, Lords and Gypsies	Davis	Belwin
Fantasy on a Danish Theme	Davis	Byron-Douglas	Lincolnshire Posey	Grainger	Schirmer
Fantasy on a Scottish Folk Song	Mahaffey	RBC	Linden Lea	V. Williams	Hal Leonard
Fantasy on American Sailing Songs	Grundman	Boosey	Lithuanian Rhapsody	Scarmolin	Ludwig
Fantasy on an Irish Ballad	Jennings	Hal Leonard	Little English Suite	"Jackson"	Warner
Fantasy on an Irish Tune	Norred	Queenwood	Little English Suite	Grundman	Boosey
Fantasy on Sakura Sakura	Cramer	***	Little Hebraic Suite	Hastings	Boume
First Suite in E-flat	Holst	Boosey	Little Irish Suite	"Jackson"	Warner
Folk Dances	Shostakovich/ Erickson	Belwin	Little Scotch Suite	"Jackson"	Warner
			Londonderry Air	Kinyon	Alfred
			March on a Welsh Air	Edmondson	Queenwood
			McMorran Suite	Kopetz	Hal Leonard
			Meadowlands	"McBeth"	Alfred
			Mexican Festival	Hilliard	Carl Fischer
			Mexican Folk Festival	Erickson	Summit
			Molly on the Shore	Grainger	Schirmer

Morning Song	Huckeby	Barnhouse	Three Russian Cameos	Rhoads	TRN
On a Southern Folk Hymn	Holsinger	TRN	Three Scottish Folksongs	Edmondson	Barnhouse
On a Southern Hymn	Palmer	Shawnee	Three Scottish Songs	Stuart	Shawnee
On an American Spiritual	Holsinger	TRN	Three Scottish Songs	Stuart	Alfred
Overture on A Shaker	Higgins	Hal Leonard	Three Songs from Sussex	Stuart	Shawnee
Tune			Tina Singu	Greene	ProArt
Petite Suite	Bartok	Boosey	Tres Danzas de Mexico	Rhoads	TRN
Poor Wayfaring Stranger	Ployhar	Byron-Douglas	Two American Songs	Grundman	Boosey
Rhenish Folk Festival	Davis	Ludwig	Two British Folk Songs	Del Borgo	***
Rhosymedre	V. Williams	Galaxy	Two English Dances	O'Reilly	Alfred
Russian Folk Fantasy	Curnow	Hal Leonard	Two French Carols	Edmondson	Queenwood
Russian Folk Fantasy	McGinty	Queenwood	Two Gaelic Songs	Tyra	Barnhouse
San Pei March	Kirk	TRN	Two Grainger Melodies	Grainger/Kreines	Masters
Scarborough Fair	Custer	Hal Leonard	Two Irish Songs	Grundman	Boosey
Scottish Folk Fantasy	McGinty	Queenwood	Two Kentucky Sketches	Grundman	Boosey
Sea Songs	V. Williams	Boosey	Two Norwegian Folk	Erickson	Bourne
Second Suite in F	Hoist	Boosey	Dances		
Serengetti	Higgins	Hal Leonard	Two Russian Songs	Gates	Southern
Shenandoah	DeCamp	Studio PR	Two Seascapes	Balent	Shawnee
Shenandoah	Ployhar	Belwin	Two Songs from Chiapis	Gates	Southern
Simple Gifts	"Tyler"	Alfred	Two Songs of Nova	Edmondson	Queenwood
Simple Gifts	Ployhar	Belwin	Scotia		
Slavonic Folk Suite	Reed	Marks	Two Spirituals	Greene	***
Somerset Sketches	Stuart	Shawnee	Uganda Lullaby	Brisman	Elkan-Vogel
Son of a Gambolier	Ives	Peer	Ukranian Folk Songs	Stevens	TRN
Song of the Fjords	Ployhar	Belwin	Variations on a Danish	Sudduth	RBC
Song of Wales	Davis	Ludwig	Folk Song		
Songs of Israel	McGinty	Hal Leonard	Variations on a Korean	Chance	Boosey
Songs of Nyasaland	Davis	Ludwig	Folk Song		
Songs of the Emerald Isle	McGinty	Queenwood	Variations on a Sioux	Ployhar	Belwin
Songs of the Seas	Kinyon	Alfred	Melody		
Spinners Lullaby	Brisman	Elkan-Vogel	Variations on an African	Hilliard	Barnhouse
Spoon River	Grainger	Schirmer	Hymnsong		
Suite Britannia	Barret/Gordon	Jenson	Variations on an Irish	Beck	Presser
Suite from Bohemia	Nelhybel	Canyon	Hymn		
Swedish Folk March	Rhoads	TRN	Viva Mexico	Morrissey	Marks
Swedish Melody	Slocum	TRN	Wapawakka	Reed	Masters
Symphonic Prelude	Reed	Marks	Welsh Rhapsody	Grundman	Boosey
The Ash Grove	Brisman	Presser	West Highlands Sojourn	Sheldon	***
The Great Wall	McGinty	Queenwood	West Point Songs	Osmon	TRN
The Pipe and the Captain	Osbourne	Southern	Wyoming Portrait	Wells	***
There is a Happy Land	Bulla	William Allen	Ye Banks and Braes	Grainger	Schirmer
Three Ayers from	Stuart	Shawnee	o' Bonnie Doon		
Gloucester			Yorkshire Ballad	Barnes	Southern
Three Czech Folk Songs	Vinson	Hal Leonard			
Three English Carols	Edmondson	Queenwood			
Three English Dances	Stone	Boosey			
Three Folk Carols	Gordon	Jenson			
Three Folk Tunes	Holst	Hal Leonard			
Three Hungarian Songs	Bartok/Gordon	Bourne			
Three Irish Dances	Cumow	Hal Leonard			
Three Kentucky Sketches	O'Reilly	Alfred			

**School Orchestral Literature**

African Suite # 1	Coleridge-Taylor	Schott
African Suite # 2	Coleridge-Taylor	Schott
Amazing Grace	arr. Siennicki	***

American Spiritual Festival	arr. Rosenhaus	***	Night in Mexico	Creston	SP
American Spiritual Overture	arr. Rosenhaus	***	Overture on French Tunes	arr. Powell	***
Andalusia Suite	Lactione	Marks	Para Siempre Tango	Archaval	Ricordi
Arirang	arr. Bauernschmidt	Lyd	Polka from Schwanda	Weinberger/Isaac	***
Armenian Rhapsody	Hovhaness	Carl Fischer	Portuguese Inn Overture	Cherubini	EM
Around the World at Christmas Time	arr. Chase	***	Rhosymedre	V. Williams/Foster	***
Bashana Haba'ah	arr. Conley	***	Roumanian Folk Dances	Bartok	Boosey
Celtic Suite	arr. Fishburn	***	Rumanian Overture	arr. Isaac	***
Country Wedding (Moldau)	Smetana/Dackow	***	Rumanian Rhapsody #1	Enesco/Alshin	***
Cripple Creek	arr. Siennicki	***	Russian Christmas Music	Reed/McAlister	***
Czech Folksong Suite	Isaac	ETL	Russian Fantasy	Brown	Pro Art
Dances of Transylvania	Bartok	Boosey	Russian Folk Dances	arr. Alshin	Kalmus
Danny Boy	arr. Alshin	***	Russian Sailors' Dance	Gliere/Carlin	***
Danza Lucimi	Lecuona	Marks	Russina Folk Songs, Set II	Liadov	Boosey
El Cumanchero	arr. Gold	***	Seguedilla. (Carmen)	Bizet/Carlin	***
El Relicario	Padilla/Isaac	Alfred	Shalom Chaverim	arr. del Borgo	***
El Tango	arr. Elliot	Wynn	Shenandoah	arr. Beck	***
English Folk Song Suite	V. Williams	Boosey	Shepherds Hey	arr. Alshin	***
English Folksong	arr. McQuilkin	***	Simple Gifts	arr. Chase	***
Espana	Chabrier	Kalmus	Slava	Moussorgsky/Dackow	***
Espana Cani	arr. Isaac	Alfred	Slavonic Dance #10	Dvorak/Carlin	***
Fandango and Alborada	Rimsky-Korsakov/Isaac	***	Slavonic Dance #4	Dvorak/Meyer	***
Farandole	Bizet	***	Slovakian Dances	Cechvala	Kalmus
Fiddler's Stew	arr. Meyer	***	Songs of Croatia	arr. Alshin	Belwin
Fiesta Mexicana	Quaquenti	Belwin	Spirituals	Siennicki	ETL
Folk Songs of Israel	arr. Shapiro	Concert Works	Swedish Rhapsody	Alfven	Wynn
From Around the World	arr. Alshin	***	Swing Low Sweet Chariot	arr. Griselle	***
German Carol Festival	arr. Christansen	***	Three Chinese Scenes	arr. Alshin	Kendor
German Dance	Mozart/Caponegro	***	Three Slavonic Dances	Dvorak	ETL
Granada	arr. Savre	***	Trepak	Tchaikovsky/Gruselle	***
Greensleeves	arr. Herman	***	Tres Danzas de Mexico	Rhoads	TRN
Hannukkah Holiday	arr. Wielozynski	***	Troika	Prokofiev	***
Hatikvah	Ovanian	Ludwig	Tune from County Derry	Grainger	Luck's
Havah Nagila	arr. Hilbert	***	Two Hebrew Melodies	Niehaus	HIGH
Hopak	Moussorgsky/Isaac	***	Two Hungarian Folk Tunes	Bartok/Applebaum	Belwin
Hungarian Dance #1	Brahms/Meyer	***	Two Welsh Airs	arr. del Borgo	***
Hungarian Dance #5	Brahms	***	Ukrainian Bell Carol	arr. Ployhar	***
International Medley	arr. Brown	***	Ukrainian Folk Songs	arr. Dackow	Ludwig
Irish Suite	arr. del Borgo	***	Ukrainian Sketches	arr. Goldsmith	***
Israeli Folk Suite	Eledson	Pro Art	Ukrainian Suite	Porter	ESM
Italian Medley	McCleod	Kalmus	Variations on a Well-Known Sea Shantey	arr. Stephan	***
La Bamba de Vera Cruz	Tucci	Sam Fox	Water is Wide	arr. Conley	***
Landler	Mozart/Caponegro	***	Yorkshire Ballad	Barnes	SMC
Little Norwegian Suite	arr. Hansen	Boosey	Zacatecas	Codina/Roth	Carl Fischer
Merry King	Grainger	***			
Mexican Overture	Isaac	Carl Fischer			
Mock Morris	Grainger	***			
Die Moldau	Smetana	***			

### Choral Music

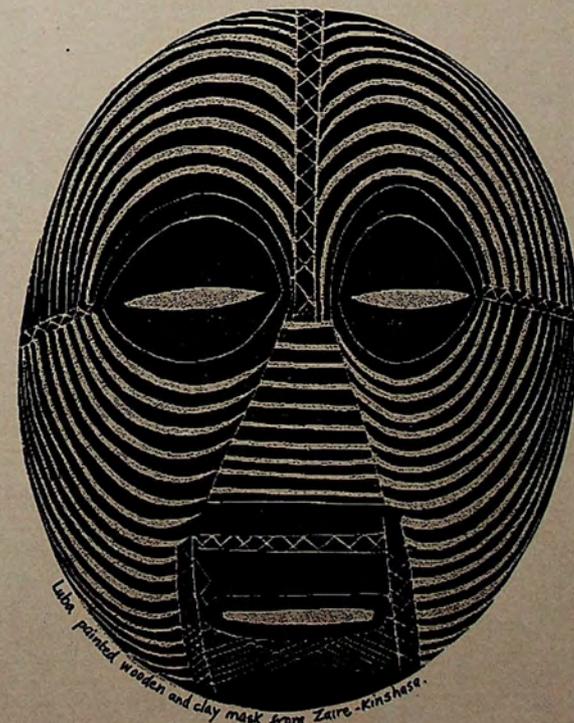
A La Nanita Nana arr. Ehret Schumann

A Welsh Lullaby	arr. Scott	Gentry Pubs.	Go 'way from my Window	arr. Zaninelli	Shawnee
Adijo, Kerida	arr. Jacobson	World Music	Good Night (Russian)	arr. Rao	Boosey
Aglepta arr. Mellnas	Plymouth		Hag Sahuot	arr. Tucker	World Music
Ahrirang	arr. DeCormier	Alfred Music	Haida	arr. Leck	Plymouth Music
All My Trials	arr. Emerson	Jenson	Haliwa-Saponi Canoe Song	arr. Burton	World Music
Alouette	arr. Alexander	Boosey	Hanukah 0 Hanukah	arr. Childs	Shawnee Press
Amen	arr. Hairston	***	Hashivenu	arr. Rao	Boosey
American Indian Songs	arr. Jennings	Watson	Hataru Koi	arr. Ro Ogura	***
Americana	arr. Zaninelli	Shawnee Press	Hava Nagila	arr. Goldman	***
Amigos	arr. Tucker	World Music	Hava Nagilah	arr. Eilers	Jenson
Appalachian Suite II	arr. Jordanoff	***	Hiney Mah Tov	arr. Levine	Fostco Music
Around the Campfire (Jewish)	arr. Jacobson	World Music	Hussar Song	Bartok, ed. Leck	Plymouth Music
Arruru	arr. Dwyer & Gerber, ed. Leck	Plymouth Music	I Have a Little Dreydl	arr. Goldfarb/Suchoff	***
At The River	arr. Copland	Boosey	I've Been 'Buked	arr. Johnson	G. Schirmer
Bagpipe Carol	arr. Barthelson	***	Joab Tanko Buhi	arr. Stuart	World Music
Barb'ra Allen	arr. Spevacek	Hal Leonard	John Henry	arr. Crocker	Jenson
Ca' The Yowes	arr. Goetze	Boosey	Johnnie I Hardly Knew Ye!	arr. Frackenhohl	Shawnee
Chatsumi	arr. Burton	World Music	Kalanta of the New Year	arr. Dalgish, ed. Leck	Plymouth Music
Chumbra	arr. Lewis	Plymouth Music	Kalinka	ed. Leck	Plymouth Music
Czecho-Slovakian Dance Song	arr. Krone	Witman	Kookabura	arr. Goetze	Boosey
Dan-u-el	arr. Meecham	G. Shirmer	Kookaburra	arr. Cutright	Boosey
Dance and Turn (Moravian)	arr. Jennings	Kjos	Kum Ba Ya	arr. D. Wagner	Voices Unlimited
Dis Ol' Hammer	arr. Hairston	Schumann	Kum Ba Yah	arr. Gardner	***
Dodi Li	arr. Jacobson	World Music	Kum Ba Yah	arr. Lojeski	Hal Leonard
Dodo Li	arr. Rao	Boosey	Kyrie (Missa, Kenya)	Basler	Plymouth Music
Domsredansen	arr. Hallberg	Walton Music	Kyrie Gloria (Swedish)	Skold	Walton Music
Done Made my Vow to the Lord	arr. McLin	Kjos	La Lune Blanche	Pierce	Plymouth Music
Early One Morning	arr. Eilers	Jenson	La Paloma Se Fue	arr. Jimenez	World Music
El Pequeno Nino (Tiny Child)	arr. Dwyer, ed. Leck	Plymouth Music	Le Chant de la Pluie	arr. Pierce	Plymouth Music
El Progreso Honduras	arr. Maldonada/Levine	Plymouth Music	Linden Lea	arr. V. Williams	Hinshaw
El Rorro, (The Babe)	arr. Van	Plymouth Music	Los Reyes Magos	Ramirez	Lawson-Gould
Erev Shiel Shoshanim	arr. Klebanow	World Music	Mary Had A Baby	arr. Black	Harold Flamm
Ezekiel Saw de Wheel	arr. Dawson	Kjos	N'Kosi Sikelel'i Afrika	Shabalalla and Page	World Music
Farewell Lad (Catalan)	arr. O'Neill	Alfred Music	Nativity Carol of The Mexican Shepherds	arr. Gaull	Ditson
Fiddler man	arr. Rutter	Hinshaw	Niska Banja	arr. Page	Boosey
Fireflies (Japan)	arr. Herrington/Glick	Pavane Pub.	Niska Banja (Serbian)	arr. Page	Boosey
Flower of Joy	arr. Alfven	Walton Music	0 Desayo	arr. Western	Plymouth Music
Four folksongs for a Womens Choir	rr. R. Schumann	Gentry Pubs.	Old Joe CLlark	Wind, ed. Leck	
Four Slovak Songs	Bartok	***	Pack She Back to She Ma	arr. Goetze	Boosey
Freedom is Coming	coll. Nyberg; ed. Leck	Plymouth Music	Pat a Pan	Dardess	Alfred
Give Up the World	arr. McLin	Kjos	Petty Harbour Bait Skiff	arr. Riley	Kendor
Gloria (Missa Kenya)	Basler	Plymouth Music	Poor Man Lazrus	arr. Telfer	Kjos
			Que Bonita Bandera	arr. Hairston	Bourne
			Quil O' Quay	arr. Jimenez	World Music
				Daglish, ed. Leck	Plymouth Music

Rooftop Rhythm	arr. Tucker	World Music	Three Irish Songs	arr. Frankenpohl	Shawnee Press
Round and Round	arr. Eddleman	Kjos	Three Japanese Tanka	arr. Tak'acs	Belwin
the Dreydl Spins			Three Mountain Ballads	arr. Nelson	Elkan-Vogel
S'vivon	arr. Bertaux	Boosey	Three Palestinian Songs	arr. Hunter	Gould
Sanctus (Missa Kenya)	Basler	Plymouth Music	Three Peruvian Folksongs	arr. Lorenz	Walton Music
Set of Three Scottish	arr. Dalgish,	Plymouth Music	Three Russian Folk Songs	arr. Crocker	Jenson
Songs	ed. Leck		Three Russian Songs	arr. Rolf	Carl Fischer
Shake the Papaya Down	arr. Dwyer &	Plymouth Music	Three Scottish Songs	Mack/Wilberg	***
	Waller, ed. Leck		Three Sephardic Folk	arr. Western	Plymouth Music
Shalom My Friends	arr. D. Wagner	Heritage Choral	Songs	Wind, ed. Leck	
		Series	Three Slavonic Dances	arr. Johnson	***
She's Like a Swallow	arr. Strommen	Alfred	Three Spanish Ballades	arr. Butler	***
Shikara (India)	arr. Pierce	Plymouth Music	Three Yoniba Native	arr. Adenivi &	Plymouth Music
Si Me Dan Pasteles	arr. Jimenez	World Music	Songs of Nigeria	Leck	
Sivahamba	arr. Rao	Boosey	Tum Balalaika	arr. Lewis	Plymouth Music
Skye Boat Song	arr. Rodgers	Shawnee Press	Tum Balalaika	arr. Suchoff	***
Sleep My Little One	arr. Herrington/	Pavane Pub.	Tumba (India)	arr. Visca/Oliver	Plymouth Music
(Mexico)	Glick		Two Macedonian Songs	arr. Srebotajak	G. Schirmer
Sleep My Little One	arr. Herrington	Pavane Pub.	Two Native American	arr. Sletto,	Plymouth Music
(Duermente Nino)			Songs	ed. Leck	
Somagwaza	arr. Seeger	World Music	Two Negro Spirituals	arr. Burleigh	Schumann
Somos el Barco	arr. Wyatt	World Music	Two South African	coll. Nyberg;	Plymouth Music
South Africa Suite	arr. Leck	Plymouth Music	Freedom Songs	ed. Leck	
Sow Took the Measles	arr. Ehret	Jenson	Ukranian Bell	C. Leontovich,	Plymouth Music
Suite de Lorca	Rautavara	Walton Music		arr. Ehret	
Suo-Gan (Welsh)	Werin/White	Belwin	Vamudara	arr. Maraire	World Music
The Earth Adorned	Ahlen	Walton Music	Vern Kan Sgla	arr. Walser	World Music
The Lark in the Clear Air	arr. Calvert	Hinshaw Music	Wandering	Bartok,	Plymouth Music
The Old Carrion Crow	arr. Goetze	Boosey		ed. Leck	
The Water is Wide	arr. Zaninelli	Shawnee Press	Water Come-a-Me	arr. Grant	Hal Leonard
Three Czech Folk Songs	arr. K. Shaw	Hal Leonard	Wayfaring Stranger	arr. Cornell	***
Three Folk Songs	arr. Brahms	Marks Music	Welsh Lullaby	arr. Scott	Gentry
Three Folk Songs	arr. Fleming	G. Thompson	Welcome Now in Peace	arr. Herrington/	Pavane Pub.
(Scottish)			(Israel)	Glick	
Three French Folk	arr. Edwards	Heritage Choral	Who Can Sail?	arr. Agnestig	Walton Music
Songs		Series	Wonfa Nyern	arr. Adzenvah	World Music
Three Hungarian	Seiber	G. Schirmer	Yonder Come Day	arr. Tucker	World Music
Folk Songs			Zoi Zain Sholem.	arr. Jacobson	World Music
Three Hungarian	Bartok	Boosey	Zum Gali Gali	arr. Pisano	Plymouth Music
Folk Songs			Zum Gali Gali	arr. Goldman	G. Schirmer

*Culture-bearers in the classroom:  
scenarios from the Pacific northwest*

Patricia Shehan Campbell



#### Culture-Bearers in the Classroom: Scenarios from the Pacific Northwest

Children are musically enculturated within the community in which they live. They learn a musical system—its tuning, timbres, predominant pitch and rhythmic patterns, textures, and formal structures, and they are socialized into their community culture through music. As they enter school and graduate grade by grade to greater maturity, their awareness and knowledge of the community broadens, because of but also in spite of what teachers themselves may offer as standard knowledge to be acquired. Yet a carefully constructed plan for the intentional integration of the community of musicians into the classroom or the relocation of classroom studies into an out-of-school community setting can intensify as well as broaden the process of musical enculturation for children. For children, the presence of an ever-expanding community of musicians in their lives may help them to feel more securely and responsibly connected to the world outside themselves.

Drawing its framework from writings by Blacking (1967), Gillis (1992), Livingston et. al. (1993), Nettl (1983) and others, this project will examine the manner in which traditional musicians (or culture-bearers), aided by a well-supported community arts agency, are integrating into school programs in music, the arts, and cultural studies. As well, the local university's efforts to underscore the educational merits of the program and to guide teachers in their use of community musicians will be noted. The setting is metropolitan Seattle, in the Pacific Northwest, and the agency itself is Northwest Folklife, but the operations may be a model that could be replicated elsewhere. The three-pronged system underlying the programs of culture-bearers in the schools will be reviewed, in order to articulate its origin, source of support, and development, its multiple successes and unquestionable flaws, and its future in bringing children in touch with the traditional musicians living within their communities.

Patricia Shehan Campbell  
University of Washington

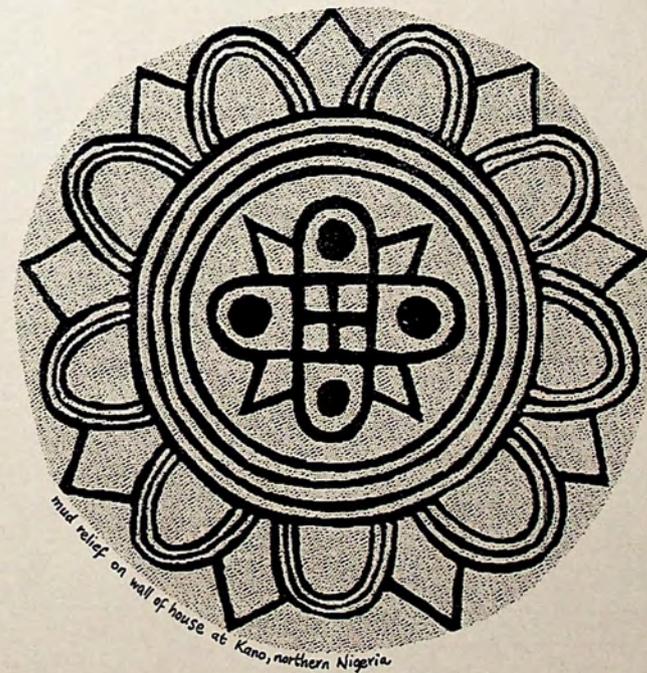
*Neo-traditional guitar music in a  
Durban township*

Sazi Dlamini



*Community music and postmodernity*

David Elliott



*mud relief on wall of house at Kano, northern Nigeria*

June 3, 1998

To: Dr. Patricia Campbell, School of Music, University of Washington

From: Dr. David Elliott, Faculty of Music, University of Toronto

*Abstract for ISME Community Activity Commission  
Durban, RSA, July, 1998*

**Community Music and Postmodernity**

In descriptive terms, Community Music is a 'moving mosaic'. It is a global music-education enterprise that takes many forms according to people's local needs for and beliefs about the nature and benefits of 'music'.

As such, 'Community Music' is one of the most characteristic manifestations of our age --- the postmodern age. At least, this is the point I shall attempt to explain in this paper.

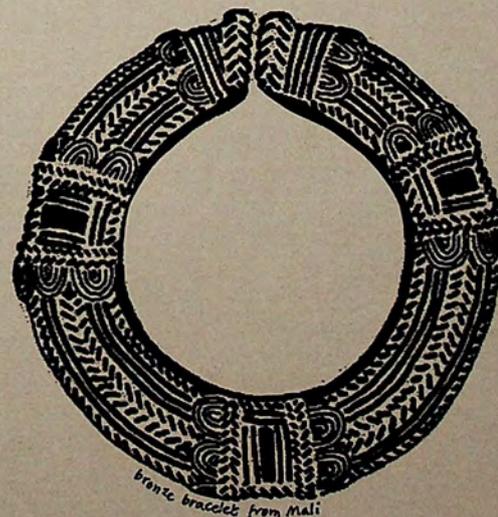
Why? There are several reasons. Whether our interests lie in improving our understanding of Community Music, enhancing the working and living circumstances of Community Musicians, developing skills to carry out Community Music programs, or anticipating the needs of future clients, there is a need to understand the broader (global) context in which Community Musicians work today and the issues they will face tomorrow.

The conviction I share with other writers (e.g., Hargreaves, 1994; Turner, 1991; Kumar, 1995) is that we live in the midst of a confrontation between two powerful social forces --- the advance of the postmodern world and the inertia of the modernist world. To survive and prepare for the future, we need perspectives on these forces. In other words, what goes on inside our local communities of effort is tied (tightly) to what goes on outside. The quality, range and flexibility of our professional work is linked closely to growth within our personal and social contexts.

Part One of this paper provides a perspective on the context we are leaving: the modern age, or modernity. In this section I make direct links between the prevailing themes of modernism and problematic issues surrounding 'music' and 'teaching' that influence the efforts of many Community musicians, teachers and clients. In Part Two I examine the context we have already entered: the postmodern age, or postmodernity. In this section I discuss the relationships between the postmodern changes we are witnessing in our lives and the implications of these changes for 'Community Music', including the people who practice it, the clients engaged in Community Music projects, and the future nature of 'Community Music' itself.

The role of community music in  
enabling disadvantaged young  
people in South Wales to confront  
social exclusion

Steve Garrett



bronze bracelets from Mali

Submitted by :

**Steve Garrett**

Manager - Cultural Concerns

(Formerly Projects Manager - Community Music Wales)

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This presentation is submitted for the ISME Community Music Activity Seminar, Durban, South Africa: July 13 - 17 1998

Topic:

**THE ROLE OF COMMUNITY MUSIC IN ENABLING  
DISADVANTAGED YOUNG PEOPLE IN SOUTH WALES TO  
CONFRONT SOCIAL EXCLUSION**

SYNOPSIS

South East Wales contains some of the most impoverished residential areas in Europe. This situation has a particular impact on the young people who live there, a significant proportion of whom feel hopeless about the future, reflecting that despair by living a marginalised existence dependent on a black economy involving crime and drugs. The need to address this problem is a high priority of the new Labour government, but traditional approaches to education or employment programmes have failed to engage this target group. This paper discusses how Community Music Wales' projects in South Wales have attracted the interest and involvement of disaffected young people, encouraging them to become involved in creative activities which have empowered them in personal and social terms. In particular, project participants are able to have their learning formally recognised under a national accreditation system (the Open College Network), opening the door to employment or further training opportunities for formerly excluded individuals. The paper begins with an overview of CMW's thinking regarding the role of community music in confronting social exclusion, and proceeds to give examples of several projects, describing a range of challenges and outcomes. It concludes with a brief look at the European dimension of CMW's work with disadvantaged young people.

## BACKGROUND

**Community Music Wales (CMW)** was established in 1990 to develop opportunities for people in Wales to create and play their own music - especially people who, for reasons of disadvantage or disability, could not otherwise participate in music (or other arts) activities, or who have limited access to music-making resources and equipment. Wales has a traditionally strong association with music and song, but this has faded with recent changes in the economy.

CMW is based in Cardiff, the capital city of Wales with population of about 300,000, but most of our work is in poorer areas away from the centre. The economy in these areas has declined rapidly in recent years with the collapse of the South Wales coal industry, which as well as decimating the former mining areas has meant the end of Cardiff's role as a world class port. This shortfall in the economy is being made up for to some extent by inward investment from Japanese and other far-east companies.

CMW works with a wide range of groups and individuals, including: young people at risk of involvement with crime or drugs; young offenders; people with learning difficulties; people with physical disabilities; older people; people with mental health problems. CMW also runs a training programme for Welsh musicians, providing them with the skills needed to work as community music practitioners. We aim to respond to the needs of disadvantaged communities, and work in those areas by building partnerships with community groups, service agencies and local authorities.

In our work with 'disaffected' young people, (i.e. who usually live in low-income areas where there is a lack of support, resources and opportunities for recreational and educational activities, or who suffer from personal disadvantage or disability) we have been exploring the ways in which their involvement with a programme of creative music-making can encourage personal development and social inclusion. Most young people have a strong interest in 'popular' music, albeit primarily as consumers, and music, with related forms such as video and dance, forms the core of their cultural experience. In our work, we harness this interest to motivate members of the target group, so that we can begin to establish a personal and working relationship with them. We encourage them to take the important step of considering themselves as 'creators', challenging their doubts about their own abilities and enabling them to take an active role in music-making.

In this way we work to build up the self-confidence of participants and promote interpersonal and teamwork skills which bring benefits to other aspects of their lives. We try to 'painlessly' involve participants in an informal training process which is accredited (e.g. according to the National Vocational Qualification or Open College Network programmes ) so that, as well as fostering the personal and creative growth of participants, we can enhance their ability to take fuller advantage of existing opportunities for enterprise, employment or further training.

As well as teaching specific music-making skills with the aim of liberating the creativity of participants, we encourage them to work together in a group, as part of the process of preparing for a music performance or event - developing a range of social, personal and practical skills in the process. This fosters a flexible approach to planning and problem solving, an approach which is increasingly important in the contemporary work environment, in which opportunities for employment rely as much on individual enterprise and entrepreneurship as on traditional means of 'finding a job'.

#### **Examples of Ongoing CMW Projects confronting Social Exclusion of Youth**

CMW is currently responsible for several ongoing youth music project in South East Wales, based on housing estates which are characterised by low income, a preponderance of single parent families, and a high level of youth unemployment and delinquency. We feel that this work has demonstrated the relevance, effectiveness and value of providing disenchanted young people - often characterised by low levels of self-esteem and correspondingly high levels of antisocial behaviour - with a locally-based creative and productive focus in their lives. Music-making is something they can take some pride in and feel belongs to them, and also functions as a context for informal skills learning and personal development. Community agencies in the areas where we work, including the Police, Social Services, Probation Service and Community Education, have recognised the role of our music projects in directing young people away from drug use and anti-social or criminal behaviour.

#### **St. Mellons - The Underdogs**

The St. Mellons housing estate is located on the far outskirts of Cardiff, socially and geographically isolated. Our experience with 'The Underdogs', a community-based music/dance group involving up to forty local young people based on the St. Mellons estate, has shown how a project of this kind makes a real difference to the lives of the young people themselves, and also to the general social

This is especially true in this case, because participants feel a high level of ownership of the project, and take an increasingly high level of responsibility for the management and planning of activities. The Underdogs is now a separately constituted group, with its own steering committee on which young members are represented. Several members of the group now work with CMW as tutors in their own right, and this experience has enabled them to develop skills which open up real employment possibilities. Their peers become eager to follow their example and to take the route into the acquisition of new skills and interests. Last year The Underdogs had the chance to work for a week with a visiting group from Colombia, and this enabled both groups to develop a deeper understanding of the issues of exclusion confronting young people worldwide. Members of the Underdogs have recently been to Berlin and to Southern France to take part in youth-culture exchange projects. The kind of 'informal learning' which takes place during an exchange of this kind, for young people who otherwise might not have had the chance to visit and experience other countries and cultures, is invaluable.

#### **The Ely Housing Estate - Cardiff**

The Ely estate is closer to the centre of Cardiff, and is characterised by high levels of unemployment, economic disadvantage, a lack of cultural and recreational facilities, and relatively high levels of crime and delinquency - particularly amongst young people. Ely became well-known several years ago due to a three-day 'riot' involving large groups of young people engaged in a confrontation with police and residents. The perception of young people by residents and those in authority is dominated largely by negative and self-perpetuating stereotypes. The climate of economic disadvantage on an estate such as Ely is such that the budgets of existing service agencies is stretched to the point where all but the most basic services have been cut. Meanwhile a generation of young people are growing up with a sense of abandonment and with little in the way of guidance or support. The result is a deepening mutual antagonism, between service agencies, the police and "adults" on one side, and between an expanding group of disenfranchised young people on the other, who increasingly look to anti-social and illegal and self-destructive activities as the way of securing their sense of identity in the world.

.../contd.

We have now been working for over a year in partnership with a youth club in Ely, targeting young people who have had difficulties at home or at school. The work has not been without frustrations, as members of this group find it hard to commit themselves to a sustained course of action. However, positive results have been attained over the long term, with the group making a short video which was subsequently aired on BBC television, and producing a piece of music which was used by a Cardiff theatre group in a large scale multi-media production.

It is hard to accurately quantify what learning took place during the project - at this stage we were not using an accreditation procedure for the project, and the measurement of 'outcomes' for a project of this type is always problematical - but the general consensus of those who knew that participant group was that they had all gained significantly in self-confidence and positive outlook as a result of the experience. We consider that the money invested in this work constitutes not only an investment in an essential human resource, but a cost-effective means of taking steps to avoid the huge costs of policing and maintaining a cohort of young people whose engagement with, and respect for, their social environment has broken down. In term of cost-effectiveness it far exceeds the traditional approach of administering punishments and restrictions to young people after they have found themselves in trouble - which in our opinion is more often the result of being 'bored' than because of being 'bad'.

#### **Townhill Estate - Swansea**

A new CMW project which was recently launched in the Townhill area of Swansea, Wales' second largest city. Again this is an area with a strongly negative stigma attached, characterised by limited resources and a high level of unemployment. The project has subsidised by West Wales Training and Enterprise Council (TEC), a government-funded initiative to provide non-institutional training opportunities. The project involves a group of unemployed local young people in a programme of activities leading to a music performance. We have targeted young people in the area who have not made use of existing training opportunities, and the participants will gain Open College Network accreditation of their learning. The project will also include visits to, and placements with, businesses in the area who are connected with the music or entertainment world. This is a new initiative on the part of the TEC, and hopefully signifies a new interest on their part in looking at non-traditional ways of engaging the interest of young people in training activities which they will be motivated to continue, and which will provide them with relevant skills and

There follows a brief outline of some of main issues which I have encountered in my work developing and running community music activities for disadvantaged young people in South Wales.

### **1. Relevance to the participants, and the local community**

Making sure that the activity proposed has been conceived, and will be delivered, after a process of consultation - either with the participants themselves, or at least with locally-based professionals who work with that group. It is all too easy, and not uncommon, for an 'innovative' project to be dreamed up by a community arts practitioner and imported into a community, in response to what is a 'perceived need', without having taken the time to listen to the target group so that the activities proposed can respond to an 'expressed' need.

The omission of this consultation step, which may happen because of perceived time or financial pressures, can sabotage the potential of a project for empowering participants and being of value to the community - two fundamental aims of the community arts process. The result will be low levels of participant involvement, possible resentment from other community groups, and limited interest from funding agencies in supporting the project over the longer term.

This consultation process is a particularly important step when an 'outsider' will not be able to understand the priorities and needs - the 'sub-culture' - of a target group. Wherever possible, it is important to involve someone who has contacts with, and knowledge of, that group, to provide 'inside information', and also as to inspire confidence and a sense of 'ownership' in the project from potential participants.

### **2. Continuity.**

The importance of ensuring that projects and activities which do successfully meet community needs can become rooted in the community and can continue once the direct involvement of professional community arts practitioners has ended. One-off and short projects which do not take a longer term perspective can be self-defeating - raising expectations amongst participants which cannot be followed up, creating a sense of disappointment and fostering mistrust about future initiatives. Instead, it is important to identify 'paths of progression' for project participants, so that their newly-developed skills and confidence can be put into practice - otherwise those skills may quickly fade and be lost.

CMW always aims to design projects and activities with the potential for long-term continuity in mind - either by identifying adequate funding sources or by ensuring that the appropriate skills are passed on to members of the community, to enable them to assume responsibility for the project in the longer term. This element of continuity often boils down to the motivation and energy of one key individual in the community. Providing adequate support and advice to this individual can make the difference between the success or failure of a project to continue in the long term.

### **3. Funding**

Funding for arts and community initiatives is getting harder to find. Increasingly, however, funding bodies and agencies working with young disaffected people are coming to see the value and relevance of arts work as a means of engaging with, and motivating, their target group. As a result, it is becoming possible to access funding from programmes and organisations whose main focus is training and the support of community and economic development, rather than arts work as such, for projects and activities working in this way. The key to developing this overlap between vocational and creative activities has been the provision of accreditation for the learning achieved by the young people during their involvement with a particular programme. At CMW this has been achieved through an organisation called the Open College Network, which enables us to create individual learning modules which are then accredited by a centralised moderation body. This accreditation is recognised on a national level, and fulfils the dual role of enhancing the sense of achievement and self-confidence for project participants, and of opening doors to opportunities for further training and for employment.

However it is important not to lose sight of the flexibility required in the design and implementation of community music activities, to enable the unpredictable and creative efforts of the participants to be recognised and included, so that predetermined 'outputs' do not take away the importance of less measurable 'outcomes' such as the enjoyment and satisfaction of participants,

### **4. Balancing Quality and Accessibility**

Community arts projects often have to make a trade-off between issues of quality and of accessibility. By aiming to involve people with a broad range of abilities, and not exclude individuals because of lack of previous skills, community arts projects run the risk of working at a 'lowest common denominator' level, which

However the dual aims of inclusion and quality of results in a community arts project do not have to be mutually exclusive. Our approach has been to encourage all participants to find a part to play at their own level in the creative process. Those with the greater confidence or abilities will initially take a leading role, acting as positive role models and supporters for those with lesser abilities. These more able individuals can then adopt a tutoring role, gaining skills and confidence as teachers - and are often the best people to pass on their skills to others due to the effectiveness of a peer tutoring relationship. The project leader ensures that everyone is encouraged to make their own particular contribution, that avenues for development are always open, and that all contributions are recognised as being of equal importance in the shared creative process.

Steve Garrett

**Cultural Concerns**

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**Dr. Pat Campbell, University of  
Washington, School of Music**

Thursday, April 16, 1998

001,206,616,4098

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Dear Dr. Campbell.

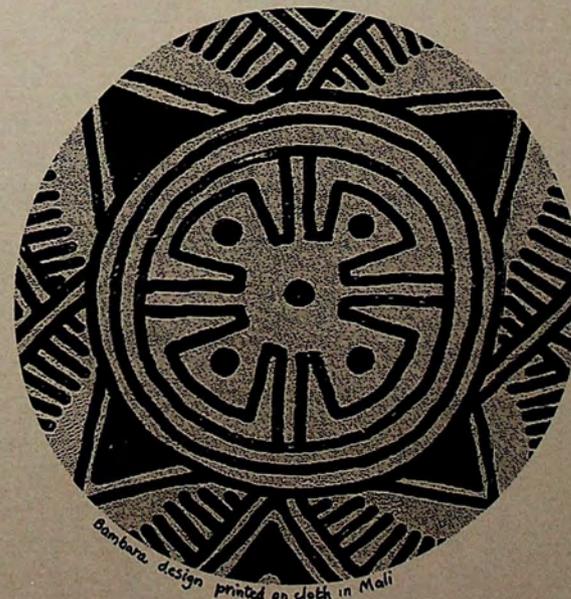
I've been asked to forward this paper to you for distribution prior to the ISME Durban conference.

Please let me know if you need a hard copy version and I will send by mail

Sincerely  
Stephen Garrett

*Community music as a service to  
community: the performance of Ram  
Bhajan in Durban*

Sallyann Goodall



*Bambara design printed on cloth in Mali*

A B S T R A C T

Dr Sallyann Goodall, Dept of Music, UDW, P/Bag X54001,  
4000 Durban, South Africa.

Community Music as a Service to Community: The Performance of  
Ram Bhajan in Durban

Ram Bhajan is a [South African] Hindu religious ritual which is generally practised by one section of the community only, by Andhras. Although bhajan usually signifies a religious strophic song in the South African Hindu community, the Ram Bhajan seems to be the only bhajan existing as an event - something which is common in India. This 6-hour evening ritual is performed by a group of men playing instruments, singing and dancing, and it is common for at least one of them to experience a trance. Ram bhajan groups perform only by virtue of invitations or 'contracts' from the community, their raison d'etre is community service.

In the context of ubuntu is the notion of "multiculturalism" - potentially so attractive as a political and educational concept that promotes greater understanding - nothing more than a way of promulgating homogeneity? Is it not a new form of cultural imperialism? Are there not better ways to encourage specific cultural voices that secure value and meaning?

Ben Higham



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This summary is submitted for the ISME Community Music Commission Seminar in Durban 13-17/7/98 and the special sessions of the 23rd World Conference of the International Society for Music Education in Pretoria, South Africa on 19-25/7/98.

The proposal is for a workshop/discussion that will be preceded by a short presentation.

IN THE CONTEXT OF UBUNTU IS THE NOTION OF "MULTICULTURALISM" - POTENTIALLY SO ATTRACTIVE AS A POLITICAL AND EDUCATIONAL CONCEPT THAT PROMOTES GREATER UNDERSTANDING - NOTHING MORE THAN A WAY OF PROMULGATING HOMOGENEITY? IS IT NOT A NEW FORM OF CULTURAL IMPERIALISM? ARE THERE NOT BETTER WAYS TO ENCOURAGE SPECIFIC CULTURAL VOICES THAT SECURE VALUE AND MEANING?

ABSTRACT

We live in a changing world. Increasingly, countries and peoples find themselves inhabiting a new social and political dynamic. More often than not this dynamic is led by international, even global, understandings of how social and political "justice" and "freedom" shall be achieved. One of the first possible casualties of such worldviews is that of cultural identity.

*"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." (Olseng, 1990)*

In the sense just described community music praxis embraces the spirit of UBUNTU. It is vital that we not only develop approaches to community music activity that encourage diversity, understanding and humanity but also that we ensure that identity, the very purpose of cultural expression and the outcome that gives meaning to the previous qualities listed, is secured in the process. To this end we must not allow ourselves to be party to sloppy liberalism and we must be rigorous in our methods if we are to achieve opportunities for the development of personal autonomy, which is the very basis of freedom, and a sense of worth, which is the foundation of justice.

The term "multicultural" has become very popular in recent years as a description of societies made up of varied groupings of people who, apparently, have their own cultures, and the sum total of these is the national multicultural. From this definition a concept has been generated that is "multiculturalism", and it is the impact of this concept on societies in general, those people for whom specific cultural activity has particular meaning and the implications for art, artists and educators that is the prime concern of this workshop.

The workshop will seek to explore the notion and nature of multiculturalism and to ask whether this concept has more to do with Politics, with a capital P, than with the representation or definition of the lives, achievements and social and political, with a small p, interaction of different groups of people. It will

also consider what cultures appear to qualify to be put in this category, who makes these decisions and why.

#### *Propositions*

Once a definition of what culture is has been attempted some questions will need to be answered, including:

What do the terms "multicultural" and "multiculturalism" mean?

Does the term "multiculturalism" relate to all cultures?

What is a culture when it's at home - i.e. when it is indigenous?

What is a culture when it's not at home - i.e. when it has been transported to another place?

Is a multicultural society a western concept?

Is multiculturalism an imperialist concept?

How does the expression of a culture through art have meaning?

Does the concept of multiculture disempower any social or political group in society whose own cultural processes and products have particular meaning for them?

#### *Workshop Questions*

1. If the argument is successfully made that multiculturalism is, indeed, a Political concept (or even policy), is its application:

\* relevant?

\* well-intentioned but misguided (i.e. inappropriate positive discrimination)?

\* convenient?

\* divisive?

\* appropriate in directing, and possibly dictating, artistic endeavour and development?

\* necessary?

*"As well as being a product of social action, culture is also a determinant of it. It determines who can talk to whom about what. We talk to one another by virtue of what is common in the cultures we have learned; we are unable to talk to one another when we lack common experience." (Stenhouse, 1975)*

2. Is "common experience" an effective means of identifying and valuing distinction?

3. Is the growing social and Political emphasis on multicultural not leading us in the opposite direction from that "common experience"?

4. If the application of multicultural policy is indeed damaging to the identity of the individual and the value of his/her culture then what are the implications for community music praxis?

\*\*\*\*\*

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BH 2/98.

"Having run many workshops myself I know how important participation in creative activity can be to the individual, adults as well as children. CME's work over the last decade has clearly demonstrated the potential for benefit, social as well as musical. For the people of Norfolk to have access to skills development, playing experience and recording opportunities under one roof will mean a significant increase in their active participation in the cultural life of the area. I am very pleased to give my whole-hearted support to this project and urge those who fund it to recognise its value and potential."

Evelyn Glennie OBE



**Community Music East (CME)** believes that music making should not be the preserve of the talented few, and devotes its efforts to bringing participation in music making to everyone.

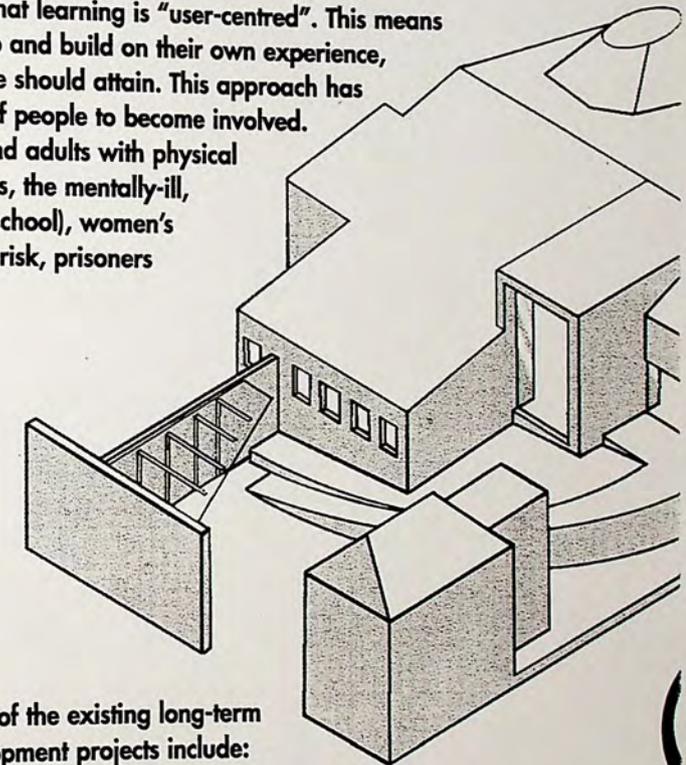
Since the project began in 1985, over 25,000 people have attended workshops held in schools, youth clubs, village halls, community centres, special schools, hospitals, prisons, playgroups and a range of centres for people with mental and physical disabilities, sensory impairment and mental illness.

CME is now moving into a period of rapid growth with the help of Arts Council Lottery Funding. A new state-of-the-art community music centre and recording studio is under development in the centre of Norwich. A full public educational programme is being developed in preparation for the services and provision to be available once the centre is open.

## The CME approach

*"To promote opportunity through the process of music making."*

CME works on the premise of completely open access for anyone who wants to take part in music making, and its educational approach is very different to traditional music teaching. The team of skilled staff offers guidance, tuition and training in a non-competitive environment. The ethos of the organisation is that learning is "user-centred". This means it is focused on how the individual can develop and build on their own experience, not on setting external standards that everyone should attain. This approach has made it possible for the very broadest range of people to become involved. To date, users of the project include children and adults with physical and sensory disabilities and learning difficulties, the mentally-ill, pre-school children, youth (both in and out of school), women's groups, young offenders and young people at risk, prisoners and the unemployed.



Some of the existing long-term development projects include:

**Techno Music Project** where CME is working with young adults with disabilities to make a commercial pop record developing musical, instrumental and technological skills as well as embracing the marketing and promotional issues.

**Young Mother's Project** where CME is working with young homeless women to develop social and communication skills and reduce the impact of isolation that results from being homeless combined with young motherhood.

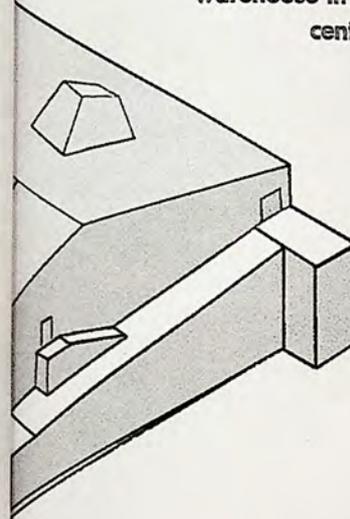
**Gorleston Toy Library** where CME runs a weekly session with a large group of adults with a variety of physical and mental disabilities. The main focus of this group is social and the emphasis is on communication and collaboration. The group puts on regular performances.

In addition to outreach workshops with existing groups, CME organises a full educational programme for the general public which includes:

- 6-week courses on subjects such as rhythm and percussion, sequencing (computer-based music making), vocal techniques, guitar and song-writing.
- 1-day music workshops in schools.
- Music summer-schools and after-school activities.

## CME in the future

A lottery grant of £1.6 million awarded in March 1997 has enabled CME to put in motion its plans for a unique music resource for Norfolk. The major development project, the total cost of which is £2.2 million, will be part funded by trusts, foundations and commercial sponsorship (a combined total of £0.6 million), and will convert a derelict warehouse in King Street, Norwich, into a music centre and recording studio which will rival the best in the world.



The Centre will enable CME to integrate many of its activities in a purpose-designed facility, providing a wide range of activities for all abilities. As well as providing facilities for existing outreach groups and the on-going educational programme, the Centre will enable local people to gain vocational training, while trainee teachers and other students can access the facilities to assist in their studies.



As the Centre will have the very latest equipment and high-tech links across the world, there is also the chance for recording artists and orchestras to use the facilities on a commercial basis to provide funding for the other activities of the organisation.



The facilities will include:

- 700 sq ft teaching space
- 700 sq ft recording studio

Fully-equipped control and post-production rooms to include

- 24 group console mixing desk
- 3 multi-track (8-track) DAT systems
- mastering machine
- computerised and stand-alone hard-disk recording equipment
- traditional portable 8-track analogue recording system which can be used anywhere in the Centre and for outreach activity

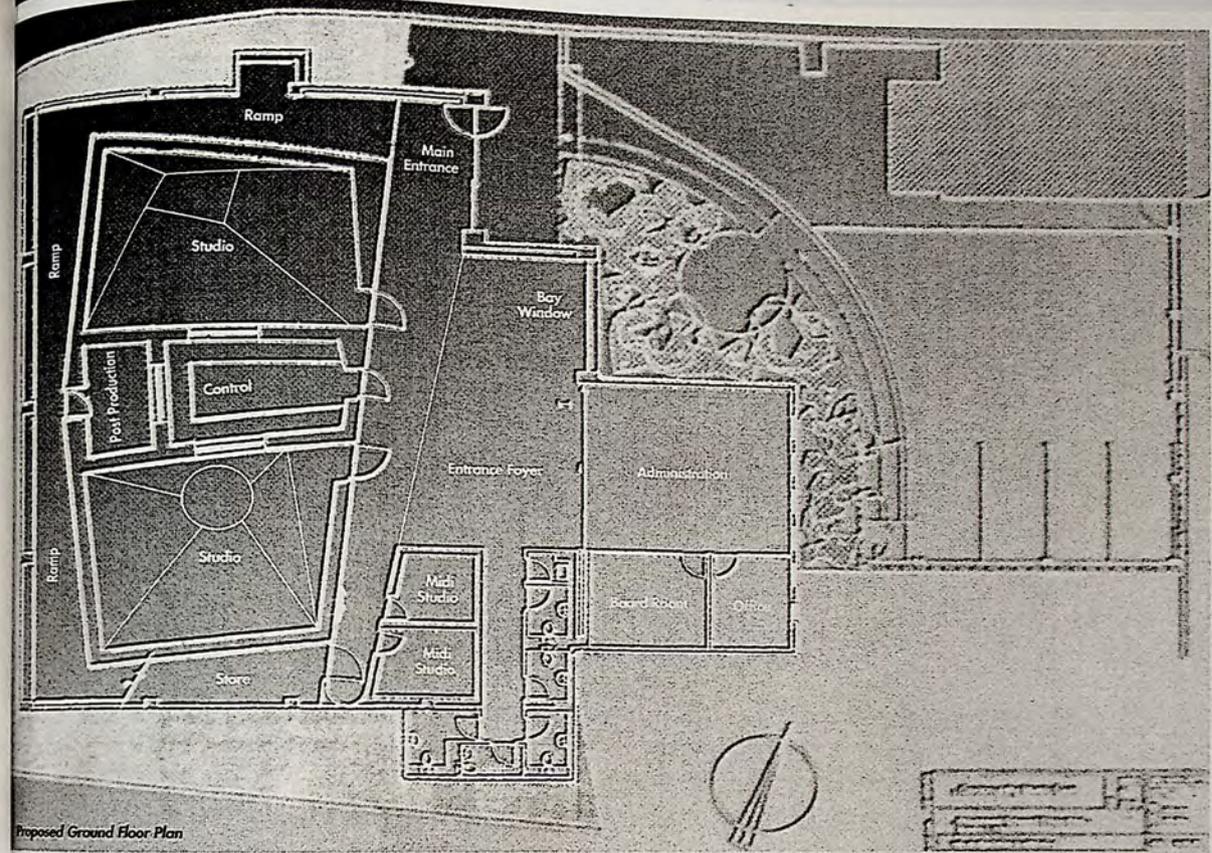
2 fully-equipped midi studios to include:

- mother keyboards
- general MIDI systems
- range of sequencing software
- sampling equipment
- amps and speakers

Rest & recreation area

Conference room and administration area

Full disabled access



Proposed Ground Floor Plan

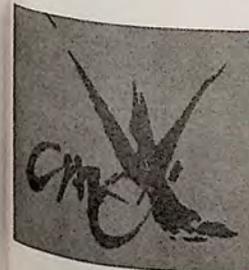
#### Funding and support for the future

While the Lottery award will guarantee around 75 % of the capital costs for the community music centre and recording studio, CME is raising the remaining funding through trusts, urban regeneration funds and commercial sponsorship. In addition to the immediate project development, the organisation has a long-term requirement for financial backing. CME will continue to provide this valuable service to the local community, and to build on the range of opportunities it provides, both for those who are learning for their own pleasure and personal development, and for the group of trainees who will be developing vocational skills to help them compete in the music industry.

#### CME is committed to bringing music to the community.

"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 they would not otherwise have had."

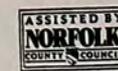
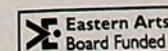
John Cage



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COMMUNITY MUSIC EAST LTD.

Background information

1. What is Community Music East?

Community Music East Ltd. (CME) is a Norwich based charitable organisation dedicated to increasing opportunities primarily for people who are disadvantaged, either socially, economically or culturally, to take an active part in the music-making process and benefit from the development of self-esteem, self-confidence and a feeling of value and achievement that such participation brings.

Users of the project include children and adults with physical/sensory disabilities and learning difficulties, the mentally ill, pre-school children, youth (both in and out of school), women's groups, young offenders and young people at risk, prisoners, the unemployed and the general public.

CME has made a commitment to apply a policy of integration and equal opportunity as thoroughly as possible in all our activities. We will continue to develop integrated activity within our programmes to raise the awareness of, and about, people with special needs and to prioritise work with people who are disadvantaged in any way, particularly young people.

2. CME - the future

In February, 1996, the staff and Directors of CME gathered to review the organisation, its achievements over the previous ten years and consider the future. At this meeting the following Vision, Policy and Strategies for CME were agreed:

**Vision**

To Promote opportunity through the process of music making.

**Policy**

CME will provide opportunities and access to resources for anyone who wishes to participate in a wide range of music-making activities. CME will offer guidance, tuition and training by a skilled and experienced staff team in a non-competitive environment. The educational ethos of the organisation is that learning is user-centred and a consequence of process and experience. Quality and integrity are fundamental to the work.

**Strategies**

CME will achieve the above by:-

- \* maintaining and developing outreach programmes for a broad range of target groups, including those disadvantaged in any

way in Norwich, Norfolk and North Suffolk;

- \* opening an accessible community music Centre in Norwich to provide resources for new and existing users;
- \* opening a community recording studio of professional quality to support activities and provide resources for existing and new users;
- \* providing accredited vocational training in studio engineering and community music skills;
- \* providing vocational and recreational guidance through the creation and maintenance of a specialist national interactive database;
- \* developing, collaborating and participating in strategic projects that contribute to the growth of the organisation and its profile in the UK and abroad;
- \* generating funds to enable the above strategies to be implemented.

### 3. CME - a brief history of the project

CME was established in August 1985 to develop and run workshop programmes with a broad range of disadvantaged client groups in the community, and to train practising musicians in the necessary skills and techniques to become workshop tutors. For the first three years (to 1988) the project was funded by the Manpower Services Commission (MSC) as a Community Programme but it maintained, even then, an ongoing fundraising programme from trusts and statutory sources to pay for additional activity, freelance fees for tutors who had completed their training with CME and equipment.

When it became clear, in 1988, that the Community Programme was to be replaced by Employment Training it was decided that CME should become an independent company with charitable status in order to continue and improve the provision of services to our clients. This strategy was necessary as CME would not be able to be part of Employment Training due to the changes in emphasis and structure from its predecessor. Community Music East Ltd. was incorporated on the 30th of October, 1987 and was registered as a charity on the 20th of January, 1988. The company commenced its activities on the 1st of April, 1988.

Since that time CME has continued to provide workshop programmes for existing and new client groups, and has embarked upon innovative projects in the areas of training, work with Probation Services, integrated programmes and many others.

#### 4. CME - The skillbase

CME's current Tutor Group numbers nine members all of whom have been trained by CME and whose relationship with the organisation varies between four and twelve years. All tutors have extensive experience of teaching, leading workshops and running courses both for CME and for other organisations and agencies.

All tutors are practising musicians who share catholic views of musical style and approach and who have contributed to and recognise the educational ethos of CME. The team reflect a spectrum of musical and instrumental background and training and their individual expertise offers a broad range of additional abilities and disciplines to the collective skillbase which include; composition, music therapy, pedagogy, research practices, music technologies, computer programming and studio engineering.

CME has developed a considerable international reputation with regard to areas of innovation and issues of practice in the community music field. This has resulted in presentation and participation at major international fora. Some examples are two International Society for Music Education (ISME) Community Music Commission seminars - Oslo, Norway in 1990 and Athens, Georgia, USA in 1994 - and contributions to recent conferences on music education research (Illinois, USA, 1996) and supporting practitioner development (Cambridge, 1996).

Two members of staff are visiting lecturers working with post-graduate trainee music teachers at the University of East Anglia (UEA) in Norwich. CME's Director is also Vice-Chair of the Norfolk Association for the Advancement of Music (NAAM), Chair of the Norwich Branch of the Musician's Union, a member of the national executive and treasurer of Sound Sense, the National Community Music Association and is currently sitting on advisory panels for the Gulbenkian Foundation (Participatory Music in Britain), the Arts Council of England (Orchestral Education Research) and Jazz Services (Education).

## 5. The Board of Directors

The decision to establish CME as a limited company with charitable status was reached with the help of a steering group which was established in the Spring of 1987. From this group a Board of Directors was formed that has met, on a quarterly basis, since the company's incorporation (October 1987). The Board takes an active role in monitoring CME's policy, strategy and performance. The current Board is:

*Topher Wright, Chair - Computing Advisor UEA and former Deputy Leader, Norwich City Council.*

*Nicky Stainton, Vice-Chair and Company Secretary - Arts Administrator.*

*Bryan Heading, Director - Freelance Lecturer, former Norfolk County Councillor.*

*Eddie Haynes, Director - Sales Consultant, Music Industry.*

*Keith Reay, Director - Architect.*

*Irene Macdonald - Arts Management Consultant, former Director of Kings Lynn Arts Centre and Chair of Sound Sense, the National Community Music Association.*

*David Jefford - Accountant.*

*Robin Derrett - Director of Human Resources, Eastern Counties Newspapers.*

*Chris King - Solicitor.*

*Henry Watt - Businessman*

BH 14/1/98.

6. Friends of CME

In September of 1993, CME launched a "Friends Group" of supporters. Currently this group is:

*Frankie Armstrong, Musician, Voice Worker*

*Simon Bainbridge, Composer*

*Charles Clarke, MP (Norwich South)*

*John Elliott, Professor of Education, UEA*

*Ian Gibson, MP (Norwich North)*

*Evelyn Glennie OBE, Musician*

*Clive Needle, MEP (Norfolk)*

*Maggie Nicols, Musician*

*John Paynter, Professor of Music, York (retired), Musician,  
Composer, Writer*

*Courtney Pine, Musician*

*David Prior, MP (North Norfolk)*

*Bob Reeve, Professor of Music Education, Anglia University*

*The Rt. Hon. Gillian Shephard, MP (South-West Norfolk)*

*Christopher Small, Musician, Educationalist, Writer*

*John Timpson, Writer and Broadcaster*

*Julie Tippett, Musician*

*Keith Tippett, Musician*

*Errollyn Wallen, Composer, Musician*

*Judith Weir, Composer*

*John Williams, Musician*

9/97.

Carnival street drumming: the  
development and survival of  
community percussion ensembles in  
the U.K.

Lee Higgins



Carnival Street Drumming:  
The development and survival of community percussion  
ensembles in the U.K.

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This paper is submitted for the ISME CMA Seminar, July 12-17, Durban S.A. and the 23<sup>rd</sup> ISME World Conference July 19-25, Pretoria S.A.

The last decade has seen a particular form of community music making activity gain momentum and steadily grow through out the United Kingdom.

Since around 1994 there has been an explosion of interest in a style that could be termed carnival street drumming. Many new groups have been formed nation-wide. These are largely percussion based rhythmic ensembles playing in a Brazilian style much like that of the *Escola de Samba* groups found in urban Brazil. These ensembles will often refer to themselves as "schools of samba", "blocos" (Portuguese for groups) or names that have a Brazilian connotation (for example the Oldham based group have named themselves Braziliant).

The musical forms that are played and taught are predominately samba and its derivative musical forms. Samba is not exclusively played though, most bands include some Cuban pieces such as the conga comparsa, as well as maybe some African and Caribbean pieces. It is true to say however, that almost all the styles being taught and learnt derive from music that is performed on the streets of Brazil, Cuba, or Africa, or at social gatherings such as carnivals.

The constituent members of a UK samba band are predominately people who would not have necessarily called themselves musicians prior to their involvement with this activity. Usually these people have little or no previous music experience. It is also true to say that the majority of players taking part in these types of groups had not previously been exposed to street drumming music of this kind before. This in itself can be a positive thing and may often

contribute to the reasons that such a mix of abilities can come together and learn effectively. In this situation no one brings any past musical baggage into the group; everybody is a beginner whether they call themselves musicians or not.

The results of conversations with a number of practitioners into these community percussion ensembles suggests that anyone can join the bands as long as you embrace the philosophy. This is to say that the vast majority of the ensembles would encourage an inclusiveness to participation and work within an active equal opportunities framework. The UK has now at least seventy-nine different groups that have been formed in this way<sup>1</sup>.

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Why has this style become so popular and where does the growth of these groups stem from? Certainly community musicians employed to work in a specific locality (animateurs) as well as Arts officers working for the local authorities have been partly responsible. These professional workers have seen the possibilities within the samba school structure for some exciting participatory music making. Graham Surtees, Arts and Promotion Officer in Cambridge was instrumental in setting up the cities drumming group. He identified a specific need within his city of work. At the time, Graham notes that "contrary to most peoples' thoughts Cambridge was not a very multicultural place". Most of the events and particularly the Cambridge festival were dominated by mainstream white European artforms. Graham wanted to add a different cultural element into the mix of everything that was going on in the city. He recognised that the group was not authentic but it was different and new for the city at that time. In conjunction with art professionals he initiated a piece of music and dance to be performed at the Cambridge Carnival '92. Graham left the city 3 years ago but the group are still playing and performing today under the name of *Arcoiris* (the Portuguese for rainbow).

The samba's infectious rhythms and unmistakable energy demands the attention of passing audiences. This aural and in many cases visual assault of

the senses, coupled with the philosophy that anyone is welcome to be a part of this exciting experience, has drawn many people to these musical ranks. Benefits however spread beyond just the music itself. The infectious appeal of the rhythm is one aspect but certainly this type of music making carries great social and educational benefits which are so familiar in community music.

The samba school structure that has been adopted by these community bands encourages a communal atmosphere where a drink with a fellow *sambista* after an evening of playing is as important as the playing itself. The spectrum of people playing in these bands are surprisingly diverse; a taxi driver, a teacher, a potter, a full time mother and a British Telecom engineer are just some of the constituency of the Suffolk School of Samba. As the group extends and establishes itself this range of skills can be drawn upon to make an effective infrastructure, supporting the music activity as well as organising social, fund raising events etc. A number of bands are represented by a specific section of the community - some bands such as SheBoom from Glasgow and Boom and Bust from Manchester are women-only.

Run sensitively and skilfully, this mix of people can become co-dependent and form a formidable hard working team. They can provide a safe and supportive learning situation for all its present members as well as new participants. The orchestration of this music relies on a number of blocks of people playing the same instrument; i.e. 5 agogo bells, 8 tamborims etc. In contrast to standard rock ensembles and solo instrumental work this can naturally set up situations where constructive peer teaching can be positively encouraged. This aids the growth of confidence, self esteem and a sense of achievement as well as consolidating learning. A number of more established and organised bands have a learning program that accommodates beginners as well as the more advanced players. This is achieved by providing an open workshop that encourages all-comers and a closed workshop for players with existing skills. Brighton's Carnival Collective has been running since 1995 and uses a feeder system similar to this. Performances are arranged though where both sets of workshop participants can play together as one band.

Most participants gain a greater social and historical awareness of the Brazilian culture through participating in such a band. Some bands forge links with Brazilian samba schools, as well as schools in the U.S., Japan and Europe. The London School of Samba has an ongoing relationship with a training and education project for street children in Rio. They do a couple of fund-raising gigs a year and some of the members have visited and worked there.

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If the samba model emphasises an inclusiveness combining elements quintessential to community music, can we view it as a model for good participatory music activity? It would seem that a number of the carnival street drumming groups are operating in a system that highlights a lot of exemplary community music practices. Musicians working with people to enable them to develop active and creative participation in music is one of the key elements in community music philosophy. A carnival street drumming band usually requires one or maybe two *mestres* or band leader/musical director. If one of the key aims is to progress the groups into a position of self-sustainability the professional, whether musician or Local Authority Officer must guide the band towards their specific needs in order for them to attain their autonomy.

Local Authority Officers can help by offering training in grant applications, finding and paying for potential teachers. The professional musician on the other hand can directly train band members during the sessions, this is not always easy however if you are having to deal with a large group. Ravin Jayasuria from Manchester, a percussionist and workshop leader himself, has realised the need for such a formalised training course. Over the last couple of years Ravin has developed the "One Voice Music" training program that offers a variety of tuition projects in Afro-Brazilian and Afro-Cuban percussion and dance. The courses at present are young, and have to date been attracting people who are already involved with community percussion ensembles. In the future Ravin hopes to target people who do not already know about this type of music but would find possibilities in its style and structure. Professionals such as Community Education Workers and Community Arts Workers are being

particularly targeted. Ravin sees it as "a chance to learn new skills that could then be used as part of the workers on going programs".

Ravin makes the important point that it is not an activity that immediately needs to cost a great deal of money "You don't have to come to these courses and feel like you have to spend a fortune on authentic instruments". He suggests that an old drum kit for around £100 could be purchased and used in its component parts. Creative professionals can use their own initiative on how to use the music material, it does not have to remain in what is perceived to be an authentic form.

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The samba model has produced a framework for good participatory involvement and has yielded some very exciting work, but will it continue to just imitate another musical culture? Evidence amongst several of the larger samba schools seems to suggest that this is not the case. Pat Powers from Brighton's Carnival Collective suggest that once the ground work has been done and players are competent, it is then that they will start to become more adventurous, realise the potential of the instruments and the potential of samba drumming in other contexts. The musical structure is very flexible, essentially a large ensemble playing a range of percussion instruments, a back-beat, layered rhythmic cells, a stop, a start, and set musical events called breaks. This flexibility is an invitation to develop new musical hybrids.

If the main motivation was initially to create a form of music making that was able to fulfil a number of key objectives for community musicians; such as participation, equal opportunities, non threatening environment, potential of becoming self sustaining etc; it would now seem that the musical aspects of these groups are coming into sharper focus. From the standard repertoire of batucadas, and samba reggae that each new samba band starts with, are we going to see a response to the cultural surroundings and an organic growth towards a new music that has its roots in the "samba movement" of the 1990's?

Antonio Adolfo speaking at the "Rhythmic Music Education Conference" in Copenhagen in 1996 points out that Brazilian music reflects the country of origin. Adolfo says that the Brazilian phrasing is intrinsically linked to the culture " - the nature, the sun, the way we talk, play football, dance etc." (P.33). Will it be only a matter of time till we get a shift in the musical style of the British samba bands to reflect a uniquely British samba sound?

My perception is that we have reached a plateau in the formation of new bands. So what is next? Will we look back at the samba activity in the 1990's and see it as a trend? Will it for that matter be seen as a movement?

There has been some tentative experimentation towards a transnational style. Bloco Vomit from Edinburgh, Scotland are performing samba versions from the British 70's punk repertoire. Famous punk songs from the notorious bands of the time such as the Sex Pistols and X - Ray Specs are all part of their Samba-Punk set.

More importantly though there are a number of bands taking influence from the drum 'n bass style, a distinctive form of dance music that originated in England. This style utilises fast drum samples and sweeping atmospheric chords. The fusion of this into the existing samba repertoire would see a radical shift towards a more mechanical approach to playing rhythms. If the Brazilian lilt reflects on the Brazilian way of life, would this up front, on the beat style reflect the culture and trends of 90's Britain?

Dave Willett has put himself at the heart of some of these new developments. He now leads the London School of Samba (LSS) which in 1984 were the first UK school to become established. The LSS were formed by a group of South Americans and European musicians who shared a love of Brazilian music and carnival tradition. Dave joined the London School in 1987, himself having no previous knowledge or experience of Latin music. Some of his influences have come from the London artist Goldie, a key exponent of drum 'n bass. Dave hears a parallel in Goldies music that represents the "feel" of the samba reggae. The intricate snare drum ensembles that characterise the drum 'n bass sound are also a prominent feature of the samba ensemble. These experiments

are in the early stages of development. Dave says he is still trying to make these pieces sound like a samba reggae, and rather than push a square peg into a round hole he needs to achieve this before it is time to push forward into a new style.

In July 1997 I found myself working in a new idiom with percussion ensembles. I had been having a regular annual input into a particular secondary schools<sup>2</sup> "Arts Week" predominantly teaching group percussion skills. The school had just raised sponsorship for a new music computer resource and the proposal was a project that would develop upon my past years work but would take into consideration the desire to compose using the computers. Working along side 14 and 15 year olds we created a new work that combined live drum orchestras with music technology, MIDI, sampling, and sequencers. The piece was for 25 drummers and 12 computers and proved to be a very comfortable and organic move into a new style that had its roots firmly in the street drumming tradition.

Brighton's Carnival Collective is a group of young adults (18 - 30) who are active in Brighton's lively dance (club) scene. The Collective play street music as well as being involved in other carnival arts. They have recently been initiating Club nights in their home town. Live drumming, live drum 'n bass as well as local DJ's playing Brazilian music are all part of these events. A special funded project hopes to include an Internet link. The sessions take place at "The Zap" club and have come about as a direct response to the Brighton's cultural surroundings. The music that the *bateria* (group of drummers) play reflects that scene and has organically grown from the predominately samba orientated *bateria* of the last few years.

One of the latest bands to be formed are Sambanghra. They have grown out of the activities of the Manchester School of Samba that were founded in 1995. Phil Korbelt a local radio Arts program presenter frequently publicised the schools activities and felt there was room in the city for another community group that would more fully reflect Manchester's multicultural make up. He proposed his

idea to percussionist from the samba and banghra fraternity and the summer of 1997 saw the first *sambanghra* rehearsals in the cities new Bridgewater concert hall. The Manchester area has a high Asian population and Banghra, a British-Asian form of pop music that has its roots in the percussion music of the field workers in the Punjab (Broughton p.228) is very popular. Manchester also has a history of samba dating back to 1984/5 with a group that is now called Inner Sense Percussion, a professional band that grew from the Manchester drumming community at that time.

Groups such as the LSS who concentrate on Brazilian music still naturally absorb their cultural surroundings. The London School have been parading at Notting Hill Carnival (the biggest carnival in Europe) for as long as their existence. "Street Music reflects the streets that it's played on" is one of Dave Willetts theories and he cites this parade as an example. Musical breaks have been developed that sound effective at certain points along the parading route. One such break is performed under a bridge - a music event that is specific to that band because of the environment it plays in. If the band are processing down hill the music will be different then that of an up hill marching samba band. Does the smooth fast *enredo's* (theme sambas) that are heard every February during Rio's carnival celebrations reflect the flat surface of the Sambódromo a purpose-built structure for the processing of division one samba schools?

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For those Brazilian cities, towns and *favelas* (shanty towns) who have them (as from 1990, there were 56 officially registered *escolas de samba* in Rio alone). (McGowan, Pessanha, P.39) the *escola de sambas* are still, after 70 years an accessible way the community can participate in arts actives. Carnival street drumming in the UK has not been going for quite so long but has certainly rooted itself in many of our cities and towns. The sounds of the community percussion ensembles are now a common occurrence at local carnivals, fêtes and Lord Mayors parades. From batucadas to samba reggae's many UK groups are consciously responding to their surroundings and moving away

from this standard repertoire. When a group becomes established there seems a need to reflect the geography that they play in. Will the overriding philosophy of access continue with this activity or will community musicians be looking towards another structure in which to channel some of its energies? In the decade of 2050 the British samba school model would have been going for as long as its Brazilian relative today. Will we have seen a development into a new kind of music that has a wider appeal and ensures a longevity beyond the community musician's expectations?

<sup>1</sup>This number comes from the comprehensive but not complete UK samba homepage. (August 1997)

<sup>2</sup>Ercallwood Grant Maintained School, Golfink Lane, Wellington, Telford.

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Graham Surtees 23/8/97 Noting Hill, London.

Pat Powers 23/8/97 Noting Hill, London.

Phil Korbel 2/9/97 telephone interview

Ravin Jayasuria 2/9/97 telephone interview

Dave Willet 3/9/97 telephone interview

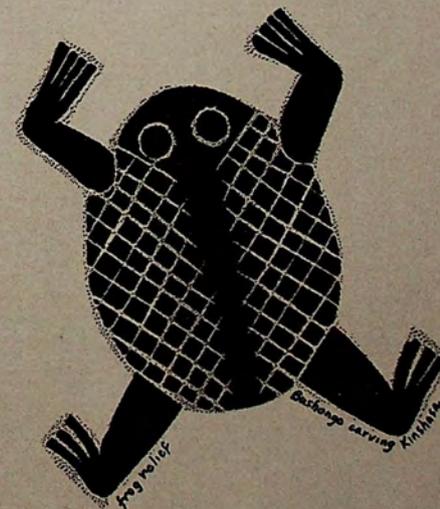
Claudio lima santos 2/10/97 telephone interview

Ian Holme - Lewis 16/10/97 telephone interview



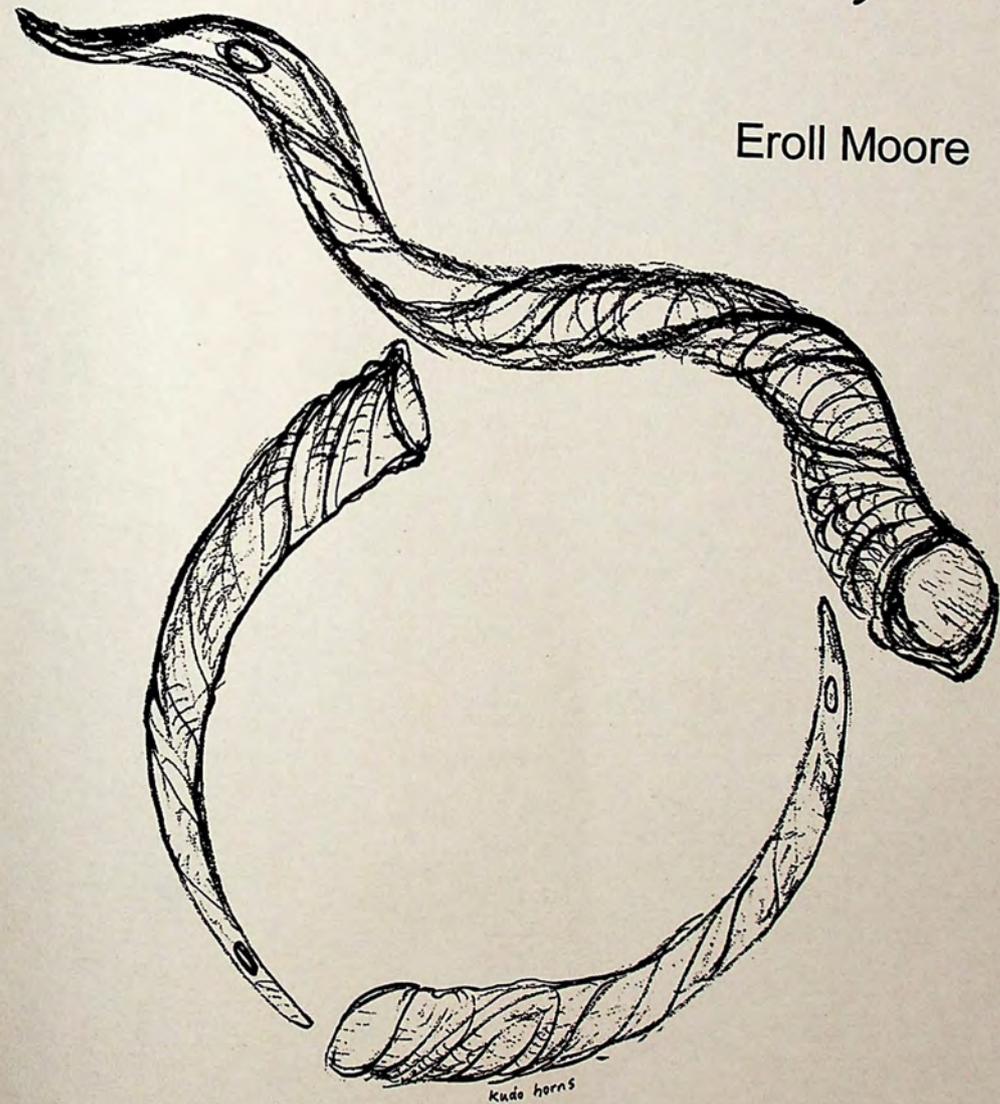
*MAG and the streetkids*

Johnny Mekoa



Will the \$\$\$ piper return NEXT year?

Eroll Moore



Eroll Moore (NEW ZEALAND)

International Society for Music Education Community Music Conference

*Will the \$\$\$ Piper return NEXT year?*

People committed to implementing any form of community music education in the 90's recognise the need for effective organisation. Almost certainly, the same people will have researched current organisational strategies. Those which seem appropriate to the institution are likely to have been adopted.

Such institutions are to be identified by features such as efficient use of people resources, mid to long term strategic planning and transparent internal communication processes. Achieving measurable goals is recognised as important. Effective operation seems achievable for all.

Yet, we know that is not the case. 'On the street' there is a constant dilemma. Do we actually meet the needs of the target group, and at what cost to them? What are the costs to our institution? We take a look over the international fence and see the success of institutions doing a similar kind of job. The key to their comparative success 'seems' obvious. Looked at from the outside, operational success and confidence 'must' generate from immediate financial resources.

"Immediacy" of financial resources is critical to "Will the \$\$\$ Piper return NEXT year?" The paper is partially a reflection on what I have been privileged to observe in some dimensions of community music education in England, Sweden and Norway.

The process of establishing a community music education concept here in Dunedin provides the context for the second aspect of the paper. This small institution is promoted in our community as The Music Place.

We have identified a possible path toward longer term security. That is to take the initiative in promoting partnership between ourselves, funding providers and like institutions. Our map can largely be drawn from experience and achievements of others.

I believe there are three elements which set an institution apart from those without long term confidence. Labels for these elements might be project development strategies, social responsibility and wider connections. These will be considered as follows:

1. Strategies of organisations/institutions which can predict more than immediate financial reserves.
  - Facility to mount new projects
  - Development of financial partnerships
  - Breadth of programme goals
  - Administrative resource consistency
  - Development of client driven projects

2. Social responsibility and self perception in a multi-source income structure.

- Comparison of strategic planning processes
- Perspectives on social and music participation goals
- The professional musician as leader and teacher
- Client number and client need as funding priorities
- Programme evaluation procedures

3. Connecting the working components of your institution, support agencies and like institutions.

- School based interaction and programmes
- Local and regional intervention projects
- Regional development policy
- Facilitation of multiple organisation projects
- The needs of your client groups in funding allocations

Partnership is a common term to most. However, attempting to maximise benefits through mutual exchange is not such a common practice between community music education institutions and providers. If it were, it is likely that the monetary value of the exchange and acknowledgements would be viewed as less significant than the stability of the partnership.

Immediacy of financial resources is less critical if the support structure comprises of a network of contributors. The contributions of each may be small but the overlap from project to project and year to year generates confidence to plan... to meet individual needs.

Social responsibility to the clients of an institution is simply essential. It should be high on the agenda for mutual dialogue between institution and provider(s). Is it productive to have decisions being made by an institution alone if goals set previously are no longer achievable? Dialogue about resetting priorities and reallocating resources can be a mutual process.

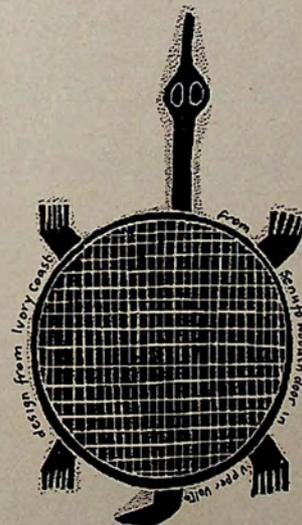
In developing any sense of partnership between institution and funding provider(s) there are number of important ingredients. Like all ingredients they may vary in significance from case to case. To some readers they may amount to dependence. Funding providers are nervous about funding institution preservation. They have good reason. However it is my contention that an appropriate code of social responsibility for partnership would include:

- Transparent administrative, programme and financial audit processes. Whose needs are being by the institution and to what extent?
- Administrative and programme direction functions acknowledged as a legitimate cost factor. Professionalism in these areas means an institution has a chance of meeting long term client needs.

- Individual needs of clients addressed as a priority. The present social environment has a much greater emphasis on the individual. A high level of priority placed on the number of clients an institution serves may no longer be appropriate.
- A wide net of economic and social support for the institution. A balance sheet showing a number of ongoing contributors to be regarded as an indication of integrity and resilience ... an institution worthy of support.
- A negotiated range in the threshold barrier for funding eligibility. Usually this is a percentage of total project funding. The attributes of those who perform management roles in community music are likely to be commitment, music and education skills. High profile people with financial influence are seldom visible in the field.
- Institution income directed at connecting with like institutions. Sharing skills, processes, programme evaluation procedures, research and events develops a network of information. It encourages efficient use of resources, management checks and balances and potentially a more significant community voice.

*Community music in Ireland: moving  
toward a national strategy*

Phil Mullen



PAPER FOR ISME COMMISSION ON COMMUNITY MUSIC BY PHIL MULLEN  
COMMUNITY MUSIC IN IRELAND; MOVING TOWARD A NATIONAL STRATEGY

The purpose of this paper:

This paper will look at the community music development work done by "Sound People" (Phil Mullen and Keavy O'Shea) in the Irish Republic and Northern Ireland from September 1996 to July 1997. This is year one of a five year approach to developing community music in Ireland. It will look at our backgrounds, philosophy, what we are trying to achieve, why we are working in Ireland, what has happened over the year including our collaboration with Professor David Elliott and Kari Veblen of the ISME commission, what we feel has been achieved, our long and short-term plans for the future and how we feel this may point towards and link with a national strategy for community music in Ireland both north and south.

Who are Sound People:

Sound People was formed in July 1996 by Phil Mullen and Keavy O'Shea; both Irish Community Musicians currently based in London. Its aim is to develop and support community music locally, regionally and nationally throughout Ireland and the U.K.

Phil Mullen is an Irish Musician and Community Music Trainer who has been based in London since 1983. He has worked as a Community Musician since 1985 in a wide variety of settings including schools, work with homeless people, youth work and extensive work in the prison system.

Keavy O'Shea is a Musician, Composer and Trainer working primarily within community settings. Before training at Goldsmiths College she worked in music business organising and promoting tours.

What is Sound People about:

Sound Peoples purpose is to help communities/regions develop community music using a strategic approach with training as the core. Sound People takes as its basic premise the idea that 'everyone has the right and ability to make and create musics' (ISME July 1996). We feel that an effective way to make this right a reality is to get the right people (with skills, intelligence, commitment, flexibility and staying power), help them understand clearly what needs to be done (through developing awareness, research and consultation into community needs), give them appropriate training (broad/comprehensive/practical/student centred), give them adequate and appropriate resources (environment, equipment, backup, partnerships, transport) and through modelling, shadowing,

supporting, evaluating and consulting, enable them to develop community music within their own communities. We stress that this is our own approach and not the approach to developing community music.

While we feel that this would be an effective model we can't speak from experience as we have never seen all the pieces in place in our English experiences-either funding, inappropriate resources, a team that wasn't skilled or hadn't bought in to the idea, not working from the basic premise or whatever, in all our experiences at least one factor hadn't been in place and yet we have seen the effectiveness of community music time and again. In coming to Ireland we hoped to develop community music through putting, overtime, every factor in place.

#### Defining Community Music:

A core element of our work is about answering the question 'What is community music' which gets asked everywhere we work. Without doing this people are unclear about what we are trying to do and why and therefore how etc. becomes irrelevant. As community music is such an open concept (to quote David Elliott) we have found it useful not to try and define it but to look at key factors all community music programmes might have in common. These are often philosophical/ethical points like commitment to access/empowering/facilitational work/creating a safe environment. While none of these factors in themselves are exclusive to community music, when combined together they give a true flavour of what good community music practice should be. We have found that all the groups we have worked with have come up with almost identical core factors for good community music programmes.

#### Why develop community music in Ireland:

Although based in London we decided to do our first major community music development work in Ireland for a number of reasons. Firstly we are both Irish and have a natural inclination to work there. We knew there was as yet no strategic development of community music in Ireland and felt we could do a lot of strong work with a clear field. We realised that in terms of size and scale effective work could probably be done and documented there over a reasonable time scale (five years). We also knew there were a number of factors that meant it was a good time to work in Ireland.

#### Why Ireland now:

Ireland in general and particularly the Irish Republic is now ripe for community music development. The whole island has a population of under five million and has the youngest population in Europe. Music is one of Ireland's main contributions to the world and is being recognised as such

by state bodies such as the Arts Council.

Ireland economically is booming partly as a result of massive funding from the European Community which will last until 1999. Tourism has skyrocketed and Irish music now has an infrastructure that can support everything from the local pub session to Riverdance, Enya and U2. This 'local and global' thinking is a major change in Irish society as a whole and what was once a repressed, inward society now sees itself (through the personal network of the diaspora) as a world leader, particularly in the arts.

Over the last three years music organisations have mushroomed in the Republic. State funded bodies (Music Network, Music Base) have received substantial funding to develop information and access. Music collectives have sprung up around the country helping musicians to develop, learn and build careers in a cooperative way. There has been a major national debate on the inadequate and inappropriate provision of music education in Ireland.

Local arts officers have very recently been appointed to develop arts throughout the country and many are working in partnerships with the many new community development organisations springing up.

There is some fledgling community music activity already going on with at least two of the twenty-eight collectives being 'workshop' oriented. The English Drake Research Project has established several bases recently and works using technology with people with disabilities. In addition, there are a number of solo practitioners and small groups.

In Community Arts the focus has tended to be on drumming particularly Samba, getting a major outlet in non-sectarian parades such as the St. Patrick's Day Parade.

In addition to these thriving new projects there is an increasing social need for community music. With the disintegration of communities through emigration, increasing urban crime and drug abuse as well as the sectarian conflict within Northern Ireland.

#### What:

Being aware of these factors Sound People decided to commit to developing community music in Ireland for a period of five years. Living in London it was impossible at that point to plan for five years so we designed the following objectives for year one;

1. To find out what is going on and who is doing what
2. To give a sense of the international scale of community music

3. To raise awareness of the potential and importance of community music
4. To put forward long-term training as a model for community music development
5. To let people know 'what is community music'
6. To link with Arts Officers, Academics, Practitioners, teachers and the Arts councils
7. To impart skills
8. To get across the fundamentals of a community music approach
9. To foster relationships with arts officers and to find a place in the Republic where a substantial pilot can be offered
10. To put forward through practice and advocacy the idea of community music as a profession/to have a professional attitude and encourage a professional attitude in others

How:

1. Firstly we gathered information on who was who through any sources we could. Everything in Irish society works on a person to person basis and one key contact can open countless doors. We fostered relationships with CAFE (Creative arts for everyone) who lobby and provide information nationally on community arts and with Music Base, the now defunct music information bureau. This led to; countless contacts, an article in the CAFE magazine which opened up Ireland outside Dublin, a six month youth and music training course which we ran for Music Base and a two day taster for CAFE. From these two initial contacts we built up contacts around the country and very rarely had to resort to 'cold calls'. At the end of the year we have a strong picture of both the activities going on and the need in all the main cities and about half the counties of Ireland.

2. Lobbying; at an early stage we made the case for community music development to the Arts councils both in the Republic and Northern Ireland. In both cases we were well received and built up amiable, knowledge-giving contacts. The Arts Council in the Republic also came in at an early stage with good funding and helped us draft a five year plan for future community music development. It has been a great help to us to know the level of strategic thinking in both parts of the island. We have also worked closely with County arts officers who are the real key to arts development outside of Dublin.

3. Awareness Programme; Over the year we have run a series of short (one day minimum-five day maximum) courses throughout the country for musicians imparting skills and raising awareness of what community music is and could be. Some of these programmes (Cork, Donegal, Dunlaoire) were linked with the local arts officers in such a way that local projects could spring out of them. We have run awareness programmes in Belfast, Dublin, Cork, Dunlaoire, Roscommon, Donegal, Antrim and Drogheda. This has really enabled us to find out what is going on around the country, impart the fundamentals, answer what is community music, look at training as a model and assess what kind of development can take place where. All these projects were made possible by a local arts development worker and we have been able to forge ongoing relationships with all of these.

4. Training; A six month training course was run through Music Base, ostensibly for youthworkers to do music projects in the Dublin area. Although a lot of quality work was done with a small dedicated number of students the course had a number of problems not least of which was that not one youthworker or anyone who worked regularly in a youth club attended the course.

The course pointed out to us that we needed to exercise more control at the setup/selection stage and not leave this to other agencies.

5. Seminars; Through an exceptionally fortunate set of circumstances Professor David Elliott and Kari Veblen of the ISME commission for community music activity were both working at the IWMC (Irish World Music Centre) at Limerick University with Irelans's charismatic composer/performer/academic Michael O'suilleabhain. David, Kari and ourselves with support from the IWMC, Music Base and Clotworthy Arts Centre in Antrim ran three seminars inquiring into Community music in Ireland in Limerick, Dublin and Antrim. These seminars were to find out what was going on, give an international dimension to community music and through the excellent presentations of both Professor David Elliott and Kari Veblen, give an indepth view of the reasons behind good music education and community music programmes. Having David and Kari on board also gave community music in Ireland a lot of academic weight and significance.

The seminars helped a lot of people who were doing/concerned with/interested in community music come out of the woodwork and meet each other. This has included orchestral musicians, carers, teachers, community musicians, academics, traditional, Choral and brass band organisations, collectives and arts officers.

The subjects covered have included personal views of the importance of music education to personal and community development, the need for standards of professionalism, training, funding and recognition of the worth of the work, the need for a strategic approach and hopes for future development.

Some specific outcomes have been the commitment of Professor Michael O'Suilleabhain of the IWMC to develop an M.A. in 1999, a commitment to substantial training in Antrim and Louth in 1998 and an increased commitment from both arts councils to develop the work.

6. Strategy: Following a call by Professor O'Suilleabhain we have drafted an initial five year strategy for community music in Ireland. This has met with approval from the Arts council in the Republic and will form the basis of future work.

What was achieved/learned:

We feel happy that most if not all our year one objectives have been well met. Although community music is still fairly underground in Ireland, people at different levels now know about each others work, some musicians can see long-term career possibilities. There has been a strong commitment to training in Dublin, Antrim, Cork, Louth and Limerick and there has been some development in other parts of the country.

We have learned that there is as yet no adequately resourced, trained community music group in the country. Musicians find it hard to see development beyond the next series of workshops, arts officers, community developers and academics are very supportive of the work and in the few places where we have worked direct with youth or other client groups there has been a very different and stronger response to community music work than in England. We have realised that things we would tend to take almost for granted when working in England like appropriate venue, equipment and outreach are definitely not a given in Ireland. It has been crucial to us to develop a strong relationship with the very over worked arts officers and to not expect too much too soon. Some musicians and arts officers tended to think that three days training would be enough to create a community music professional whereas we were thinking in terms of two years.

Perhaps the hardest thing has been to try and get musicians to buy into long term training for jobs that we have been told could be created for them but which don't currently exist.

The future short term:

To break through the chicken and egg situation we hope in 1998 (funding permitting) to start a substantial training and development programme in Cork city and County. Cork is an ideal place for a pilot with an urban and rural catchment of 430,000, two strong and sympathetic arts officers, good music collectives, thriving arts and community development programmes and substantial proven need both in relation to youth/urban problems and rural area development.

We hope to train twenty musicians there for twelve months and offer top up training, shadowing, help with developing projects and strategies for a further two years.

We will concentrate any non-training work we do in Cork in '98 such as a projected voice festival to give added focus to the programme.

We should know in November whether we have the necessary funds to go ahead. In '98 we also hope to continue with seminars, awareness programmes, lobbying, consulting on national, regional and local strategies and getting and giving information.

We have also been asked to put together a world and community music training programme for Belfast in summer 1998. We also hope to run a first national conference for community music at the IWMC in spring.

The future long term;

Our plans over the five years stay on the broad lines of;

1. Awareness
2. Training
3. Projects
4. Information
5. Advocacy
6. Strategy

With our awareness programme we hope to cover the whole country, meeting, informing and hopefully acting as a catalyst.

We are working on long term training in Antrim, Louth, Roscommon not to mention the M.A. in Limerick. There will probably be substantial training in Dublin also.

Planned projects include a community music festival, a voice festival, work in prisons and work with travellers. We also hope to set up a national community music agency from our better trainees.

In terms of information we hope to set up a community music archive, documenting and videoing key projects and to work with CAFE on a national community music database. We hope to maintain links with ISME to encourage a flow of information to and from Ireland.

As regards advocacy we will continue our seminar programmes (sadly without David and Kari), hope to set national standards for community music, help with the setting up of an umbrella body when the time is right and make the case for community music to such people as the Minister for arts and the arts council board.

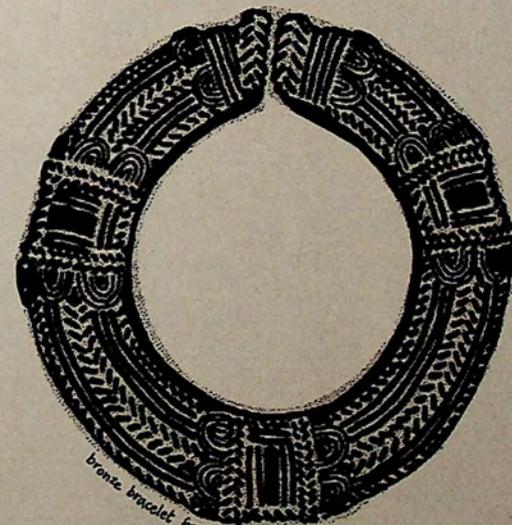
In terms of strategy we hope to set up a think tank of people including practitioners, arts officers, community developers, academics and the arts council to discuss, debate, decide and implement programmes and support the work of others.

How realistic/conclusion;

How much of this will really happen and what will change as a result of consultation and compromise. Obviously it is impossible to say. What is clear is that Ireland as a nation is in the middle of major change and redefinition where many things seem possible. So far the signs seem positive that community music could move from being an ad hoc fringe activity to a major force in music and education. As so often now it all depends on the funding.

*Intercultural musio/arts education:  
toward an emancipatory curriculum*

Elizabeth Oehrle



*bronze bracelet from Mali*

This paper is submitted for the ISME Community Music Commission Seminar in Durban 12-17/7/98 and the special session of the 23rd World Conference of the International Society for Music Education in Pretoria, South Africa on 19-25/7/98.

Elizabeth Oehrle (SA)

**INTERCULTURAL MUSIC/ARTS EDUCATION: toward an emancipatory curriculum**

South Africa is in a state of dramatic changes. Segregated education is being replaced. We have a dual crisis in education. One is the reality of the inequalities of the education system arising from the education policies of the last forty years. I am reminded of a comment made by a delegate attending his first National Music Educators' Conference in 1985. Prior to this conference there had never been an opportunity for our African colleagues to attend conferences. During a discussion about matters of education, this gentleman remained silent while others discussed philosophical questions about aesthetics. Finally, when he was asked what he thought, he said slowly - in our school the roof leaks, the floor is muddy when it rains, we have no written material, piano is useless, and the 60+ children sit on the ground. The second aspect of our crisis in education is the extent of the problems which must be faced in order to put education on an equal footing.

Both crises offer critical educators in all fields, and ours happens to be music/arts, the opportunity not only to rethink the nature and purpose of music/arts education, but also to raise desires and hopes for those who wish to take seriously the issue of the education struggle and of social justice in the future. It is important to find ways of developing a praxis of educational consequences that opens the spaces necessary for the initiation and development of a democratic community. For this to happen there must be a high regard for imagination, and a recognition that there are always multiple perspectives and vantage points.

One assumption is that schools are places where possibilities exist for teachers and students to be involved in critical thinking and to develop an interest in tolerance for and appreciation of diversity. To examine this assumption, we rely on the work of an American educator internationally renowned for his work in critical pedagogy - *Teachers as intellectuals: toward a critical pedagogy of learning* by Henry A. Giroux.

Giroux is critical of the fact that radical educators often tear down and provide nothing in the wake of their truthful but totally destructive comments about education. He attempts to define a positive notion of social control and responsibility upon which to build. To do this he redefines power and social control. Giroux writes that power has both positive and negative force. Power is dialectic in character possessing two modes of operation - one constraining and one enabling. Assuming that social control is to serve social justice or even freedom, then the notion of power is to empower teachers and students to question, to make sense of a music from a grounded vantage point in a way that sheds light on their own worlds - in a way that offers perspective and is therefore always open or never complete.

Social control has both positive and negative possibilities. He sees positive aspects when linked to interests that promote self and social empowerment. "...social control speaks to the forms of practice necessary for the demanding task of designing curricula that give students an active and critical voice, providing them with the skills that are basic for analysis and leadership in the modern world." (p.183)

This leads to the relationship Giroux makes between schooling and what he calls "cultural power". He is critical of the fact that emphasis has been given to so-called high culture or the dominant culture in schools, and also of radical educators who promote only the culture of the oppressed or subordinate culture. He criticizes both for failing "to develop a critical method and pedagogy for dealing with both dominant and subordinate cultures." He sees the notion of cultural power as being "...a referent for examining what students and others need to learn outside of their own experiences. This points to the need to redefine the role of knowledge within the context of cultural and curriculum studies." (Giroux:184)

Giroux argues that curriculum should not be based only on matters of self-cultivation or, as he puts it, "the mimicry of specific forms of ... knowledge". Curriculum "would stress forms of learning and knowledge aimed at providing a critical understanding of how social reality works; it would focus on how certain dimensions of such a reality are sustained; it would focus on the nature of its formative process; and it would also focus on how those aspects of it that are related to the logic of domination can be changed." (Giroux: 184) Such a curriculum can be thought of an emancipatory curriculum.

This type of curriculum "would be developed around knowledge forms that challenge and critically appropriate dominant ideologies, ... and it would also take the historical and social particularities of students' experiences as a starting point for developing a critical classroom pedagogy; that is, it would begin with popular experiences so as to make them meaningful in order to engage them critically". (Giroux:184) Such a curriculum would be worthy of consideration as doors open for changes are initiated in South African education today.

My contention is that intercultural education through music is one approach towards an emancipatory curriculum. One needs to convince educators of the importance of this idea.

There is unanimous agreement amongst this select group of educators that Henry Wadsworth Longfellow's phrase should be laid to rest with respect to music and education. If you attended ISME's 1996 conference in Amsterdam you too were shocked on arrival for registration. Flags flew the slogan - "music - a universal language". People relate primarily to music of their own particular culture or to music which is familiar. We are less inclined to relate to musics which are foreign unless we have come in touch either by travel, education or some other means. What is universal is the fact that musical behaviour is an essential part of all cultures, and the language of such musical behaviours is sound in movement. Those who think in these terms are able to enter the world of different musics - South Africa's world.

In 1986 I put forward a proposal to the Board of the International Society of Music Education for the establishment of a commission concerned with investigating materials and methodologies which could embrace the worlds' musics in education. This generated massive moves to defeat the proposal. One reason was that existing committee chairs did not wish to lose funds to a new commission. The end result was, however, that at the 1992 conference, ISME announced the establishment of a Panel on World Musics and Bruno Nettl was the chair; thus the international body of music educators is moving towards intercultural education through music.

As the international body of music educators is turning towards a world music approach, so are educators in South Africa. We have come a long way already. At a workshop I conducted in

Durban about 15 years ago, 100 music educators were asked to raise their hands if they believed music to be a universal language. More than 90 did so. When asked what they thought of when the term music was used, the majority thought of western classical music. Later a few examples of Indian and African music were played, and the teachers, all of whom were white Africans, were unable to consider what they heard as music. In fact, many were not only unable to relate to either African or Indian music, they were totally disinterested. These teachers and many others who still have to be emancipated would subscribe to a very different definition of music from that of David Elliott. Elliott states that basically music is a diverse human behaviour. Chernoff, from his perspective, says that for many Africans music is a process of socialization. Going one step further he writes that "... the deepest unities may be achieved when people relate through a better awareness of their differences". (Chernoff: 117)

Now is the time to break away from the present system utilized by formal education in South Africa to teach music/arts, and to open new spaces by moving in directions which have yet to be explored - to move towards an emancipatory curriculum.

Two projects operate from the University of Natal. Each in its own way furthers an intercultural approach to education through music. The first is NETIEM - my research project. The second is the AFRICAN MUSIC PROJECT under Dr. Patricia Opondo.

NETIEM (network for the promotion of intercultural education through music) First - a brief background. My involvement in music education in South Africa covers more than twenty years. Twenty years ago white academics, who were teaching western music, attended so-called "national" meetings of music educators. When asked: Where are our black African colleagues?, the usual reply was: "They are not interested". Not true, we said, and the decision was taken to organize the first national music educators' conference for all tertiary institution in South Africa at the University of Natal in 1985.

When planning this 1985 conference one assumption was that even though there was a cross section of delegates, most, if not all, teach western music. The aim of this conference was, therefore, to raise the awareness of music educators to the fact that there are different music in South Africa, and that we should begin to research ways of learning and teaching these music in order to include them in the curriculum.

Arising from this first all inclusive gathering was the formation of the Southern African Music Educators' Society (SAMES). Membership is open to all interested in music, not only to those with paper qualifications. One aim of SAMES is to achieve an intercultural music syllabus that draws on all musical cultures, as well as on other musical traditions, and has a strongly practical creative basis.

South Africa is not the only country in Africa where western music is predominant. My research revealed that this was also true in Gabon, Ghana, Kenya, Nigeria, Zimbabwe and Uganda. In these same countries, however, efforts to include African music are increasing. Kenya, Nigeria and Uganda emphasize the importance of views from Africa of music and music making. The basis is that music is an inherent part of existence at every stage; that music is integral to life-long education; that music is a social fact, a cultural experience based on oral tradition; that music is intrinsically woven into the threads which make life. (Oehrle:23-29)

To initiate change in South Africa I introduced the idea of establishing a network for the promotion of intercultural education through music (NETIEM) to colleagues at the 1991 Ethnomusicology Conference in Grahamstown. Support was unanimous. From this evolved the publication of a newsletter, *The Talking Drum*. The first four issues were devoted to the initial objectives of NETIEM: establishment of a database of respondents interested in the promotion of intercultural education through music; publication of relevant resources such as composers, performers, researchers, and teachers active in intercultural education through music; places and programmes using southern African music; dissertations, theses, essays, scores and cassettes of relevance. These are continually updated and available but no longer published.

In February 1996 the fifth issue of *The Talking Drum* put into motion the second stage of the development of NETIEM. Now the primary commitment is to facilitate the process of sharing musics and ideas which will promote intercultural education through music. Support for this second stage comes from three sources. Prof. Khabi Mngoma, one of our most highly respected music educators, said in 1987: "...our curricula should be research-oriented, at least for the next five years..." (Lucia:10) SAMES could publish an omnibus that is representative of all music right round the country. Further he suggested that we could publish a series of treatises on the different approaches to the teaching and the practice of music of different types. David McAllister's concern about this very issue resulted in the Wesleyan Symposium.

A second source of support is David Elliott. Elliott argues that: "If MUSIC consists in a diversity of music cultures, then MUSIC is inherently multicultural. And if MUSIC is inherently multicultural, then music education ought to be multicultural in essence". (Elliott:207) He even takes a leap of faith and "suggests that the induction of students into different music cultures ... may be one way of achieving a larger educational goal: preparing children to work effectively and tolerantly with others to solve shared community problem". (Elliott:293)

The third source of support comes from UNESCO's *Our Creative Diversity: report of the World Commission on Culture and Development*. Javier Perez de Cuellar writes: "Four groups and societies, culture is energy, inspiration and empowerment, as well as the knowledge and acknowledgement of diversity: if cultural diversity is 'behind us, around us and before us' as Claude Levi-Strauss put it, we must learn how to let it lead not to the clash of cultures, but to the fruitful coexistence and to intercultural harmony". (De Cuellar:11)

Finally the long term view of NETIEM is the establishment of a Resource Centre for the promotion of intercultural education through music. This centre would:

- . Provide broad resource collections such as those mentioned;
- . Supply information for specific needs of teachers;
- . Support and encourage a history of musical practices in Southern Africa by collecting information about the lives and daily musical experience of people;
- . Encourage a history of musical practices in Southern Africa by collecting information about the lives and daily musical experience of people;
- . Develop resource sharing by facilitating training programmes and workshops;
- . Focus on philosophies of music making from southern Africa

The establishment of a Resource Centre is also envisaged to as part of The African Music Project run by Dr. Patricia Opondo. For many years I, and other colleagues, envisaged such a post. My

direct connection was that of fund-raiser for the seed-money to establish the post for the first three years, and I served on the Advisory Board. These few words about the current state of the project come directly from Dr. Opondo's 1996-1997 report. There are three major areas.

#### EDUCATIONAL:

Practical courses in African Music and Dance are offered. Classes are workshopped, and local specialists are brought in. 1996 included gumboot dance, *ngoma* dance and *amadinda* xylophone (Uganda). 1997 included *maskanda* guitar and zulu chordophones (*makhweyana* and *ugubhu* gourd bows).

Teacher Training Programme in African Music and Dance: Groups targeted were individuals enrolled in training colleges and teachers from schools and community centers in this area.

#### RESEARCH TRAINING:

A training course for six individuals selected from various backgrounds initiated the research and documentation unit. The individuals were selected because of their interest in community development, and their desire to acquire skills in data collection. They underwent intensive training in data collection techniques and in the use of audio, video and photographic equipment. The focus of the training was to provide the trainees with skills to enable them to engage in research on music and dance performance practices in the Durban functional Region.

#### SPECIAL EVENTS, FESTIVALS, CONCERTS, WORKSHOPS

One example was the African Music Evening in May 1997. The evening began with dinner featuring cuisine from Zaire, Ghana, Sierra Leone, Nigeria, Kenya, Zambia and South Africa. This was followed by an evening show casing the variety of music found throughout KwaZulu Natal.

#### INSTRUMENT ACQUISITIONS

To date we have four *Power Marimbas*, ten pairs of gumboots, fifteen tin guitars, six *makhweyana* and two *ugubhu* gourd bows, two *timbila* xylophones, an *amadinda* xylophone from Uganda, and from Ghana fifteen drums, one xylophone, four harps, four rattles and three bells.

My contention is that these projects open doors for change in South Africa today. They are relevant to points made by Giroux. They provide teachers and students an opportunity to make sense of various music from a grounded vantage point in a way that sheds light on their own worlds. Hopefully the teaching processes used will enable students to develop an active and critical voice in their world. Projects such as these develop cultures which have been thought to be subordinate cultures in South Africa, and thereby create cultural power. Giroux's notion of cultural power bares repetition: "... a referent for examining what students and others need to learn outside of their own experiences. This points to the need to redefine the role of knowledge within the context of cultural and curriculum studies.: (Giroux:184) One means of enabling a redefinition of knowledge is the idea of a cross-cultural music education dictionary which could facilitate intercultural communication and understanding within the teaching of various music. Maria Smit suggested such a multilingual dictionary for South Africa because most existing music dictionaries in South Africa are either biased towards, or concentrate solely on Western music. (Smit: 157-162)

Research regarding the extent to which projects such as these do develop an interest in, tolerance for and appreciation of diversity is needed. My belief based on experience is positive in this regard.

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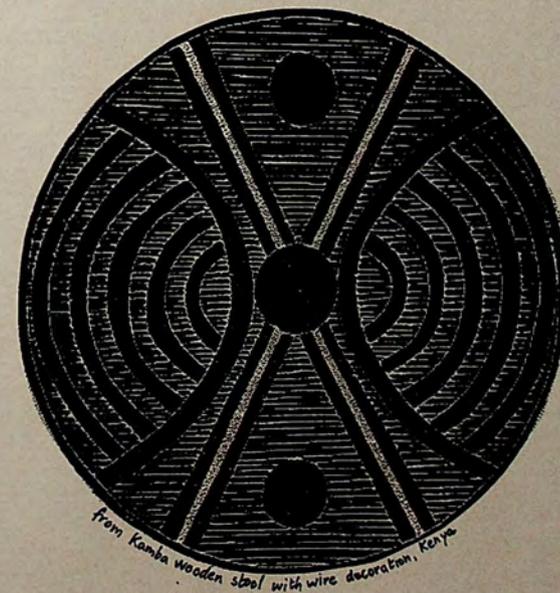
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*Promoting the civic role of arts and  
culture through community networks:  
the case of the African Music Project*

Patricia Opondo



PATRICIA OPONDO

**PROMOTING THE CIVIC ROLE OF ARTS AND CULTURE THROUGH COMMUNITY NETWORKS IN URBAN SETTINGS OF KWAZULU NATAL PROVINCE**

*Community Networks as a Support Base*

In South Africa's cultural history urban Black cultural expressions existed in contained pockets within townships, migrant workers' hostels, and within the structures of working class trade unions. Black performance genres that gained popularity within this urban framework included *ngoma* dance teams, *isicathamiya* choirs, *maskanda* guitar musicians, and *gumboot* dance teams. The prevalent performance contexts for these genres were competitions either organised by large corporations or during the weekends within the migrant dwellings in the hostels and mine compounds. There were a few city venues such as the YMCA on Beatrice Street and Stable Theatre on Alice Street where Saturday night competitions and concerts were held. An important tradition practised amongst urban South African Blacks is choral music. From the schools, to community choirs, tertiary institutions and religious groups, there exists an abundance of choral activity in KwaZulu Natal. There is a range of performing venues for choral competitions including schools and community halls and the City Hall. Apart from these large venues, there was the more intimate venue of the *sheebens* (local drinking houses) located in the townships.

Most of the above genres emerged as entertainment genres and were a coping mechanism for the migrant populations who came into the cities for employment in the large corporations and railways, and typically lived in the hostels. The make-up of this working population was typically male, and as a consequence membership in the above groups were also male.

Other than the above-mentioned social contexts, another important venue for urban Black performance were political rallies, protest marches, where the masses would chant and march in group solidarity. There were in addition important dates in the calendar that were marked by historical occurrence within the country that resulted in national outcry such as the Soweto Uprisings and school boycotts and the emergence of June 16 as the recognised Youth Day. Other dates celebrated by predominantly urban Blacks in KwaZulu Natal include Heritage Day and King Shaka's Day. Closely linked with the political nature of performance genres was the emergence of protest theatre. More recently have ideas emerged to establish an annual Durban Carnival and this is closely aligned with the growth of Tourism in South Africa and particularly in Durban.

Thus we find that from the music and dance traditions, to the mass rallies and protest marches, and including protest theatre, there emerged new social contexts for the urban Blacks to engage in African Arts and Culture within the broader community.

As a result of the flourishing of the above performance genres in the urban settings, institutional structures emerged in the form of clubs and associations. Within the dwelling quarters in the townships and hostels, groups from the same hometown would congregate and form an *isicathamiya* choir, or *gumboot* or *ngoma* dance troupe, and would create songs and dance reminiscent of traditions from their hometowns. This has and continues to provide for them a support network away from their families.

These individual groups have the opportunity to perform in competitions and festivals that were organised either by their employers, unions or musical clubs such as the South African Traditional Music Association (SATMA). In the 1980s the University of Natal established an annual *maskanda* competition in which groups from throughout the province would compete.

The mass media including community radio stations and UKHOZI FM (previously known as RADIO ZULU) have programmes that target the music of urban Blacks. In addition there are commissioned programs on the South African Broadcasting Corporation (SABC TV) such as the weekly traditional music show EZODUMO and UMQUMBOTHI - SWEET MELODIES, the choral extravaganza each Sunday night provide another type of community network and support base for cultural expressions performed by urban Blacks.

*The Intrinsic Power of the Performing Arts to Effect Social Change*

One characteristic of KwaZulu Natal is the numerous political problems. There have emerged a number of peace initiatives to address this issue including Sharon Katz and the Peace Train who targets the youth; the *Sxaxa Mbiji* campaign at UKHOZI FM inspired by Khaba Mkhize.

KwaZulu Natal is also characterised by a strong gospel movement tradition, which is an outgrowth of the strong choral tradition within South Africa as a whole. Making music together within the framework of the gospel movement and the peace initiatives mentioned above provides an opportunity for people from various backgrounds to make music together as the aesthetics of solidarity attempts to establish peace in the midst of political tension.

Popular songs such as *shosholoz* continue to be performed by popular artists including Jabu Khanyile and Bayete, Busi Mhlongo, Sibongile Khumalo. Alongside this is an amazing gospel explosion with international recognised artists such as Rebecca Malope and Pure Magic. The emergence of syncretic religious sects and independent African churches such as the Zionists and *Shembe* church which holds two major festivals a year including a religious pilgrimage to affirm group beliefs, and a change to sing songs and dance. These themes of many popular and religious songs address the hardships faced by urban Blacks and provide solace. This coupled with the support provided by various religious movements have played a major role in addressing the socio-political situation within KwaZulu Natal.

*The African Music Project: The University of Natal Music Department's Participation in Community Initiatives*

Since its establishment in 1996, the African Music Project at the University of Natal Durban has been instrumental in providing a range of community-wide activities that have broadened the Music Department's involvement with the broader KwaZulu Natal communities.

The mission of the African Music Project is to be an important vehicle for community reconstruction by advocating for African music to occupy a central space in institutions and developing strong relations with the communities in which we live.

The AMP plays an advocacy role and participates in articulating the civic role of the university. Most of the AMP activities target a range of communities beyond the university community. These activities include teachers in primary and secondary schools in KwaZulu Natal who are interested in having African music in their school settings; there is a research training course for identified individuals from the community in conducting fieldwork and documenting musical life in the Province; there is an established performance program which includes a visiting artists program and an annual festival. In addition to these activities, the AMP has been instrumental in introducing an undergraduate diploma and B.Mus. major in African Music and Dance, which has a focus on performance and community development. Other than general courses in music theory and aural perception, there are performance courses in identified song, instrumental and dance genres, a student ensemble and three community outreach courses, one in education, another in community development and the third in documentation.

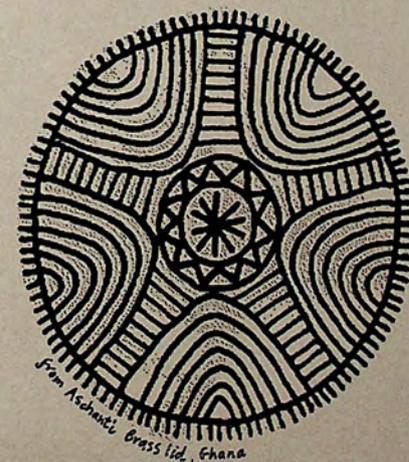
*Conclusion: The Civic Role of Arts and Culture*

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African Music Project  
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Paper summary for the ISME Community Music Commission  
Durban July 12-17, 1998

Christmas bands, coon carnivals and  
all that jazz - an assessment of  
community music activity in the  
Western Cape

Alvin Petersen



from Asemani Brass Ltd, Ghana

Christmas bands, Coon Carnivals and All That Jazz - An Assessment of  
Community Music Activity in the Western Cape  
Alvin Petersen: Senior Lecturer and Acting Chairperson of the Music  
Department, University of the Western Cape

#### Introduction

The cultural life of Cape Town and its environs is particularly vibrant since musical activity is situated in the main, within the community. It is therefore not surprising that many of the 'Mother City's' finest musicians ascribe their earliest musical influences to community-driven experiences, such as the church, the tradition of the Christmas band; the coons, jazz, or a mixture of all of these. It is also not surprising that Cape Town and its environs have produced some of the finest musicians from South Africa. An example of such a musician in the field of jazz is Abdullah Ibrahim (aka. Dollar Brand) whose compositions strongly reflect the cosmopolitan nature of the peri-urban environment of District Six, once a thriving centre of community-based music/arts activity. Today District Six is nothing more than a scar on the lower slopes of Table Mountain, a stark reminder of one of the most insensitive forced removals of the apartheid era.

Despite this, Cape Town was, and still is, a cosmopolitan environment. Local musics, therefore, reflect cross-cultural influences, from the west; from Africa, as well as from the east. Even the once large slave population was extremely cosmopolitan, consisting of people from Java, Malaya, the Malabar Coast of India, Madagascar, West Africa and Mozambique. Cape Town was once a thriving sea port before the opening of the Suez Canal.

Local musical traditions show strong evidence of cross-cultural syncretism. Some songs, for example, have strong African as well as eastern influences. The old Malayan song, Suriram which is still well-known in Malasia and Singapore, and a Cape Town speciality, was a national 'hit' during the 1960's since it was popularised by a number of singers, most notably by Miriam Makeba.

I have come across a fair number of songs which have lyric in Afrikaans as well as Xhosa. An example of one is the children's song, Worsie Worsie, which has been described by Elizabeth Brouckaert (1990) as a teasing song.

The lyrics are:  
Worsie Worsie (Little sausage, little sausage)  
Moenie hardloop (Do not run)  
Ye Ye Ye Ye Ye Ye!

Call: Amaqanda!...  
Response: onomatopoeic sounds (Hens!)  
Ye Ye Ye Ye Ye Ye Ye!  
Call: Sizinkuku! ...  
Response: onomatopoeic sounds (Chickens!)  
Ye Ye Ye Ye Ye Ye Ye!

The first two lines are in Afrikaans and the two call phrases are in Xhosa.

With regard to instrumental craft, cross-cultural influences can be found in the local imitations of foreign musical instruments. This practice dates back to colonial times. According to Copland (1985:8-9.)

One of the first such contributions was the form of the ramkie, a three- or four-stringed plucked guitar brought to South Africa by Malabar slaves. The ramkie rapidly became a favourite with the Cape Khoi-khoi, who played on it the first blendings of Khoi and European folk melodies. Other instruments included a Khoi-khoi drum (khais; Dutch, rommelpot) and an imitation of the European bugle made of kelp and called the 'sea-weed trumpet'. All three accompanied slave-Khoi dances modeled after those of the Europeans.

Popular Cape-based songs, beloved of both African as well as Malay communities, were translocated from the one to the other by simply changing the lyrics. Such a song is the ever-popular Dina van Kanakeya

The Afrikaans lyrics are:  
Dina van Kanakeya  
Dina Dina Ho  
Kahah Kahah Kahah Kanakeya  
Dina Dina Ho

The Xhosa lyrics are:  
Sana sananina  
Sana sana san'  
Sana sana sana sananina  
Sana sana san'

Coon Carnival, or 'Kaapse Klopse'  
The Coon Carnival is an unique inner city activity for which Cape Town is famous. Carnival takes place on New Year's Day and spills over into the Tweede Nuwe Jaar (02 January).

Jeppie's description of Carnival of the 1950's still holds true (1988: 40; 41):

... it recurred at set intervals, it mobilised a massive popular base, and ethnic and historical links bounded participants during the festival... Carnival was many things at the same time. On the one hand it perpetuated certain values of the inner-city community, and on the other hand it criticized the prevailing order.... It is precisely because of the lack of fixity in the meaning of carnival and its openness to diverse interpretations that it was invested with so much attention [this applies to today's situation as well].

The instrumentalists can best be described as belonging to the time-honoured tradition of minstrelsy. Their role is to support the singers to the best of their ability and to slap out the lively rhythmic accompaniment as clearly as possible, thereby facilitating the marching of the entire troupe, which can easily number a few hundred.

The coon tradition started in the 1860's when minstrelsy became popular in Cape Town. According to Martin (1997: 97)

Minstrel shows were a form of entertainment that had appeared in the United States of America in the 1830's and which featured white comedians imitating and ridiculing African American ritual folklore. One of the most famous American troupes, 'Christy's Minstrels', visited Cape Town in 1862, and many local groups tried to emulate them, their songs, their jokes, their steps and their instruments, their costumes, their make-up. ...Towards the end of the century the fad had faded away, save in the Coloured community, which was able to keep apace with the development of American music thanks to the many talents of American sailors who patronised bars, cabarets and brothels in District Six. Troupes of coloured minstrels were constituted and began to compete. Several months before December 31, they started designing and cutting beautiful satin costumes, rehearsing special songs composed by local artists, walking up and down the streets of District Six. And on New Year's Eve, everybody was out to see which club had the nicest "uniform", sang the best songs and paraded most nicely. Competitions were formalised in 1907 and 1908 and took place in stadiums, with ticket sales contributing to donations for charities. The official "carnival" resumed in 1921 and was taken over by rival promoters, and has been held ever since. Whatever happened in the stadiums, minstrels continued parading in the streets: on New Year's Eve, other groups related to the same history, the Nagtroepe, perform in the Bo-Kaap; for Tweede Nuwe Jaar all minstrel troupes walk through the city centre. .. The January 2 parade was prohibited under the Riotous Assemblies Act in 1978 but had to be authorised again in 1989 in spite of evident lack of co-operation on the part of the Cape Town municipality.

Being an integral part of the working class society, the Coon Carnival mirrored in its satirical gommaliédjies and moppies the political sentiments of the marginalised and the dispossessed during the apartheid era. It is therefore easy to assume that Carnival fell foul of the apartheid government.

It was also within the context of the Coon Carnival that there was a special competition category of operatic singing. In this way many budding opera stars were given their first exposure to this genre.

#### Christmas Bands

Christmas bands are extremely popular within the coloured community of the Western Cape and further afield in areas such as Worcester, Paarl and Robertson. They operate within a religious milieu, and, typically, a band has a biblical name, such as 'Palm Crusaders' or 'Star of Calvary'. Their repertoire is always sacred, and many of their tunes are culled from the Alexander Hymnal or from the sacred vocal repertory, such as 'The Holy City', by Adams, or 'Creation's Hymn', by Beethoven.

Christmas bands are organized into unions, each of which hosts annual competitions which take place from early in the new year and continue throughout the first quarter. Each union prescribes a set-piece for its competition, and a piece is voted on through a secret ballot. A union may consist of from eight to twenty Christmas bands.

Some bands tend to stop rehearsals after the competitions but most of them have regular rehearsals throughout the year. Band leaders have to arrange the instrumental parts according to the skills of the band; the types of instrumental resources and practical considerations influenced especially by the fact that these bands perform outdoors. There is no fixed entry age into a Christmas band, so, as is often the case, the age difference between the youngest and eldest instrumentalist can be a more than one generation.

At competitions, not everyone plays an instrument. The standard-bearer

marches ahead, followed by younger members (the so-called 'tiny tots'), followed by their older siblings, who are followed by the instrumentalists. A marching quorum of 80 is regarded as a large band while a marching quorum of 20 is regarded as a small band. Each band is distinguishable from the next by its uniform, which could be a dress suite or a blazer and a matching trousers. Uniforms change from one year to the next, and they may be simple or elaborate, depending on the financial resources of the membership. The colours of the bands from rural communities can best be described as functional/multi-purpose while those from their urban counterparts can best be described as elaborate.

Christmas band instruments are: saxophones (soprano; alto; tenor); euphoniums; clarinets; guitars; banjos and piano accordions. Most of the instrumentalists learn their parts through a musical shorthand whereby each pitch level is denoted by a letter of the alphabet and each beat is allocated a number. A crotchet is worth 1 count and a minim is worth two counts. A quaver is worth a half count and a semiquaver is worth a quarter count. In the fifties, violins and cellos were popular and they were gradually replaced by wind instruments. Many directors would enjoy the inclusion of tubas and sousaphones, but financial constraints exclude this possibility.

Many children gain early exposure to learning musical instruments through their involvement with Christmas bands. When in the fulness of time their skills develop to such a point that they outgrow the band, they either gain entry to jazz bands and/or themselves become musical directors of Christmas bands. Jeppie's statement (1990:12) below concurs with this view:

Many bandsmen cut their musical teeth in the Christmas bands. Here they could defect at will from one instrument to the other until they found their niche.

I was once informed by Mr Brian de Wet of the Christmas Band Good Hope that he learned to play the alto saxophone given him by an uncle, through a process of trial-and-error. He promised his fellow bandsmen that in the following year he would forsake the guitar line-up and join the ranks of the saxophonists. He did just that.

#### Christmas bands face the following challenges:

- 1 The youth are more tempted to join coon carnival since this attracts wider publicity both from the media and the increasing number of tourists visiting the Cape. To belong to a Christmas band is not regarded as being 'cool'.
- 2 The repertoire of carnival is mostly secular and up-tempo while the repertoire of Christmas bands is mostly sacred and played at sedate tempi.
- 3 The allure of the culture of gangsterism, which in the Cape is synonymous with drugs and 'get rich quick' schemes, is proving irresistible to many teenagers. This adversely affects all areas of scholastic and cultural activity.
- 4 Instruments are becoming prohibitively expensive to purchase, especially imported ones.
- 5 It is difficult to sustain interest on the part of the membership once the competitions are over.

Jazz  
The Cape is well-known for its fine jazz tradition which spans a period of many years. This tradition became a world export commodity through the

efforts of jazz exiles who have become internationally famous, like Chris MacGregor, but especially Abdullah Ibrahim (aka Dollar Brand). However, there are those who stayed who also gained legendary status, like the Schilder brothers, the Moses brothers, Winston Mankunku; Robbie Jansen; Basil (Manenberg) Coetzee; and still others, too numerous to mention here. There is also the younger generation represented by Jimmy Dlodlu, Paul Hanmer, and others who continue to make inroads into the local jazz scene.

Still, Abdullah Ibrahim is the most famous jazz musician yet to emerge from South Africa. His remarkable piano playing (for which he had been voted 'The World's Top Jazz Pianist' by Downbeat Magazine for three consecutive years) resonates with the musical influences of both the Cape Malay; African township jazz (marabi and mbaqanga) and Duke Ellington and Thelonius Monk.

Ibrahim, like many other local jazz musicians learned his instrumental skill largely through a process of imitation and listening to recordings. Jeppie (1990:9) describes this situational learning process as follows, with reference to Vincent Callboy, a contemporary of Abdullah Ibrahim:

... Not unlike many other Cape Town musicians, amateurs and professionals alike, Vincent Kolbe's [a vibraphonist] and Monty Weber's [a drummer] music education was not a matter of attending music classes. Local music pedagogics consisted essentially of close listening and concentrated watching. ... It was largely through this informal way that lots of people played musical instruments.

Jeppie continues (ibid.: 12)

... non-professional on-site training was provided by Cape Town's Christmas bands. Malay choirs and coon troupes, as well as the Cape Corps Band.

#### Conclusion

It is interesting to note that in each of the traditions described above, that the teaching/learning model used is imitation. Notation is used simply as an aide memoir. Ibrahim once told me about his experience he had with the now defunct Cape Town Symphony Orchestra: "I asked these musos to feel the music". One of them got up and said: "The problem is that we read it - not feel it." Perhaps we have the teaching/learning model right here on our doorstep which deserves further investigation.

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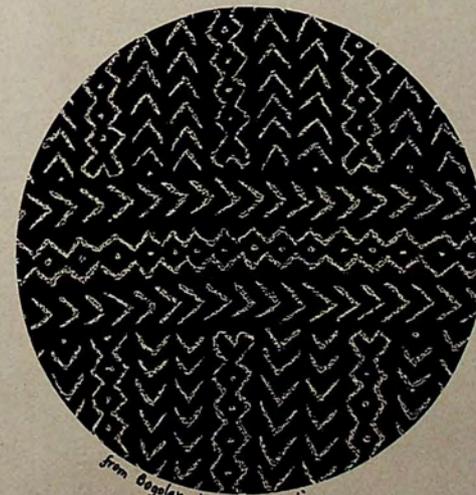
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*Community outreach projects - three  
examples from the peri-urban areas  
of Cape Town*

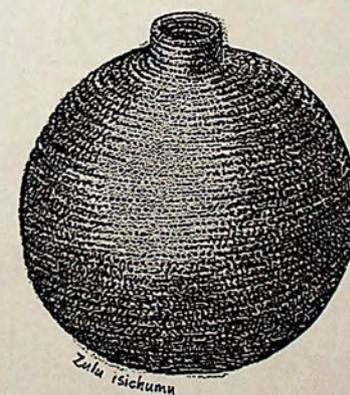
Marlene le Roux



*from Bogalan dyed cloth, Mali*

*Musical chairs: the reversal of roles in  
teaching music from a global  
perspective*

Huip Schippers



PROPOSAL FOR A PRESENTATION AT THE ISME COMMUNITY MUSIC COMMISSION MEETING  
IN DURBAN, JULY 1998

Musical chairs: the reversal of roles in teaching music from a global perspective

With the gradual disintegration of western ideas of absolute superiority, an important step in the development of music education is taking place. We, the music educators of the world, are now in a position to look in wonder not only at other forms of music, but also at other forms of handing down music. With this awareness, and the increased possibilities for travel and communication, we no longer depend solely on the brilliance of a western colleague, but we can also learn about teaching from an Indian guru, a salsero, or a community musician in Africa.

Travelling from musical culture to culture, as some of us have been for the past two decades, inspires great humility. Those who have been brought up in a tradition of western thinking start out believing in the superiority of our sensible, analytical, well-documented approach to music teaching. As one progresses, however, one finds that many of the essences of music actually cannot be included in well-mapped out learning paths.

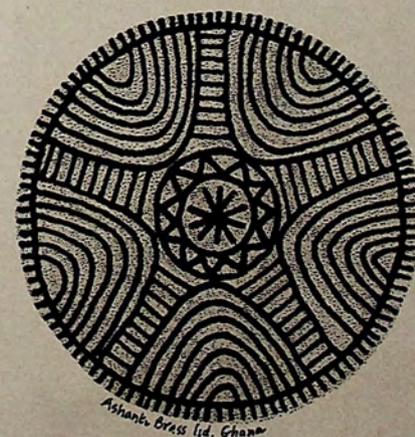
Ways of teaching that may at first seem unstructured and irrational, on closer examination often appear to organically include these 'intangibles'. An African drummer will not show the 'one' in a rhythm he teaches, but the students will get the weight of the rhythm from the dances of the women. An Indian sitarist may not say that particular notes in a raga are stressed, or played a little below natural intonation, but the student will assimilate these qualities by absorbing the music through years of close association with his teacher. An Azerbaijani singer may never refer to timbre, yet all the students will understand the value of this specific quality of his tradition.

What all this boils down to is learning music 'beyond the notes'. This awareness comes at an important time, for both western and 'world' music education. While western music educators are looking for new sources of inspiration to make music teaching more vibrant, many non-western cultures are looking for ways of restructuring methods of transmission, that are becoming anachronistic in rapidly changing societies. In this game of musical chairs, there are only winners.

Huib Schippers

*Global implications, paradigms and  
promises in community music  
teaching and learning*

Kari Veblen



Ashanti Brass lid, Ghana

*Abstract for ISME Community Activity Commission, Durban, South Africa, July, 1998*

## **Global Implications, Paradigms and Promises in Community Music Teaching and Learning**

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The term community music evokes a circle, a localized group of people where lines between performer and audience blur, where the processes of teaching and learning meld with participating. We might envision a garage band, a choir, jazzers and chamber music groups -- dozens of images, rural and urban, from many places.

But what of the musical communities that are not rooted geographically? As local musics meet technology, what was formerly enjoyed at local gatherings within particular communities now moves in new contexts; it circulates freely among people who have no direct contact with the place or people of its origin.

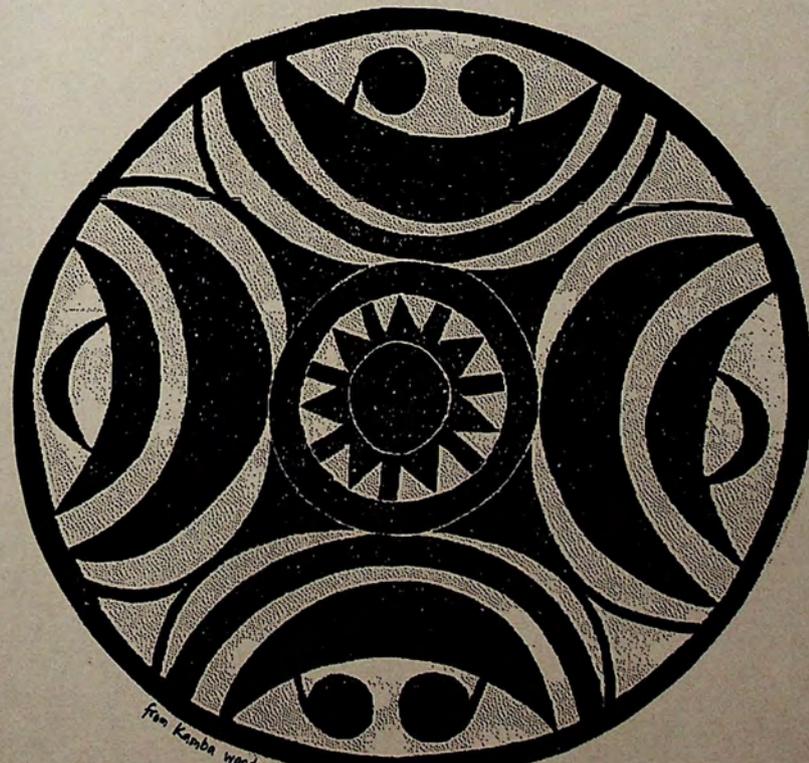
As Lipsitz reminds us:

Today, shared cultural space no longer depends upon shared geographic space . . . New discursive spaces allow for recognition of new networks and affiliations; they become crucibles for complex identities in formation that respond to the imperatives of place at the same time that they transcend them. The interdependence of people throughout the world has never been more evident. From popular culture to politics, from the adoption market to the drug trade, new technologies and trade patterns connect places as well as people, redefining local identities and identifications in the process. (Lipsitz, 1994, p.6)

This paper examines research of Finnegan, Small, Veblen and others for systems, models and interactive networks of community music making. Are there any universal patterns or is each community unique and specific? How may we condense and convey the flow and fabric of emerging global contexts?

*Reflective multicultural practice and  
music education*

Heidi Westerlund



*from Kamba wooden stool with wire decoration, Kenya*

Heidi Westerlund

## REFLECTIVE MULTICULTURAL PRACTICE AND MUSIC EDUCATION

### Summary

The recent tendency in multicultural music education has been to emphasize contextuality and the different functions music has in different cultures. Thus, on the one hand, multicultural education research has been built upon musical pluralism, and on the other hand on ethical concerns of equity and freedom (Gay 1995). How democracy between people and their music is achieved in education is a crucial question concerning different curriculum approaches.

According to David Elliott's (1995) dynamic multicultural approach, musics are human practices which "pivot on shared ways of thinking and shared traditions and standards of effort" (ibid., 42). The goal in education is for students to become sensitive to cultural differences. Dynamic multiculturalism strives for tolerance, acceptance, for respect and an understanding of cultural differences. Education starts from the child's own culture and is broadened into more unfamiliar musics keeping in mind the authenticity of the musical practice in question. Our own nation/folk/region is taken into account as are the student's own interests and the teacher's know-how and position. For Elliott, music education is understanding the 'Otherness' from the humanistic point of view: the goal is "self-understanding through other-understanding." (ibid., 293). He writes, that the "induction of students into different music cultures may be one of the most powerful ways to achieve a larger educational goal: preparing children to work effectively and tolerantly with others to solve shared community problems" (ibid., 293), [my italics].

This approach seems to think in terms of the national, ethnic and racial differences which should be recognized. However, the aspect of reserving authenticity, of acceptance or tolerance is questionable if we understand culture in terms of gender or class distinctions, for example. Moreover, national-regional aspects do not necessarily enlighten what the child's culture is.

In Elliott's approach community problems are solved, or might be solved, as a result of choosing different musics according to the context. He shares the traditional humanistic view which has the objective of enhancing understanding and appreciation of ones own cultural heritage and that of others. For example, James Banks (1995) has raised action for social reconstruction to the highest form of multicultural education. He thinks that as the target of multicultural education is to develop democratic tendencies in society, we have to see it happen as a practice within the school. In Banks' action approach, which extends the transformation level, "students are supposed to make decisions on important personal, social, and civic problems and take actions to help solve them" (ibid., 13).

Banks (1995), Susan Huddleston Edgerton (1996) and Henry Giroux are amongst those who want to move beyond the limitations of the tolerant position in the traditional humanistic view. Giroux (1988), for example, understands culture "as the shared and lived principles of life, characteristic of different groups and classes as these emerge within asymmetrical relations of power and field of struggle" (ibid., 97). This implies that teachers and students need to analyze how cultural production is organized within the asymmetrical power

relations within schools, "they need to construct political strategies for participating in social struggles designed to fight for schools as democratic public spheres" (ibid., 101-102). This requires cultural studies which are more sensitive to the particularities of the context in question. Teachers need to encourage students for using social imagination. This means that both teachers and students should go beyond an explanation of what is in order to shape with critical thought and action what could be. On the other hand the quest for transformation must not seek out truth as an absolute category but as a situational and relational one. In Giroux's theory this questioning is a reflective practice in which thought and action are inextricably linked. (see also Giroux 1992).

As music can function differently in different cultural contexts, music education can have these multi-layered functions as well. As music is never purely musical, so is music education. The ethical demand for empowerment could extend from Self-growth, Self-knowledge or Self-esteem to social reconstruction making the classroom a musical and ethical context. The Deweyan ethical goal is not to prepare children for life but to educate the child in concrete life situations. This could imply radically different curriculum decisions in different educational contexts.

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