



Lived Music.

Shared Music Making:

Community Music In The New Millennium

SEMINAR READER 2000

**International Society for Music Education
Commission for Community Music Activity**

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Teaching Band Instruments In Salvador, Bahia

Joel Luis Barbosa

Summary

This study relates a project of teaching band instruments for teenagers who live at social risk in an area of shanties in Salvador, BA, Brazil. It made use of collective instruction, which is not common in Brazil. The results showed that the project gave new educational, social and professional perspectives to the students. In addition, it demonstrated that collective instruction may be more efficient, musically and financially, than the common individualized instruction used in the Brazilian community bands.

Introduction

This study relates a project of teaching band instruments for teenagers who live at social risk in an area of shanties in Salvador, BA, Brazil. All major cities in Brazil have a growing number of areas where people live in shanties, and the youth is their major population. One of the difficulties in teaching band instruments in Brazil is its price. The instruction is expensive because it is limited to individual lessons. Individual lessons are, of course, much more expensive for a student, than group instruction. In addition, this study discusses collective instruction as an appropriate way, financially, socially, and educationally speaking, for 1) teaching band instruments to teenagers who live in social risks, and 2) improving the level of instrumental music in community bands.

The project related in this study has been conducted at the Sociedade 1o de Maio (May First Society) in partnership with the School of Music of the Federal University of Bahia (UFBA). The Sociedade 1o de Maio¹ is located in the midst of the shanties and has worked with young girls and boys from 6 to 18 years old since 1977, offering educational and professional instruction. Its students are from very poor families. The teenagers from this place would have very few professional and educational perspectives without the presence of this entity. Many of them had serious problems with health, nutrition, drugs, and sexual abuse. This was the first time that the Sociedade 1o de Maio included instrumental music in its activities.

Community Bands in Brazil

One of the most traditional means of learning wind instruments in Brazil is in community bands. Bands belong to municipal and religious entities, but the majority are independent associations. Since the second half of the last century, band has played a very important role in Brazilian Music Education. Usually, they have been the only place where one can learn music in hundreds of cities; for Brazilian schools do not include music as a specific discipline in the curriculum. They have been very important to professional music also. Most of the professional wind instrumentalists started in those bands. For instance, recent research showed that 84% of 60 professional clarinetists that work in the city of Rio de Janeiro started in community bands (Alves, 1999). These bands offer instrumental instruction free or at a very reasonable price, but they are accessible to only a small part of the population because of their common way of teaching.

This teaching process can be divided into three phases: in the first phase the band director focuses on rhythmic reading skills through a speaking solfeggio technique; in the second, he adds the instrument and concentrates on instrumental skills through individual lessons; and in the third, the student joins the ensemble and has the first experience within a large group. The aim of the instruction is to prepare the students to play in the band. There is a very high drop out rate of approximately 70% (Barbosa, 1994). The students expect to learn an instrument and have a

¹ May 1st is the Labor Day in Brazil.

musical experience, but the director spends months working on music reading and instrumental skills which is very boring to most of them.

The Project

After obtaining instruments from the state government, the project started with a teacher and a student from the UFBA, teaching 15 students at the Sociedade 1o de Maio. The teachers used a band method book written as part of a doctoral dissertation (Barbosa, 1994, written for use in the Brazilian Music Education system. It is the only band method in Portuguese and with tunes known in Brazil.

The project is divided into three phases. The first phase ran from mid-August to mid-December, 1998; the second phase from March to June 1999; and the third phases ran August to October 1999. In the first month of the first phase, the teachers divided the students into two groups to learn the basics of the instruments - breathing, assembling the instrument, posture, producing the first tones - and music reading. One teacher taught the brass instruments, and the other the woodwinds and percussion. In the third week, the two groups started to play together. In the rest of the first phase, there were only a few occasions where the two groups received instruction separately. The students had two one-hour classes a week at the end of the day (5 p.m.); those were the only periods in which they had contact with the instruments during the first two months. After this period, the Sociedade was open to them to practice their instruments from Monday to Friday, 5 to 6:30 p.m. Only few students were diligent with the practice period. The classes attendance was approximately 85%.

By October, four students had left the program: a French horn, a trumpet, and two flute players. The flute students were having some technical difficulties. They were behind the group's development. The French horn and the trumpet students were talented, but they missed many classes, and had difficulty staying in their chairs and paying attention to the teacher's explanations during the lessons. They used to move around and annoy other students. This was the same behavior they presented in other courses at the Sociedade 1o de Maio.

The second phase started in March, after 75 days vacation. The UFBA student was hired as a band director by a private school in February. Consequently, he did not participate in the project during this phase. A new student started in his place in mid-April, working as student teacher to fulfill part of the requirements of the undergraduate program. Only seven new students were accepted in this phase because the teacher was working alone during its first two months. The teacher continued teaching twice a week, but with a longer period: beginning at 5 p.m. for the new students, and 5:45 to 6:00 p.m. for the students from the first phase. The new students received almost the same treatment given to the students of the first phase. The difference was that they were assisted by some of the old students chosen by the teacher. Because of this assistance, the new students could practice everyday (Monday to Friday, 5 to 6 p.m.) from the second week.

In April, five of the old students had to leave the project. Two of them moved from the city, and the other three left because of a fight. At the same time, the French horn and the trumpet students, who had left the project in the previous phase, came back to it. Even though they showed a little better behavior in the classes, they still had problems concentrating on the explanations. They ended up leaving the program again in June. The teacher prepared music arrangements, to supplement the method book, that allowed the old and new students to play together, and to make their first public performance at the Sociedade's anniversary, May 1. The new students developed faster than the old ones did during the first phase. Consequently, from May on, their classes were held together, becoming one group. Class attendance in this phase was higher than in the first phase, at approximately 93%. This positive development and attendance rate may be due to more practicing hours in the beginning and to the contagious motivation they received from the old students.

The third phase started on August 16, after a 45 day vacation. The project was incorporated by the program UFBA em Campo (UFBA in the field) from the PrÓ-Reitoria de Extens"o, a university division that organizes and promotes activities promoting interaction between the society and the university. Because of the UFBA em Campo, two other students from the UFBA joined the project. They received credits and financial help to cover their expenses. The student teacher, who started in the second phase, continued working in the project in the third phase; also he taught

beginning band instruments, with collective instruction, in a course created by himself for non-university students at the UFBA's School of Music. With more teachers, it was possible to provide more classes a week and to start a new group of students. The old group started to have three classes a week in this phase.

In September, nine new students began in the project. Some of the old students joined the new students and begin to learn a second instrument. The new group had three classes a week too. The French horn and flute students of this new group needed individual lessons in order to accompany the learning pace of the group.

During this phase the group gave several public performances in the local community and other parts of the city. The students' attendance was even higher in this phase, at 96%. One of the old students, from the first phase, had to leave the project because his parents moved from the city. One of the flute players who had left a year ago returned interested in learning flute again.

The method's teaching activities consisted of playing, singing, clapping, listening, improvising and completing missing notes of some tunes. Most of the students were not familiar with the band instruments before the class. They never had the chance to touch or see an instrument so close. At the beginning of every phase, there were two or three students who came for a couple classes and gave up. They were not considered in this report. They were just curious.

Conclusions

The results show that the project gave new educational, social and professional perspectives to the students. Some students, who are 16 to 18 years old, want to become professional musicians. They have obtained information on UFBA's entrance examination to the undergraduate music program, and say they want to be prepared to do it. They decided to dedicate more time not only to music, but also to other disciplines.

The students' interest in the instruction grew in every phase, as indicated by an increase in class attendance and decrease in the drop out rate of each phase. This may have happened because of three factors (noticed during the classes) that motivated the students: 1) a repertoire that includes music known by them; 2) public performances; and 3) the feeling of being accepted, needed, and part of a group that is developing to be a band, and is respected by the leaders of the local community.

Considering the method book, we conclude that the flute book may be more difficult than the others are, for the flute students needed individual lessons to keep up with the group's pace of learning. All the French horn students changed to other instruments. It was not possible to investigate if the problem was the method book, the teacher, and/or the difficulty of the instrument itself. The project served as an apprenticeship period for the UFBA's undergraduate students. They had the chance to train in a pedagogy (collective instruction on band instruments) that is not included in the Brazilian music education curriculum.

This project was viable because of the collective instruction. If it were limited to individual lessons, it would be impossible to teach this number of students and to achieve such good results with the number of classes given, and the short period of practicing the students had a week. The results demonstrated that collective teaching is not only cheaper, but may have a lower drop out rate than the common instruction used in Brazilian community bands. After some months of instruction, it was possible to have a new band while in the ordinary Brazilian instruction only few instrumentalists became prepared to join the community band. In addition, the method's activities worked on aural and improvisational skills.

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Passing it On: Teaching /Learning Styles in the Fiddle Music of Central Texas Communities

J. Bryan Burton

"If you're gonna play in Texas,
you've gotta have a fiddle in the band..." *Alabama*

On most weekends and every major holiday throughout the Central Texas summer, the sound of fiddle music fills the air of small Hill Country towns—traditional fiddle tunes reaching back to the Appalachians and British Isles in origin, current country-western songs and a healthy dose of the locally favored genre, "western swing." These string bands from the small farming and ranching communities are not made up of professional musicians, but people from all walks of life. Their love for fiddle music brings them together to perform in venues from picnics to civic events and "Old Fiddlers' Contests" continuing a tradition spanning over 150 years of Hill Country tradition.

The membership and instrumentation of such groups often is ephemeral and may last only for one event, or, in the case of "Old Fiddlers' Contests," perhaps only one or two songs. The joys of performing with like-minded members of the community and passing on the songs, dances and performance style to others far surpasses even the fleeting fame of "winning" a ribbon or prize in a local contest. One or two fiddles, a guitar, mandolin and an acoustic bass comprise the traditional instrumentation of the Central Texas fiddle band, but a second guitar, a mandolin, steel guitar and, for groups favoring contemporary popular styles, a drum set may be added when available or fits the "taste" of the other performers. (For groups whose repertoire focuses on the older tunes from Appalachia or Europe, mountain dulcimers, hammer dulcimers and bowed psaltry may be found.) Frequently, players in the group play several instruments and change as needed during the performance to allow soloists to be featured on specific songs, feature a favored background for a melody or to simply allow other performers "a turn" playing different parts.

A Bit of Geography:

The Texas Hill Country is often defined more as a state of mind than a location on a map. (Wisdom from a bumper sticker on a pick up truck in Johnson City, Texas: "There are two types of Texans: those from the Hill Country and those who want to be from the Hill Country.") For the purposes of this presentation, the Texas Hill Country will be vaguely defined as the series of hills, valleys, rivers, lakes, ranches and small towns—often fewer than 100 population—found in an area lying west of Interstate 35 north from San Antonio to Georgetown (just beyond Austin—the self-styled "Live Music Capitol of the World"), south of U.S. 190 from Belton west to Eden, and east of U.S. 87 from Eden back to San Antonio. The unique landscape of the Llano Uplift and Edwards Plateau surprise those expecting to see the stereotypical flat plains so often shown to depict Texas. The Texas Hill Country is home to a rich ethnic mix of peoples and cultures that has created a fiercely independent breed of Texan. (For example, thirteen counties in the Hill Country seceded from Texas during the U.S. Civil War and there are strong "rumors" that Prohibition never reached the banks of the Guadalupe and Pedernales rivers.) The Texas Hill Country has produced national leaders such as President Lyndon Johnson and Admiral Chester Nimitz, innumerable local "characters" and is the adopted home of countless artists, writers and musicians.

Though Austin is considered the "heart" of Texas Hill Country culture, it is the small towns, crossroads, dance halls, road houses and honky tonks found in the often minuscule communities—Luckenbach, Dripping Springs, Fredericksburg, Johnson City, Llano, Kerrville, New Braunfels—that provide its soul. The Texas Hill Country is as old as the billion year old granite of the Llano Uplift and as new as the technology of the computer industry in Austin and San Antonio.

A Bit of Musical Background:

Texas Hill Country fiddle music is an amalgam of styles and genres forged from such diverse elements as the "expected" traditional repertoire of breakdowns, reels, waltzes, jigs, hornpipes and square dance tunes to modern popular musics, with a touch of classical repertoire and ethnic elements adding a special flavor to the mixture. The first major element of present-day Texas Hill Country fiddle music arrived with Anglo-American settlers brought to Tejas by such land impresarios as Stephen F. Austin in 1821-1835. These immigrants came primarily from Tennessee, the Carolinas, Georgia and Alabama and brought with them the Appalachian musical style with its strong roots extending to traditional musics of Scotland and Ireland. Fiddle tunes were used as entertainment throughout the Anglo settlements and helped reinforce a "non-Spanish" cultural identity during the years leading to the Texas Revolution (1835-1836). One performance became a minor footnote in Texas history: on the evening before the fall of the Alamo, the besieged Texan forces were treated to an evening of fiddle music and dance by a popular fiddler player perhaps better known as a military scout, explorer, author and U.S. Congressman—David Crockett of Tennessee.

During the years of the Republic of Texas (1836-1845), land grants were settled by diverse nationalities, each bringing strong musical traditions to the frontier settlements. Several German "societies" settled in the Texas Hill Country forming utopian communities and promoting classical musical and literary activities. The chamber music and "Beethoven Hall Society" performances of these new Texans contributed several new elements to the developing musical style. For example: a popular fiddle tune "Fischer's Hornpipe" is drawn from a dance suite by J.K. Fischer and the "A" theme of another tune, "Redwing," features a melody virtually identical to Schumann's "The Merry Farmer."

As the nineteenth century passed, more ethnic groups contributed melodies, instruments, and dances to what was to become Texas Hill Country music. Both classical and popular styles from the Hispanic culture played an increasingly important role in stylistic development because of the necessity for musicians at small town social gatherings to be able to perform songs and dances that appealed to increasingly diverse audiences. [The use of string instruments in New Spain is traced to as early as the mid-1500s. The earliest documented performances were masses given in what is now Mexico and extending throughout what is now the American Southwest. The development of Mariachi music and other "classically" derived popular styles is beyond the scope of this presentation.]

Texas Hill Country fiddle music style coalesced into its contemporary form in the early and mid-twentieth century. Texas fiddle players and music scholars alike identify James Robert ("Bob") Wills (1905-1975) as the catalyst for the creation of a landmark performance style and repertoire. Ray Benson, leader of the Texas Swing band, Asleep at the Wheel, explains the importance of Wills in the development of modern Texas fiddle band music:

His sound borrowed elements from black blues, Dixieland jazz, fiddle hoedowns, cowboy music, Mexican Mariachi, pop ballads, big band swing, medicine show hokum, German polkas, and traditional folk melodies. It is a complex hybrid that he virtually defined. It is western Swing. He was the first massively popular country artist whose band members used electronic amplification prefiguring the rise of rock and roll by twenty years. He brought brass instrumentation to the country band. His Texas Playboys taught hillbilly pickers to improvise and to swing. he brought drums to the stage of the Grand Old Opry and into the country dance halls.

Wills created a big band in the 1930s and 1940s in which fiddles served as the lead instruments and played in tight jazz harmonies with improvised melodies, the equal of other jazz performers of the time. Wills and his band played on national tours, broadcast nationally and appeared in several "singing cowboy" genre motion pictures. Such was the popularity of this group that important popular musicians of the day vied to perform and record with Wills. (Bing Crosby released a recording of Wills' composition "San Antonio Rose" with Bob Wills and His Texas Playboys.)

Such was the impact of Bob Wills on Texas fiddle music that few, if any, Texas fiddle players do not include a large number of Wills's tunes in their repertoire. In the words of Waylon Jennings' song in tribute to Bob Wills, "No matter who's playing in Austin, Bob Wills is still the King."

Teaching/Learning Style:

Because little of this repertoire (particularly the older melodies) has been transcribed, an aural means of transmission has evolved among members of such groups to preserve the music, performance techniques and lifestyle associated with Hill Country fiddle music. Observation of this teaching/learning style may reveal methods adaptable to formal academic teaching, but, more importantly, reveals the community nature of the musical tradition. Although the music may be taught/learned at any time, it is traditional for the musicians to gather during the weekend and holiday events to share music, and stories, and bring new life to the music for another generation.

Most often, teaching/learning from this tradition takes place in groups of varying size. These groups fluctuate in number of players, often according to the reputation of one or two major musicians at the core of the group. The musicians informally ask about learning specific tunes or dances and the person who knows the requested melody or is recognized for his/her rendition of the music becomes the "teacher." Those wishing to add the music to their repertoire become the students. Although this presentation focuses upon fiddle players, the process is the same for other instruments and parts, and often many layers of learning take place simultaneously—a fiddle player or two learning from a fiddle player, guitarists learning from guitarists, etc.

Quite simply, the piece is performed repeatedly and the learner(s) "pick up" a few notes here and a few notes there as the music is played. When the learner is uncertain of how the melody goes, he/she plays a simple drone and joins in as learning takes place, gradually mastering larger segments of the melody with each repetition. Verbal instruction is virtually non-existent with guidance offered through the modeled performance, supplemented by exaggerated motions by the "teacher" to guide the "learner" through segments and encouraging body language including smiles, winks and other movements. During this phase of teaching/learning, the piece is played in its basic form without personalized variations, ornamentations or stylistic traits identified with the "teacher." (However, a "learner" who already knows the melody, may seek out a "teacher" specifically to learn the version or style associated with that particular performer.) This process is also followed if the learner plays a different instrument from the teacher and is simply learning to play "lead."

After the piece is mastered, it is not uncommon for the "teacher" and "learner" to change roles and for the "learner" to become "teacher" for a new selection. Passing on repertoire is not always a clear matter of apprentices learning from a master—it is often a matter of who knows the music others wish to learn. Neither age nor social position appear to play a role in this process. (In fact, the "old" in "Old Fiddlers' Contest" refers more to the style and traditions of the music rather than the age of the performers.) The musicians of this genre consider themselves to be part of a community of players and an extended family more often than as competitors.

Some Reflections:

Music educators observing the teaching/learning process common among Hill Country fiddle bands note that the approach resembles aspects of contemporary learning theories with an emphasis on (1) child-centered (learner-centered in this case) instruction; (2) removal of the "conductor/studio teacher" model of instruction; (3) interchangeability of teaching and learning roles; (4) reduction of verbalization in instruction; (5) reduction of reliance upon notation in beginning phases of learning; and (6) whole song approach to learning music. Observers also note that the focus seems to be more on the preservation of repertoire and performance styles than on production of virtuoso performers. Respect for the music, knowledge of repertoire and style and continuity of community traditions appear to be of great importance in the process.

Lessons for the Academic from the Community:

Through observation of and participation in the teaching/learning experience described in this presentation, music educators and academic researchers may conclude:

- Some of the most effective teaching and learning occurs in "natural" settings in the community, beyond the bounds of the school music program.
- The learning styles of community music often parallel formal learning theories. ("Good teaching is always good teaching.")
- Teaching and learning styles encountered in community music settings may be effectively applied within the school music classroom.
- Skilled performers and teachers may be found in the community in traditions other than the "western art tradition" that is the primary focus in college and conservatory settings.
- Such performers and teachers are a valuable resource and should be invited to take part in the school music program.
- More importantly, the academic music educator should take an active part in the musical life of the community, experience new musics, master new teaching and performance skills and honor the musical traditions of the entire community.

A Vision for the Future:

It is once again a summer weekend or holiday in a small community in the Texas Hill Country and the sound of fiddle music is filling the air. Amateur musicians once again have formed ensembles and are entertaining the crowds with a mixed repertoire of ancient fiddle tunes, the latest hot hit from the country-western charts and the sounds of Bob Wills and western swing. As is the tradition of many generations past, these performers come from all walks of life—a ranch hand, a young schoolboy, the manager of a local business, a housewife—all joined by their love of this vibrant musical style. Joining one of the fiddle bands for the first time, is a new member, perhaps struggling as he/she tries to recall those guitar chords from his/her college methods class or plunking away on a bass amazed at how much music can be made from three chords. Later, this latest convert to Hill Country community music joins a group in a picnic arbor or backyard to add new melodies to a growing repertoire and even share a tune or two with new colleagues.

This new member of the band is the school music teacher who has discovered the richness of a community's musical life beyond the bricks and mortar of the local school building, a person who now realizes that music springs from the community and that a melding of academic and community teaching, learning and performing is, indeed, the most powerful tradition to bring the joy of music—of all musics—to all members of the community.

"If you're gonna play a fiddle,
You've gotta have a Texan in the band..."
Asleep at the Wheel

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also... a Native Texan and part time
resident of the thriving Hill Country community
of Cottonwood Shores (pop. 200 if every one is home)
on the shores of scenic Lake Marble Falls

Thank you to Texas Hill Country Fiddle Player
John Clark Burton, Jr. for the inspiration for this presentation

Inside, Outside, And Six Degrees Removed: Coming Full Circle On Musical Cultures For Classroom Instruction"

Patricia S. Campbell

Abstract

For music teachers entrusted with mandates for teaching music to children, or teaching children through music, the issues of their own cultural identity come barreling up alongside them when confronted with musical traditions and children of cultural experiences outside their own training and experience. This session will examine some of the issues of who-should-teach-what-to-whom through actual teaching demonstrations and reflections about what it takes to get to a point at which the music delivered by teachers becomes "believable", that is, "acceptable" and representative of a culture. As well, attention will be drawn to the disparity between student cultures and teachers of white middle class backgrounds, and how such variances may influence instruction and ultimately the school music experience.

Paula:
taxonomy
&
category

Intro: Grade 4 class - audience

The Achesha Song.

Mini operas.

Weather rondo - orchestrated for orchestra.

dance - group. ^{students - cut suits /} faires. 5678 dance.

Step-dancing -

Slide show / ^{documentary} integrally into students

Lesson Online:

http://qsilver.queensu.ca/~lambp/273/index.html

274/274 index.html

Musc 273 Musc 274.

Bethoven's 5th - symphony - take main motif
and get students to compose on same.

Older Adult Community Bands: New Horizons for Instrumental Music

Don D. Coffman

Abstract

This computer-assisted multi-media presentation describes a rapidly expanding movement of bands in the United States designed especially for older adults over the age of 50. The presentation fits well with the CMA Conference:

- **Title.** The words "lived music" and "shared music" reflect the nature of these bands, whose members desire to make music with others. Some are novices, while others have returned to music making after decades away from their instruments.
- **"Heritage" focus area.** These bands not only preserve a long-standing cultural tradition of community bands, but indicate an expansion of that concept. Furthermore, they are intergenerational vehicles for transmitting culture to younger musicians.
- **Questions** (Personal Experiences, Theory and Practice, Local Links). I review the state of current practice and research in community music programs involving the elderly, presenting general principles derived from individual narratives. Lastly, links between community music programs and: (a) formal music institutions, (b) local music merchants, (c) community senior centers, (d) cultural arts associations are presented.

This presentation contains anecdotes, relevant theory concerning adult learners, how the bands are organized, and a summary of participation outcomes obtained through recent research efforts.

I Introduction

New Horizons

A. Anecdote

Truly, it was a magical moment. The outpouring of genuine appreciation for the band's performance was something the director had rarely, if ever, experienced to that degree. Each piece had its share of small flaws, yet the concert had received a standing ovation that lasted long enough for a couple of curtain calls. Afterwards, one player asked, with an expression of utter amazement, "Did they like us because we're good, or because we're old?" It was a joy to be able to reply that the applause had been heart-felt, not merely courteous, certainly not out of sympathy or pity, because this band of senior adults had played so musically.

This delighted amazement is something I regularly observe in the players, their spouses, and in almost everyone who comes into contact with Iowa City's New Horizons Band. Established in January 1995, this band of senior adult beginners and former instrumentalists has nearly tripled in size (from 24 to 65) and musicianship (from grade 1 to grade 2 1/2 band literature) in a remarkably short time.

B. Background

The "graying of America" has been a steady process for over 100 years, although widespread serious study of our nation's elderly has experienced significant growth only with the past 25 years. At the turn of the century about 3 million people (approximately 4%) of the population were over the age of 65. Current estimates for the year 2000 are that 32 million (13%) will fall into that category (Davidson, 1980; Davis, Gfeller, & Thaut, 1992).

Some music educators and music therapists have urged their music professions to recognize the musical potential of our nation's senior citizens (Brown, 1981; Davidson, 1980, 1982; Forrester, 1975; Gibbons, 1985; Kellmann, 1986; Tanner, 1980), and engaging healthy older adults in music making experiences has been occurring with increasing frequency (Bowers,

1998; Burley, 1982; Darrough & Boswell, 1992; Darrow, Johnson, & Ollenberger, 1994; Davidson, 1982; Frego, 1995; Reuer & Crowe, 1995; Wise, Hartman & Fisher, 1992). New Horizons Bands (NHB) have gained national attention, welcoming novice and experienced players and thus distinguishing themselves from traditional community bands that require players to have some prior instrumental music experience (Coffman & Levy, 1997; Ernst & Emmons, 1992).

C. Description of Program

The first New Horizons band began in Rochester, New York (Ernst & Emmons, 1992) in 1991, under the leadership of Roy Ernst from the Eastman School of Music. With the support of small grants from the National Association for Music Merchants and National Association of Band Instrument Manufacturers the movement has expanded to approximately 50 bands throughout the United States and Canada. The mission of each band is to provide instruction on instruments as well as a performing band. Each band works in concert with a local music merchant, who typically offers support ranging from rehearsal space, administrative oversight, discounts on purchases, underwriting printing, and so forth.

Each band is autonomous. The New Horizons Band movement is a loose affiliation of bands that share a newsletter, website, and national institutes (i.e. band camps). My band meets twice a week at the local Senior Center, receiving 45 minutes of small group instruction or chamber ensemble coaching and 60 minutes of band rehearsal each time. Music education students from The University of Iowa's School of Music provide the small group instruction. Seniors are usually organized by ability into small groups of similar instruments, but I do combine groups for brass, woodwind, and percussion ensembles experiences as well. Since 1995 the program has formed several "spin-off" groups: Polka Dots, Dixie Kids, Antique Brass, Old Post Office Brass, Silver Swing, and a Green Band for "unripe" novice players. These groups lead themselves, with the exception of the latter two groups.

II. Who Participates?

While early research (Gilbert & Beal, 1982) reported that seniors prefer observational activities over more active ones, more recent reports (Gibbons, 1988) suggested that earlier findings may have only reflected a form of self-fulfilling prophecy--lowered expectations resulting from unavailability of acceptable alternatives. Older adults are more likely to participate in an activity in which they have had previous experience (Bowles, 1991; Coffman, 1996; Patchen, 1986). Women are more likely than men to join a NHB as novice players (Coffman & Schilf, 1998). Approximately 60% of NHB participants played instruments in high school, while the others are novices or are learning a new instrument. Reasons for joining a band can be sorted into three categories: social, personal well-being, and musical (Coffman & Adamek, 1999).

A. Theories Related to Older Adult Learners

Adults participate in learning activities for a variety of reasons. Houle (1961) discovered three separate learning orientations: goal-oriented participants engage in educational activities to achieve some other goal, activity-oriented participants are looking for social interaction and participate for the sake of the activity, and learning-oriented participants are engaged for the sake of learning. Morstain and Smart (1974) identified clusters of reasons that motivate adults to engage in educational activities, including social relationships, cognitive interest, escape/stimulation, social welfare, professional advancement and to comply with the expectations of others. Two theories that have influenced adult education program development are activity theory and continuity theory. Activity theory states that more active older adults are happier and better adjusted to aging than less active older adults. Continuity theory asserts that a person achieves life satisfaction and well being in later years by maintaining a similar pattern of roles, activities and lifestyle (even passive ones) as they did in previous years (Hooyman & Kiyak, 1996).

Recognizing that rewarding social relationships are an important component of adult education programs, researchers have examined the concept of social support ("inner circle," personal network) (Lin, 1986). "Social" relationships occur at three levels of intimacy: (a)

belonging to a group; (b) *bonding* relationships; and (c) intimate *binding* relationships. "Support" can be *instrumental* (the relationship is a "means to an end") or *expressive* (the relationship permits the sharing of feelings).

Quality of life, meaning in life, well being, and life satisfaction are somewhat synonymous concepts that are potential outcomes of adult education programs. Relationships, religion or beliefs, health, personal growth, service or work, education and leisure activities are consistently mentioned as factors contributing to the quality of life or meaning in life for older adults (Burbank, 1992; Fisher, 1995; Mancini & Orthner, 1980; Stock, Okun, & Benito, 1994).

B. Observations of NHB Learners

1. Physical Assets

Impaired vision and hearing affect some members. Speaking slowly and directly, allowing more time, using hand signals, and avoiding beginning more than four or five bars from a rehearsal mark are helpful techniques. Some players have acquired a special pair of "music reading" glasses with a different prescription than their normal reading glasses. There may be an upper limit on range and endurance with increased age, especially for brass players, so I generally restrict the range and adjust dynamics to favor their abilities.

2. Musicianship

Senior band members generally produce tone that is acceptable or above average. Technical ability varies considerably among them, but typically, members play literature at level 2 difficulty. Remembering fingerings and slide positions is a continuous battle for some novices and may be even more difficult with age. Rhythm concepts that have been traditionally identified as difficult for children are equally difficult for adult beginners. However, concepts of style, phrasing, and balance are grasped and executed quite readily. Perhaps one can attribute their facility in expression to having experienced the highs and lows of life. They self-diagnose interpretation problems and generalize beyond specific instances to other passages in the tunes. Most of them remember and independently apply concepts such as projecting moving lines and blending accompaniment.

3. Attitudes

Not a rehearsal goes by without one or more individuals personally thanking us for our efforts. The players recognize the student instructors as professionals who are students and often add encouragement and approval to expressions of gratitude. Perseverance is clearly evident, especially among those with physical limitations. Band members break hips, undergo surgeries, battle pneumonia, endure cancer, yet return as soon as they can.

Band members are highly motivated. The intensity of their practicing and rehearsing is exciting; they commonly lament and apologize for not being able to practice as much as they wish. Some eagerly purchase practice tapes that accompany the method book, while others prepare their own tapes by recording rehearsals and concerts. They schedule additional sectional rehearsals for themselves during weeks the program is not in session or when a concert is imminent. Others have elected to pursue private study in addition to our program's instruction. All own their own instruments, and many have purchased professional quality horns and percussion.

Without their capacity to laugh at themselves, they would not have progressed so rapidly. In all honesty, I have never participated in rehearsals with such an atmosphere of acceptance. If someone comes in early, starts in the wrong place, misses a pitch or rhythm, there's never any embarrassing awkwardness--someone is bound to come up with a gentle witty remark about it. While the beginners often fret about "holding back" the more advanced players, all are eager to make allowances for others' mistakes.

III. Outcomes

What benefits do NHB members report from their involvement? A desire for active music making is the primary motivation and benefit. They report enjoying the challenge and sense of accomplishment (Coffman, 1996). The desire to resume playing in a band is congruent with continuity theory. Those seeking new challenges exemplify activity theory motivations.

A desire for socialization is also clearly evident (Coffman & Adamek, 1999). For many, the music making and socializing are "very important" or "essential" to their quality of life and they rate them as highly as family relationships and good health. A slight majority include other NHB members in their personal social support network (Coffman & Adamek, 2000). Comments about the interactions are nearly unanimously positive. Bonding relationships and a strong sense of community (belongingness) are evident. A sense of interdependence, both musically and socially, is often expressed. The small groups have become quite important to members. A clear example is found among members of the Polka Dots who have met weekly and performed approximately twice a month for the past 4 years. One member explained it this way:

I consider all of the band members to be very good acquaintances. And given an out-of-band situation, each would come to another's aid. Given the age we all are, it is less likely that a goodly number would become close "chums" because we all have too many other personal, health, housing, and financial concerns. Yet there is a togetherness as we come together in band and sectional practices. Maybe it is because we are more dependent on each other's presence at each gig for our success. We compliment each other a lot and do cause each to put in extra effort because we want our group to do well. The NHB and its many subgroups is the catalyst for a group of people to do many activities together, who other wise would probably have few if any associations with each other.

IV. Concluding Remarks

I have never had more fun and satisfaction in teaching music than I do with these senior musicians. They are no longer just people I teach, they are my friends. The band provides a service to the community, teaching opportunities for music students, and a promising line of research. It is truly a "win-win" situation for all concerned.

An indication of the band's importance is revealed in the following story. Recently, one member's husband died. Although he was not a musician, she is very active in the band (playing in 3 small groups that practice on their own) and in our Senior Center's "Voices of Experience" choir. The majority of those attending the funeral in a filled sanctuary were members from one of those groups. At the widow's request, "Just a Closer Walk With Thee" was performed, both at slow and "Dixieland style" tempos, by the Old Post Office Brass, one of the groups she plays in. She felt it was the most appropriate send-off for her husband, who told her shortly before he died "You get back to band as soon as you can."

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Rock Schools -- Crucibles for Creativity

Stephen Garrett

Crucibles for Creativity - the special role of concentrated three and five day community music workshops in enabling disaffected young people to step through self-doubt and express themselves with music.

Proposal

Young people whose confidence in their creativity and musical skills is limited because of social or personal factors, have their latent musical abilities heated up in the 'creative crucible' of an intensive three to five day schedule of music workshops, resulting in a radical reframing of their self-perception as musical creators and as individuals. Significant changes take place in participants' self-esteem, confidence and motivation, accompanied by similar progress in their 'musicality' and playing skills. This experience contributes to their long term musical development and their growth as individuals.

Youth Community Music - Art or Therapy?:

I have worked as a community music project organiser and a practising community musician for a number of years. A high proportion of my work has been with 'disadvantaged' young people, with the aim of encouraging them to develop their musical and expressive skills as a means of fostering personal development. I have observed that the social and creative outcomes of a project are intertwined. Where the musical results are exciting and creative, the personal growth experienced by the participants is also high. When the creative juices are flowing and motivation is high, learning at all levels becomes exponential and self-directed. Participants' creativity and willingness to experiment develops in a way that might have previously been unthinkable for them. In this context, the 'artistic' output and the social outcomes are two sides of the same community music coin. By the same token, projects that fail to engage participants on a creative level are unlikely to have any impact on other dimensions of their lives.

The 'Crucible' Effect.

Weekly two-hour music workshops are often problematic in terms of maintaining motivation and consistency, and ensuring that skills learned are not forgotten between sessions - especially with participants who are lacking in confidence. In contrast, disaffected young people can experience great gains in terms of musical skills, confidence and creative output when a group are put together for a period of time with a total focus on the creation and production of a type of music that they personally enjoy and relate to. In contrast, with the support of tutors who have 'cred' (credibility) as musicians and are skilled at working with young people, a quantum leap in self-confidence and musical abilities can take place. I have attempted to describe in this brief paper how this happens.

The Rock School Model

Over the years, I have run a number of three and five day 'Rock Schools' which have consistently delivered impressive results for participants on a personal and a musical level. The methodology of the Schools is fairly simple and the model is easily replicable. Naturally, the first requirement, if the School is to be accessible to disadvantaged young people, is sufficient funding to pay for the main expenses. However if a small charge is made to participants, it seems to generate commitment to, and respect for, the project.

Initially up to twenty-five young people are recruited in an open way, using posters, flyers adverts and networking through youth support agencies. The promotional material should be in a style that is contemporary and 'cool,' emphasising simple criteria for entry - basic knowledge of an instrument, a love of Rock, and a desire to play better. Special emphasis is put on encouraging girls to apply - especially as instrumentalists. Recruitment is 'managed' so that fairness ('first come first served') is balanced against the need to have a wide range of instruments represented (aiming

for a ratio of one bass player and drummer for every two or three guitar players, vocalists and other instruments).

A location is required with four or five rooms where the tutors and players can have privacy and can make plenty of noise. A public performance takes place at the end of the project, and so there must be access to a venue which is large enough to accommodate a respectable audience and a large stage. Good quality equipment needs to be available, with plenty of spares. Finally, the tutors employed must have a special balance of skills that combines in-depth knowledge of the Rock genre with a massive amount of patience and humour and a basic understanding of the psychology of adolescents.

Where possible, an initial meeting is held about a week before the project is due to start, so that participants can meet each other and the tutors, and arrange for any equipment that they might need to borrow. In this way, with the ice already broken, the project itself gets off to a flying start.

On the morning of day one, all the participants assemble in the largest room available with their equipment. They are quickly divided up into groups of from three to six musicians, each constructed around a bass/drum rhythm section. Selection is based on their stated musical preferences, and an instinctive assessment of who will get on well together based on a combination of factors including their age and their appearance! Friends who have played together are encouraged to be in the same group. Each group is teamed up with a tutor (again aiming for a match of experience and musical interest), assigned a room and a pile of equipment, and left to get on with it. Any serious mismatches of musical style between group members usually emerge by lunchtime on the first day, and adjustments are made accordingly. The emphasis is strongly on the creation of original material, although covering existing songs is acceptable if a new interpretation is proposed.

All participants are asked to abide by basic ground rules regarding respect for each other, for tutors, for the equipment, and for the venue, and to accept that repeated violation of these rules will result in their being excluded. In practice (see below) this is a last resort and rarely happens. All participants are there purely by choice - but are asked to make a commitment at the beginning of the project to see it through; dropping out halfway through is not an option.

Heating Up The Crucible.

It is the skill of the workshop leader to determine what kind of support should be provided for particular individuals at various stages of the creative process. Some may need support and confidence building before they will even be willing to take the risk of playing a guitar in front of their peers. It is crucial that that this support is provided, otherwise the likely reaction will be either withdrawal from the project, or attempt to undermine it. An advantage of the Rock format is that, with reasonable equipment and an experienced workshop leader, impressive sounding music can be achieved quite quickly, and the positive cycle of results leading to confidence, leading in turn to better results, can quickly begin.

With the right encouragement and support in confronting any fears or negative attitudes, it is often the 'problem kids' who end up demonstrating the greatest enthusiasm and creativity during a project. The support offered to them has to be quite subtle - if young people feel that they are being singled out for 'special treatment' it may reinforce their lack of confidence and a need to 'act out' in ways that may appear on the surface to reflect arrogance, but that are usually masking a fear of failure. Tutors must respond to provocation or apparent dismissal of the project with a relentlessly positive attitude - maintaining boundaries in terms of acceptable behaviour where necessary but always inviting engagement with the project by anyone excluding themselves, and enlisting the help of other participants in this process.

A project of this kind is obviously not a 'school' in the normal sense - participants can leave at any time, and to a large extent it is entirely up to them what takes place. For many, the idea of being supported in an activity that they actually enjoy, and which is under their own direction, is a totally new one. As a result there is often some initial suspicion and provocation - a need to see whether the positive feedback they are receiving is sincere. However, tutors who can stand up to the challenge, refuse to be 'wound up' by wary participants and show that, in fact, they really are interested in the musical and personal welfare of the participants, will be rewarded by profound changes in the attitude and musical output of their charges.

The Process - Some Analysis

The 'crucible' environment makes participants feel that they are being taken seriously as musicians. Without distractions, some kind of creative breakthrough often seems to take place around the middle of the second day of the project. This may well be after participants have gone through stages of feeling discouraged or disappointed because the hoped for results are not coming quickly enough. The process of guiding participants through this painful 'reality check' phase requires a quality of detached engagement on the part of the workshop leader! The mood preceding the breakthrough stage ('boiling point' in the crucible) may be one of frustration and rebellion; fractious arguments may break out within the group as everyone looks for someone to blame for the frustrations experienced...sulks are played out and doors slammed. All of this is familiar behaviour to those of us who have played in a rock band! Many young people have no experience of working patiently towards a goal, in the confident knowledge that it can be achieved and that the results will more than justify the efforts applied. They want it easy and they want it now -- feelings that are as understandable as they are unrealistic!

Breaking through this creative 'logjam' to a place where constructive work can start to be done may involve letting everyone turn up the amplifiers to ten and sitting back while all hell breaks loose until everyone realises that total musical anarchy is easy but only briefly satisfying, and the pleasure of getting a real song together is so great that it really is worth the sweat and tears required. Most of all, participants begin to believe that they are perfectly capable of working hard and achieving great results. It is at this point that it becomes difficult to get the participants to put down their instruments and go home at the end of the day!

The role of the final performance as an essential part of the process becomes clear at this point. From the outset, participants know that they will be on stage in public at the end of the final day of the project. The desire to compete with their peers and the huge fear of making fools of themselves on stage concentrates their minds wonderfully as the fateful day approaches. Again the encouragement of the tutor is important, so that the fear of failure is balanced by the delicious pleasure of having the opportunity to show off in public - to be musically outrageous and uninhibited, while getting approval and encouragement in return. This is very liberating for young people whose relationship with the 'real world' of adults may have been primarily one of mutual suspicion and recrimination.

Summing Up

The Rock School approach works with participants who already have a degree of facility on an instrument - but that can be at a very basic level for great gains to be made. Often the greatest obstacle to creativity and artistic skill is not any lack of innate 'talent' or potential ability, but rather a lack of confidence. It is precisely this kind of creative paralysis that community music and community arts can help participants to confront by giving participants the actual experience of being creative in a supportive environment. Participants have the unforgettable experience of taking control of an artistic process, becoming competent and capable of making creative choices that lead to satisfying results. In this process, they are empowered in a way that contributes directly to their musical development while also experiencing personal gains that are far broader than the gaining of particular musical abilities.

CASE STUDY- Ottawa Rock School, June 1999

To be presented

Collaborations Over Distance

Lee Higgins

Introduction

I currently lecture on the Performance Arts degree at the Liverpool Institute for Performing Arts (LIPA) where the majority of my time is spent working with undergraduate students who have opted for the Community Arts route. This year I will also begin regular teaching at the Irish World Music Centre (University of Limerick, Ireland) on their new MA course in Community Music. These courses are vocational and demand plenty of practical music-making with the whole range of client groups one expects from community arts work. Community music courses are very few and far between; I am therefore in a relatively unusual position, a community music lecturer who has an established practical background. It is from this position that I find myself considering what usefulness I can have to the community music situation at large.

Since working in a Higher Education structure, the doors of the international conference have been open to me; funding, status and networks are all contributing factors to this. These conferences have allowed opportunities to introduce my particular perspective of community music to people from many different countries and cultures. In general, I have found that people have been enthusiastic about these notions and on several occasions this has been reciprocated with invitations to talk and give workshops. One such invite from the University of Durban-Westville, has seen two collaborations emerge. What follows are two short reports; these outline some of the key points from these collaborations which took place during February 2000.

To frame the report and final discussion points, this paper will begin with an outline of a particular perspective on community music, the roots of which are firmly set in the UK tradition. I will then describe a collaborative project between LIPA, the Action Research Project in Durban and the provincial government of KwaZulu-Natal, South Africa. Using these examples as springboards I will be asking this forum to consider some of the global issues that have occupied my thinking since these events.

Community Music: A Conscious Intention

Britain has about a ten-year history of formalised community music. Artist-in-residence schemes had begun a fair while before this but it was not until 1991 at the second national community music conference that Britons community musicians "*dare to call themselves a movement.*"¹ That year 'Sound Sense' was constituted and community music in Britain had a national development agency that, amongst other things, disseminated information and lobbied on behalf of community music at local and national levels. Through a complex history, yet to be well documented, the community music movement in the UK has grown to such an extent that it is now recognised in the funding circles and is being seen as a valid profession.

All this is important because there is now a sense that at last community musicians in the UK know what they are about. There is a clear definition of what community music does, methodologies are being found, philosophies are being developed and there is a history, albeit short, to draw upon and learn from. Because of this formalised adoption, a cultural industry is growing, types of jobs that demand community music skills are becoming more plentiful and funding bodies are recognising that this type of work is important. This has enabled various grants and isolated pots of money to be available for this type of participatory music-making. Of course things are far from perfect; this just

highlights an attitudinal shift in recognising that community music is out there, it is happening and it is important.

I am not suggesting that community music only happens in the UK but I would like to explore what I call the 'formalisation' of community music. This is a generalised adoption and commitment to the philosophy and the practice of community music at a national level. The term may not be perfect and may not describe the work accurately but I believe is becoming more familiar in our language. This has similarities to the term World Music; people now have a sense of what they will find in a world music section in a CD store, but this has only happened recently.

The debate on the definition of community music has been discussed for far too long; I think we have genuinely realised it should be seen for what it does, rather than for what is. However, for the purpose of this paper I think it is worth a map of the territory. I include a few quotes from a community music advocacy leaflet published by Sound Sense entitled 'What is Community Music?'

The simplest definition is "*making music with people.*"

Community music involves musicians working with people to enable them to actively enjoy and participate in music.

Community music is about ... People, Participation, Places, Equality of opportunity, Diversity.

Community Music

- Improves **quality of life**
- Creates **positive attitudes**
- Helps people to **share experiences** and understand each other
- Contributes to **lifelong learning** and **personal development**
- Helps to build **confidence** and **self-esteem**
- Assists in **health and social welfare**
- Opens up routes to **new opportunities**, further **training** and **education**
- Helps to develop **community and social cohesion**
- Helps people to find positive means of **expression**
- Provides people with **skills** for music-making, work and for life

To summarise this I would like to suggest that what distinguishes Community Music from other participatory music practices is a conscious intention to enable access. This is why community music in the UK and Ireland is different than communal music-making and music of the community; community musicians work with intention. It is important that this framework is understood because it influences the projects I do and the courses with which I am involved.

Over the last ten years or so, a history of projects and a catalogue of work has been built upon this model. Can these experiences help and inform other countries trying to develop their participatory music-making in this way? Replanting one model from country to country is not going to work, but could the UK model be used as a useful selling tool in persuading other decision-making bodies to adopt the thinking? On the other hand are there other participatory music-making models that should be influencing the UK situation? The following collaborative projects investigate these notions.

¹ Joss, Tim. *The First National Directory of Community Music* (Sound Sense 1993)

Collaboration I Action Research Project

In February this year, I was invited to teach in Durban, South Africa. Sallyann Goodall, head of music at the University of Durban-Westville (UDW) and director of the Action Research Project (funded by Swedish International Development Association SIDA) had invited me to teach and work for two weeks with the undergraduate music students. These music students had a particular affinity toward community music.

The focus of these sessions was on facilitation, how to structure workshops and how to create and implement an effective arts development strategy. The workshop structures were not art form specific; this allowed the student to adapt the framework to suit his or her particular music specialism(s). A further aim of these two weeks was to pass on the skills required to set up a sustainable drum ensemble. It was identified that, if used effectively, drumming skills could become popular in schools; they also have the essential attribute of being relatively cheap. Generating employment is crucial in new South Africa and it was imperative that within its narrow scope the project could go some way to addressing that problem. Working with local drums would enable us to stimulate the local economy, albeit in a small way. Ten Isigubhus (local drums) were purchased from a local instrument maker in Durban. Zulu music-making is not traditionally drum-based so a large purchase of this kind was unusual. Creating a drum ensemble in this way allowed for the recontextualisation of familiar instruments; local people approached traditional instruments in fresh ways.

As well as the practical workshops, we focused on analysing LIPA's community arts program and exploring the potential that this type of curriculum might have in a South African context.

In the interim before my arrival, the music department (amongst other departments) at UDW was closed down. The University of Natal has now become the provincial provider for music education in KwaZulu-Natal. The circumstances that surround this closure are obviously complex and this report is not equipped to discuss those issues. The music students that were supposed to be attending my workshops were now studying at Natal, so the initial schedule could not take place. I would now work with teachers² from the Action Research Project. The majority of these teachers had regular employment so my time with them was restricted; the time restraints were such that only a fraction of what was originally intended could be delivered.

The sessions took place at two different venues, Isidingo Primary School in the township of Umlazi and at UDW. Working in the township was an invaluable experience and highlighted how community music practices need to reflect place and context. An example of this was the reluctance of individuals to openly contribute in a group situation. Although this can initially happen in the UK, this experience was somewhat different than I had experienced before. I was informed that this reflects the Zulu culture and the relationship that the people have with someone in a perceived position of authority. When working in the community with music, I always presume that the people I am working with have the capacity to make music but not necessarily music skill. In the South African situation I needed to work under the assumption that the workshop participants had established music skills learned through everyday living. This type of reality is very different than my regular encounters.

The teachers enjoyed playing and approaching the Isigubhu in new ways; it certainly planted new ideas about the use of drums and rhythm. One particular teacher immediately adapted the rhythmic games and made them her own, using the ideas to

² The word 'teacher' in this instance refers not only to qualified school teachers but also to community teachers that have generally had no formal training but do possess other skills, for example, on Maskanda guitar.

enhance her Geography class. It was extremely important that the skills learned could be used and remembered after my departure so the project purchased enough 'handbooks'³ for each teacher to have a document to which they could latter refer.

Collaboration II Rural Development Facilitation

*"Investment in 'culture' can bring people together in stimulating and enriching activity. It can strengthen contacts and networks in local communities. It can build confidence and capacity of individuals, giving respect and new skills. It is a powerful weapon in fighting the exclusion of people and areas not benefiting from rising prosperity"*⁴

During the summer of 1999 and in collaboration with the Action Research Project, Heidi Manning, a 3rd year LIPA student, worked with young people to create an orchestra from scrap materials in the township of Imbali. Varsha Ramballey one of the assistant directors for the provincial government of KwaZulu-Natal saw this project and began to understand the role music can have in social regeneration. Ramballey witnessed first hand the effects community music can have and was increasingly interested in how it might work within her government's strategy. *"What I found attractive in this was the potential of working in different areas, i.e., health care and especially with the AIDS awareness campaign we are all involved with."*⁵ Ramballey suggests that the government *"get creative on issues."* She elaborates, *"There is a whole range of reasons why the methods being adopted so far are not working; under resourced, language, cultural barriers. This sort of creative mechanism of trying to reach out can help break barriers and achieve similar objectives."*⁶

During my visit to Durban, the government office invited me to give a presentation to its directors. It was an ideal time to introduce community music concepts as this particular government department was undergoing a restructuring process that would also result in the department's name being changed from Social Empowerment to Rural Development Facilitation. This was seen by Ramballey as an opportunity to 'sell' the notion of community music. Before speaking, I learned that Arts had not played a role in social regeneration before. This quote from Robert Hughes, the Chief Executive of Kirklees Metropolitan Council, emphasises the harsh reality many UK regeneration programs have had to deal with – the fact that restoring older buildings and improving the physical environment is simply not enough.

*"My own blunt evaluation of regeneration programmes that don't have a cultural component is that they won't work. Communities have to be given some hope, they have to have the creative spirit released."*⁷

As well as the conceptual interests in community music, the practicalities of generating job opportunities was paramount. By broadly outlining the development of community music in the UK, three job areas were identified. It was suggested that the

³ Higgins, Lee. *Samba Drumming: A Handbook for Teachers*. (Norfolk County Council 1995)

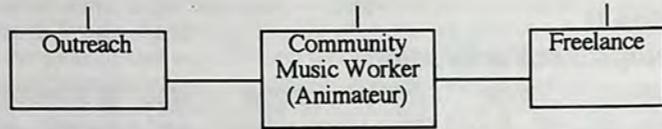
⁴ Jude Kelly. Artistic Director, The West Yorkshire Playhouse, *Culture Makes Communities* video (Joseph Rowntree Foundation, 1998)

⁵ Ramballey, Varsha. Interview with Lee Higgins May 2000, Durban SA.

⁶ *ibid.*

⁷ Robert Hughes. Chief Executive, Kirklees Metropolitan Council, *Culture Makes Communities* video (Joseph Rowntree Foundation, 1998)

community music worker or animateur model might work effectively within the governments' rural facilitation remit.



The office was well represented and embraced the concepts with great enthusiasm; they seemed keen to explore the ideas further. We all met a week later to discuss the possibility of student placement opportunities within the department. Keen to turn the positive discussions into some form of action, a pilot project was suggested that could involve two community artists from LIPA. Over a period of three months, a project proposal was drafted based upon issues and needs identified in a community research document 'Towards Sustainable Development' that had been commissioned by the department. The project was confirmed to run as a pilot in the Ladysmith-Limehill area in conjunction with the uThukela Regional Council. Two LIPA students will work in the community with approximate fifty people to create an issue-based drama/music piece that will tour around other local communities. There will be a strong focus on passing relevant skills on to pre-identified locals who have expressed an interest in continuing the project after the initial pilot month. The LIPA students will be attached to a government field worker who has a particular interest in the arts. One of the possibilities is that this type of field worker post could perhaps become a specific job that requires arts skills, in other words a community arts worker. The project will take place this summer (2000) and it is after the evaluation process it will be decided if further developments will be made.

7 groups
uThukela - geography
deply. involved.

Summary

Over many years the UK has had its culture of participatory music (and arts generally) stripped away, but it has gone to some lengths to build an infrastructure that reintroduces people to participation. On the other hand, in South Africa the majority of people understand the concept of community as well as the necessity of arts within its society. This leaves a dichotomy: in the first instance a country that has lost its inherent understanding of participatory music-making, and as a result has consciously built a structure that has enabled a cultural industry to grow, and secondly a country that understands participatory music but requires a strong structure in which to build the cultural industry it needs.

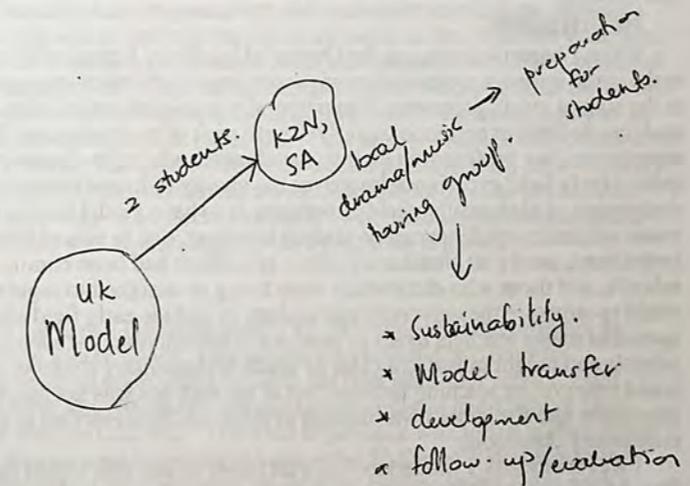
This paper has asked if the UK experience could help and inform other countries trying to develop participatory music-making. It has also asked if the UK model could be a useful selling tool in persuading decision-making bodies to adopt community music in their respected strategies. These case studies show that during February 2000 in Durban, South Africa, a constructive dialogue took place as well as some practical work and a pilot project that could develop into job creation. Certainly from my perspective some progress was made; only time will tell if it has any impact on long-term development.

I would like this forum to use these examples as a springboard to initiate a dialogue on the formalised adoption of community music and what this might mean for different places and cultures.

The questions I would like to consider are:

- In Britain there has been a need to define and organise community music; is this need the same in other countries?
- If so, are there examples of other working models?
- If not, is it because there is no need for a formalised structure?
- What things can we learn from each other, and how might we implement these meaningfully into our community music strategies?

As a sub-text to this paper and the questions it raised, we may need to consider what impact successful collaborations might have. If we see a development in a community music cultural industry, what affect would that have on training? Being involved in training, I do have some concerns about the ability to retain the vital dynamic of community music while teaching students in a university situation. I am anxious that this vitality could be lost if community music is seen only as presenting alternative philosophies and methodologies in the training of school teachers. I would, of course, advocate community music approaches to music education in general, but I believe a clear understanding of the differences is vital. This will maximise the development of participatory music-making as a whole.



Symphony Education: The Story of a Successful Community Arts Partnership

Roberta Lamb with James Coles

Introduction

This paper is written in an informal narrative style in the hopes of better representing the actual practice of the Symphony Education Partnership Project. Although it is descriptive rather than analytic, we do make some recommendations regarding areas in the project we would like to improve. Critical thinking about the project will emerge in future research, including a chapter, "Symphony Triangle: Analysis of a Successful Community-School-University Partnership in Arts Education," to be published in *Effective Partnerships*, edited by Samuel Mitchell (University of Calgary).

History Of The Symphony Education Project

The success story of our on-going symphony education project is one of extensive cooperation and negotiation amongst the Kingston Symphony Association, the Limestone District School Board, the Algonquin & Lakeshore Catholic District School Board and the Queen's University School of Music. Good ideas, individual persistence, and community commitment all contribute to this success.

Beginnings

When I began teaching at the Queen's University School of Music (1988-89), I wanted to make some improvements to the university music education curriculum and to encourage changes in the school music programs. The university music education curriculum at that time offered students no field experience until the fourth year of their program. Research and my previous experiences as a professor in an integrated music education degree program demonstrated that high quality early field experience improves the quality of music education graduates. A principle component of high quality field experience is to have model teachers with whom undergraduate music education students can be placed; however, due to school board priorities and budget restrictions, nearly all elementary music specialists had been eliminated from the Kingston area schools, and those who did remain were being re-assigned to regular classroom duties. Even if I could re-structure the university curriculum to include early field experience there would be no specialist music teachers to act as mentors to the university students. For a year I went into the schools and taught music to a class of grade 6 elementary students, so that my university students could observe the teaching process, but in the end this was not satisfactory: it wore me out physically and the benefit was limited to those students enrolled in my course and the one elementary classroom.

I was frustrated. I needed to find a different model that would be both effective and efficient. This frustration grew during my first three years at Queen's University. I learned that the provincial Ministry of Education and Training defined adequate subject preparation for teaching music in the secondary schools as any five one-year courses in music. This meant that university students could take 4 years of piano lessons and a survey of western art music and then end up teaching high school music courses, including band and chorus. Students who graduated with 15-20 full-year courses in music (as they would with a Bachelor of Music degree) had no advantage over those with five courses. The quality of music teacher was left up to the priorities and hiring practices of local school boards. Frankly, I saw taking on the Ministry of Education as a losing battle. But I continued to muddle through small improvements within the university.

One day during 1990-91, I was chatting with the Kingston Symphony manager about visions and possibilities and what could we do to work together. We had already been doing the promotional things for the symphony: She came to my classes and chatted up the current season's concerts, handing out greatly reduced price tickets to the university music students. Some students would become ushers and volunteers. Through the Kingston Symphony Scholarships, proficient student musicians had the opportunity to audition to become players within the orchestra. On the

surface it seemed that the symphony and the university did work well together. But we were both looking for something more, something that would better meet the needs of each organization.

The manager described some not-to-successful educational concerts that had been attempted in past years. I thought of my field experience dilemma. Suddenly I brought these two situations together in an intuitive flash that suggested a solution for both of us: The university students could present sample lessons to the elementary students to prepare them for the symphony's education concerts, providing field experience and a more receptive audience. The symphony manager went off to talk to the symphony's new music director, Glen Fast. Within a few months we had a meeting of the music director, the manager, myself, and the recently retired school board arts coordinator (who continues to perform as a violinist in the symphony--Jim Coles). We were all enthusiastic about the possibilities. The music director was quite clear we should aim this program at grade 4 elementary students, due to his previous experiences with such concerts in a different province. He also emphasized that the concerts be scheduled for mornings and never on Friday. From this point there were further meetings, primarily between Jim and myself and school personnel. There was some hesitancy from the schools, but as I described my vision of a program that would connect with the grade 4 curriculum, making the symphony concerts an integral part of that curriculum and not merely a field trip, they were convinced. There were still more challenges to be faced on the university side of the equation--a certain resistance to new ideas and different ways of doing things, and going through various levels of university governance to change course requirements--but we had an ad hoc symphony education committee!

1993-1994

We organized the first year of the program (1993-1994) on a wing and a prayer. I could not yet officially incorporate the field experience component into the university curriculum, although some minimal observations in various school settings had been included in the previous year. We only had appropriate school contacts with the public board. John McDougall, elementary principal, former music teacher and active supporter of the arts in the Kingston community, joined the ad hoc symphony education committee, as did the new symphony manager. We felt some urgency to go ahead and begin the program with the minimal plan rather than wait until we had all the protocols in place. We agreed upon a key component: The grade 4 students would perform with the symphony in some way. The curricular emphasis for this first concert was Instruments Of The Orchestra, with the student participation being to sing "The Orchestra Song" with the Kingston Symphony. The only material provided to teachers was an audiotape of the symphony repertoire.

1994-1995

I returned from sabbatical and we began planning season #2. We expanded the program to include the Roman Catholic separate school board. This means we provided two days of symphony education concerts for twice as many children as in the first year. Our school board representatives on the committee were Joan Shaw (Frontenac County public) and Carolyn May (Frontenac, Lennox & Addington Roman Catholic). The field experience was added to the official university course description, so that we could legitimately place the 52 Queen's students in the schools. The local opera guild approached the symphony about their programming plans with members of the Canadian Opera Chorus. We linked the symphony education project to these plans and the opportunity to have a visiting scholar in music education, Dr. Eleanor Stubley (McGill University), link to the presentation as a conductor of the student participation piece. Our theme for this concert became Opera!

I provided the participating teachers with copies of the materials (including lesson plans and audiotape) my students were using in their classrooms. The university students worked in pairs in the placement, having practiced the lesson to be taught during the previous university class. The grade 4 student participation for this concert was to sing "Brother Come and Dance with Me" from Humperdink's *Hansel and Gretel*. The curriculum follow-through after the concert was for the grade 4 students to create a mini-opera in the classroom, either "The Bremmen Town Musicians" or another theme related to specific classroom curriculum. For this option some of the classroom teachers wanted something that related to medieval times or geography of Canada. At the conclusion of the project, I sent out an evaluation form for the grade 4 teachers to complete prior to our planning for the next year.

(See Appendix A)

1995-1996

The third year of the project saw new people representing the school boards, Brenda Hunter (Frontenac County public) and Callie Markotich (Frontenac, Lennox & Addington Roman Catholic). These two people urged us to find ways of expanding the project so that students in outlying areas of the school boards would have the opportunity to participate in the concerts. We struggled with this: distance limited the scope of university student participation, since they only had one particular time slot scheduled for this purpose and it was impossible to pre-plan who might have a car available to transport university students where city buses would not take them. We agreed to rotate participation so that all grade 4 classes within the two participating school boards would be given the opportunity to participate every second year. At the same time, we would make sure that no matter what the rotation indicated, all university students were placed in schools they could reach. The school boards took over the responsibility of distributing and tabulating the evaluation of the project with the grade 4 teachers. Brenda Hunter encouraged us to develop a curriculum appropriate for generalist teachers who did not have a university student in their classroom, so that more students could benefit from the instructional aspect of the project.

The pedagogical theme for the concert was "What Does a Composer Do?" We had a variety of pieces that we could easily use to demonstrate the ways a composer develops musical ideas, including Kelsey Jones' suite based on Canadian folk songs; however, the central idea was to have the students compose something that could then be played by the orchestra. The Kingston Symphony had commissioned a piece from Dr. John Burge, Queen's professor and composer, for a regular subscription concert. He was inspired by a poem about snow. A part of his piece would be played at the concert and John would talk briefly about how he got his musical ideas from this poem. We decided the grade 4 students could create a piece inspired by weather, also. We had agreed that we would use a rondo form, in order to include as many grade 4 ideas as possible. We started with a 4-line poem to form the A section:

Whether it's snowing or
Whether it's not,
We'll always have weather,
Whether or not!

The curriculum included a connection to the science curriculum in that the classroom teachers worked with the grade 4 students to construct home-made instruments. The university students practiced different methods for encouraging creative experimentation with sounds made on these home-made instruments. The grade 4 students notated their compositions on large sheets of paper, using invented notations and brightly colored marking pens. The university students brought these together and created a composite Weather Rondo from the grade 4 ideas. They notated the sections in conventional notation and passed this piece on to the music director, Glen Fast, who arranged the piece for the symphony to play. The classroom scores and the final university-student-constructed score were displayed on the walls of the high school gymnasium during the concerts. The grade 4s recognized their music being played by the symphony, as well as recognizing their scores posted on the walls.

(See Appendix B)

1996-1997

With the fourth year of the project we had yet another change in school personnel on the ad hoc symphony education committee; however, with the exception of a new symphony manager in 1997 (Katherine Carleton), this would prove to be the last change in committee membership through to June 2000. Sue Perry (Frontenac County public) and Dave Orser (Frontenac, Lennox & Addington Roman Catholic) joined the committee as we implemented some of the suggestions made by the previous school board representatives. The school boards continued to be responsible for the project evaluation by the grade 4 teachers, but now the placement of the university students became more centralized with the school board representatives as well. They would confirm which teachers in which schools were willing to take a pair of university music students. In addition, Sue, Dave and I met in November 1996 to write a curriculum that grade 4 generalist teachers could use in preparing their classes if they did not have a university music student in their classroom.

The curriculum theme was "Dance Around the World". We were fortunate to have connections with a community dance troupe, 5-6-7-8 Dance, who were willing to present dances based on a movement of a Brandenburg concerto and three Stravinski short dance pieces. This was a surprise

to the grade 4 students. They learned about the dance aspects of the music, but did not know they would see dancers in conjunction with those particular pieces. In order to broaden the program out of the western art tradition, and because of the particular graduate assistant who was working with me, we decided that the student participation would be to dance a simplified Ottawa Valley step-dance to reels played by the orchestra. Sherry Johnson, the graduate assistant, is a championship step-dancer, and her younger brother, Matthew is a championship step-dancer and fiddler. In order to deal with the issues of authenticity, Sherry taught the fifty-some university students the step-dance and the cultural context and history as part of their preparation. Then the university students taught the step-dance to the grade 4s during their weekly preparatory lessons. Further, to address performance practice, we agreed that at the concert Sherry and Matthew would present a brief demonstration of step-dancing accompanied by fiddle, in the same way they would at a step-dancing/fiddling competition. Then the grade 4s would perform a simple step-dance with the orchestra, while Sherry and Matthew led the dancing. With each repetition of the reel, the dance would get faster. Students would sit down when they could no longer keep up. In the concert performance, three grade 4s were still dancing as the last repetition of the reel came to a close. (See Appendix C)

1997-1998

The 1997-98 program built on what we had been doing in the past years. We attempted to have the concert repertoire set earlier, so that the curriculum could be prepared in a more timely way, so that the preparations and follow-up would be more tightly integrated into the regular curriculum. The addition for this season was a professional development workshop delivered by music education professor, Dr. Karen Frederickson. All seemed to be going well, when we were hit by the ice storm which closed university and schools for at least a week in January, and we had to change the participatory song from "Mother Earth" to the Newfoundland folk song "I'se the B'ye" because we ran into theological concerns. At the same time we had an interesting presentation to accompany Holst's "The Planets", a slide show of planets and stars by local astronomer, Terrance Dickinson. The students interest in the concert was also increased by the participation of local children's entertainer, David Archibald, who had written a symphonic piece, also with a space theme. For the first time, school superintendents attended the concert and were impressed with the pedagogical value.

(See Appendix D)

1998-1999

Again, we continued to build on our previous experience. We did seem to be organized earlier. The curriculum was distributed in a more timely fashion. More grade 4 teachers participated in the professional development workshop, which Dave and I presented. The university placements were set well in advance of the winter break. The theme of "Music Tells a Story" was demonstrated through study of Peter and the Wolf. The symphony commissioned a piece specifically for the education concerts. It was to be a piece to accompany a story told by storyteller, Charly Chiarelli. John Burge's piece was similar to Peter and the Wolf in that each of the characters in the story was represented by one of the instruments of the woodwind quintet, accompanied by the string orchestra. A melodic theme wove through the piece to become a song in the concluding scene of the musical narrative. It would be at this point that the grade 4 students would participate by singing the song with the orchestra. The city newspaper, the Kingston Whig Standard, profiled the project in a full two-page feature with photographs of the children and university students in the schools and interviews with all the key participants.

This was a year of crucial changes in the school boards. The Ontario Government amalgamated the school boards in 1998, greatly increasing the number of students and the geographic area for each board. The symphony performance schedule increased from 4 to 6 concerts for this season, each concert attended by over 400 grade 4 students. The Ministry of Education and Training also implemented a new curriculum that requires teachers to have much greater musical knowledge (as well as much greater knowledge in all subjects) than their education had provided, and prescribes standardized testing, specific standards for specific marks, a provincial report card, and cut teacher preparation time and professional development. Teachers are scrambling to keep up with the government-imposed changes to educational practice.

There were also critical changes to the university curriculum that had an impact on the program. In order to ensure university students knew more music the introduction to music education course pre-requisites were tightened up and the course was moved from a first-year to a second-year course. Consequently, the students were much more knowledgeable and better prepared to teach, but it also meant that fewer university students registered in the course; therefore, fewer grade 4 classrooms had the advantage of university music students to teach the preparatory lessons. The course materials were placed on the Internet, which allowed all classroom teachers to have access not only to the lessons the university students were teaching but also to see the context of the university course.

(See Appendix E)

1999-2000

There were two major changes for this year's project. First, we provided the curriculum materials to all grade 4 teachers, whether or not they elected to attend the professional development workshop given by Sue, Dave, and myself. Second, we placed the university music students individually in grade 4 classrooms, rather than in pairs, in order to reach more classes. For the curriculum we went back to the "Instruments of the Orchestra" theme we had used in the initial year of the project and the student participation was to sing "The Orchestra Song". We included a section on rhythmic notation to meet additional Ministry curriculum requirements.

(See Appendix F)

The Future Of The Project

The grade 4 symphony education program is now firmly established as a component of each partner's programming and curriculum. We have identified six principles that we strive to meet with each year's symphony education project:

- (1) The Kingston Symphony performs a concert designed to meet objectives chosen from the Ontario Ministry of Education and Training grade 4 music curriculum;
 - (2) The grade 4 students participate musically in the concert in some way.
 - (3) University music students teach preparatory and follow-up lessons, based on the provincial music curriculum, to grade 4 students who would not otherwise receive specialized instruction;
 - (4) University music students benefit from a supervised placement in classrooms that introduces them to teaching;
 - (5) Grade 4 teachers enhance their professional development through prepared music curricula and a music workshop focused on the symphony experience and related curriculum;
 - (6) The Kingston Symphony reaches a new audience of elementary students and teachers.
- These six principles all support the one major umbrella principle that we never forget: This is a project of mutual benefit to which each partner contributes substantially in different but equally valuable ways.

2000-20001

The immediate future of the project is a curriculum theme, "The Wonderful World of Rhythm" that will feature orchestral pieces in different meters, a university student percussion soloist, and dance-like rhythmic participation to accompany one of the pieces. The models of prepared curriculum, teacher workshop, paired university students, and so forth will be followed.

(See Appendix G)

Anticipated Changes

We have experienced difficulties, in spite of our apparent success. Some concerts and curricula have been more successful than others. There seems to be consensus that the dance theme and the most recent instruments of the orchestra theme were the most successful, while the opera, the space/astronomy and the music tells a story theme were the least successful--not necessarily due to the themes but due to the particular circumstances surrounding each year's repertoire and curriculum. In each of these less successful years there was some point where we failed in some way on the principle of mutual benefit for all participants. For example, the opera theme involved Canadian Opera Company singers who did not understand the pedagogical import of this

presentation but were more focused on their role as highly trained opera singers. The space/astronomy theme lacked the clear communication among all the parties, making it difficult to maintain the correlation between repertoire and curriculum, plus the unanticipated ice storm disaster. The music tells a story theme suffered from a misunderstanding between the composer and story teller who created the major work and the symphony education committee. It is very difficult to tell a composer that he must write a piece within a specific time limit and that it must have a component of credible performance for inexperienced grade 4 students. This year we found out that the university students are much better teachers when placed in pairs, rather than individually, and will return to that model next year. The goals of each organization involved differ and sometimes we conflict as we carry out these different goals, but we always come back to that umbrella principle of mutual benefit and examine the particular issue in terms of finding a resolution that exemplifies mutual benefit.

We (Jim and Roberta) hope to find ways to extend the repertoire (which is limited by the requirements of a small symphony orchestra) to include music from different cultures, including those outside the western art tradition. We are examining ways of encouraging the inclusion of works by women composers. We would like to see more participation of the musicians with the students. We note that it can be very successful to include other community arts organizations or performers, and look to this as a means of widening the repertoire available through the symphony education project. The symphony education committee also wants to find ways of extending this kind of program to the secondary schools, albeit in a different format and with an age-appropriate focus.

The Project's Effect And Impact

All participants agree that this is an effective program that appears to have an impact on students, teachers, and musicians. The following anecdotal information collected from musicians and teachers, including the university students, indicate some of the impact on those who deliver the program. We begin with the university students and teachers who were in the classrooms and most closely connected with the grade 4 students and conclude with the orchestral musicians.

University Students

Michael D. (2000)

The Symphony Education Project had a tremendous impact on how I view and utilize pedagogical techniques. Every music education student should be exposed to this type of fusion between the scholastic and artistic communities.

Aimee K. (2000)

The Kingston Symphony is definitely a strong part of the community in Kingston. Whenever I go to the symphony now, I recognize former instructors, students and faculty members. I have been to several community events where the symphony has played. I never get this sense of connection in Toronto. I feel there is a larger attachment to the community here.

Daphne C. (1997)

I was able to take what I was learning in my lectures and implement these new and different teaching techniques into the classroom. The practical classroom experience I received from this program was a great asset for future educational endeavors. The affirmation of teaching students about music encouraged me greatly. When attending the symphony presentation students said to me: "Look that's a cello", or "Did you see how fast the timpanist played?" or "I really liked the Stravinsky piece."

Brandi J. (1997)

The week before we had tried to give them as much history as we could ... They were expecting it, and we'd already been telling them all along that they would be dancing with the orchestra, and that there would be other people dancing, too. So they knew what was going on. When we went in there, the classroom had the desks arranged in groups of four, facing each other in little pods, little islands around the room, and it would have been, I think, a big schimazel to move them. So we didn't. What we tried to do is make three lines of kids in the places where there was almost an aisle. And I went to the front, and my partner went in the middle. Basically we did the shuffle thing first and I demonstrated it in one or two places. Then I'd move and do it in another place. So I tried to make sure everyone could see. ... And it wasn't completely solid, but there were some kids who definitely had it, and probably had it better than me, and there were some kids who were fooling around, and obviously weren't trying anyway. And there were a couple kids who just were a little tangled up. I felt really good about it, and I felt like actually that

was a very good start. I think they knew the first four steps relatively well. ... In the last couple lessons we started practicing, 'Okay, it's going to speed up.' So as we were dancing, we would speed up and we would try it three or four times in a row. We would stick it together.

We talked about all the things they enjoyed about the whole concert altogether. The step dancing was very high up there in their list of favorites. They really enjoyed it. I don't recall too many comments popping up about their own participation, but I just know that was what made it so exciting for them.

I certainly know that, no, symphony orchestras don't play step dancing music. I don't think that kids think that way. I think probably they were just busy concentrating on what they were doing, and watching what they were seeing which they were obviously enjoying. I think it was a neat merging of two very separate things. There's always going to be purists who think that this is wrong, and it's no good, but I don't know, I just think it's all music. It was great, it was very full. ... You just enjoy it.

Trevor K. (1996)

The program demonstrates an excellent and successful use of community resources to benefit and enhance the classroom learning and provide students with a long-lasting learning experience. The live concert setting combined with in-class preparation illustrates an excellent partnership between the school and the community and provides a meaningful educational experience for the students--One that will not be forgotten when they leave the concert.

Teachers

Michèle Babcock, curriculum consultant

What a terrific project! I don't have a significant contribution to make at this time since I am new to the whole experience. I do feel however that this is a very effective and enjoyable way to introduce the symphony and its music to a very broad audience. Many of our students would never have the opportunity to experience the symphony if it weren't for this program. You are introducing them to a new world of music. I know the teachers were very positive. The fact that it also ties into the new Ontario curriculum adds to its appeal. Thank you again for your involvement.

Selected quotes from grade 4 teacher evaluations

If they were as competent as this year's students--very well prepared, better than some Con Ed. Opera was great, for me as well. Incorporating music & drama gets everyone involved--perhaps songs & scenes from musicals? Opera singers were great. Sitting on the floor let everyone see.

I was very impressed with my two 1st year students: comfortable, fun, informed but properly controlled learning environment. My students were most enthusiastic about opera. Most had never been to a symphony concert & they were surprised by the pleasure it gave them. The classroom teacher--if aware of the details of program content at the outset--could increase the merit of this opportunity through integration of its content.

Two students at a time works well in the junior area. How about dance music through the ages? This might be nice--vocal & movement. We loved the opera.

Better classroom management. No opera.

It would be helpful to have a letter to go home to parents--their children talk so enthusiastically at home. Plus a note could help prepare to collect stuff for homemade instruments. All this contributes to the 'partner in learning' goal at our school. Thank you.

I like having a male & female QU student together as students often perceive music as a female subject. The more lively the music the better.

Some teachers and students indicated an interest in a more formal setting for the concert, such as an auditorium, so that the students sit in chairs and have the concert experience as they would in a 'real' concert.

Sherry Johnson, graduate assistant

I was thinking about the project in terms of teacher as learner and teacher as expert. The success of the step dancing part of the project depended on the teachers' willingness to become learners. There are expectations for teachers to know everything about, or be experts in, what they are teaching. This is especially true in areas like music and dance, where you can't prepare yourself with just research. So for this project the teachers (music education students) had to become learners again, and they were able to take that experience of learning directly to their experience of being the teacher. I think this is invaluable.

I am excited about the possibilities of teaching step dancing in our schools. I can see the project working by offering step dancing workshops to classroom teachers, beginning with pre-

step dancing..., and continuing with a few steps of what I am calling "real" step dancing. A video of performances in different contexts (competition, jamboree, fiddle park, etc.) and of the different regional styles would provide a model for students.

Possibilities for connecting step dancing to existing curriculum are many. Students are reinforcing musical concepts such as beat, tempo, repetition, and rhythm through kinesthetic action. The historical development of step dancing can be linked to Canadian history classes on English, Irish, and Scottish immigration and the development of Canadian culture. Physical fitness and coordination are tied into the students' physical education classes.

From the success of the [symphony education] project it is obvious that one does not have to be a step dancer to expose students to step dancing and have them participate in it in a meaningful way. By teaching the steps as they have been taught, by performing to good fiddle music, either live or a recording, and by providing some of the social and historical contexts for the dance orally, classroom teachers can provide a meaningful step dancing experience for students.

Orchestra Musicians

The musicians notice a major difference between the 'old days' of educational concerts when the conductor spoke of 'the conical bore of the clarinet' and the current program. We used to hear comments about the 'kiddy concerts' but that attitude has disappeared. Some musicians focus on the children's response to the orchestra as an art form, and the appropriateness of their behavior. One musician did not approve of the music being an accompaniment for another activity; however, many musicians see the connections between all parts of the project:

Concertmaster (Gisele S.)

The preparation for the concerts is crucial and makes it much more meaningful. The choice of music is largely very good. The involvement of the kids in the concerts has been central to their success. We're doing a really good job.

Violinist (Denise W.)

A vast, vast improvement over the 'old days'. The whole concept is very much better because the content makes much more sense when the kids have been prepared.

Principal viola (Eileen B.)

"We arrive. The gymnasium is already buzzing with wiggling, whispering girls and boys. Will they, can they, sit still long enough to get through the program? How will they like the show? Those of us who feel inclined chat a bit. 'Which school are you from? Wow, you've traveled all that way! What pieces were you and your teacher working on? Hey, I think we're playing that this morning. Maybe you guys can join in...This is a viola...Yes, I've been playing a long time. What kind of music do you like? Ah, I think I can play My Heart will Go On...Inspector Gadget...Fur Elise... I'm not sure about Blue, how does it go again? Oh, looks like I'd better get ready. Nice talking to you, have fun.' Wiggling, fidgeting, poking, giggling... will they last? That is the big question on all our minds. We begin. O Canada brings tears to my eyes, all those little voices singing out, not yet self conscious enough to mind belting out our national anthem. They sit, they listen, they shift around a bit for a better view. Are those guys really going to play sandpaper? They laugh. Their faces light up, more poking...Hey, that's the song we did in class! They're quiet, they're right there, captivated by the music. They know what's coming next...the clarinet...the flute...the piccolo.

It doesn't matter where these kids are from, Land O'Lakes Public School in Mountain Grove or John XXIII right here in Kingston, their reactions are the same: they enjoy the concerts because they can participate. They're not just hearing us play, they're playing with us. They become the stars, and they love it! That's what we're here for, isn't it?"

Conclusion

We have addressed *learning from personal experiences*, through anecdotes from participants in the symphony education project. In addition to these comments we have seen the personal experience that the concerts become for the grade 4 students as a direct result of their performance with the Kingston Symphony. Further, we integrate *theory and practice* by utilizing research in the development of the concerts and curriculum that connect young children with university students and teachers and local musicians. Although *cultural and musical diversity* is the most challenging theme for us, we continue to deal with the opportunities and difficulties of increasing diversity within a symphony education project. We find the quality of the *local links* is crucial to the continuity and growth of arts education programs within a community. This is a point to emphasize in our conclusion.

All schools are public (no private)

Exploring Connections Between Music Education and a Multicultural Community In Israel

Report of two projects at the Academy of Music Education
Levinsky College of Education, Tel Aviv (Israel)

Dochy Lichtensztajn

Over the past decade, music majors have been introduced into more and more high schools in Israel. Where such courses could be counted on the fingers of one hand in the '80s, today they number over 130. This welcome development is evidence, among other things, of a notable multicultural trend in Israeli society. It is related to the way in which local youngsters today are drawn to, and even identify with, pop and popular music and the music of the different cultures in the country. Many of the coordinators of the new high school music majors have followed the increased involvement of teenagers in popular and ethnic music with interest as it has enabled them to open their doors to any youngster with an affinity for the music world. This has often been accompanied by considerable flexibility in regard to entrance requirements. Thus, in responding to the mechanism of supply and demand, high school music departments have, for the first time, added musical content relating to pop music, ethnic Israeli music, and world music to the traditional curriculum of western music.

The short history of the growing number of high school music majors reveals, above all, sensitivity to the environmental factor (the neighborhood, town, city, village, or kibbutz). This can be seen to have a determining effect on the particulars of each course, which is designed with an eye to the population at which it is aimed.

Thus, while the national matriculation exams in all other subjects are the same for all Israeli students wherever they may study, the music exams are set by the course coordinators, written by them to suit the background, level, and teaching methods of each class. (On the whole, the national inspectorate responsible for music education has approved these exams in their entirety.) Moreover, the faculty of established music departments is composed of musicologists, theorists, performing artists, and composers whose expertise lies mainly in classical western music. In contrast, the growth of music classes over the past decade has made it necessary to enlarge the staff by adding artists from the realm of ethnic and pop music who can offer a curriculum suited to the "multi-musical" fabric that has evolved among teenagers.

The attempt to equate the traditional curriculum, with its emphasis on familiarity with and performance of classical western music, with the new contents involving knowledge of Israeli and music of the world, has created complex problems that demand unconventional answers and creative solutions, as does any multi-cultural issue. The relative status of classical western compositions and non-western music is a subject of debate, for example, whenever it becomes necessary to organize courses relating to pop or ethnic Israeli music into "proper" disciplines for internal and external examinations. In this new and complex reality, the heads of the high schools' music majors have been taking on the role of pioneers charged with creating an altered or novel "product." As they do this, they are compelled to pay sensitive heed to accepted concepts such as "achievements" and "outcomes," which, as we know, are not absolutes. Indeed, the degree of their relevance is not necessarily the same across different musical cultures.

Moreover, for purposes of external examinations, the evaluation scale for students' achievements from schools on different levels of knowledge and performance has been determined in accordance with the admission requirements and particular features of each high school music major. Without a doubt, the question of relative evaluation, or relative grade, for students from

different schools again raises one of the most outstanding and controversial educational criteria in a pluralistic multi-cultural society - the issue of difference within unity.

The short history of the introduction of high school music majors also bears a certain resemblance to an episode of history unique to Israel. Known as the Stockade and Tower Operation, it refers to the raising of 52 Jewish agricultural settlements before the establishment of the State of Israel (1948). The work was done late at night, far from the eyes of the soldiers of the ruling British Mandate. Each settlement had to be thrown up overnight in order to create facts on the ground in rural areas remote from the urban Jewish centers. All the other matters and problems that required urgent solutions (economic and social organization, guard duty and defense, etc.) were put off, to be dealt with only after the physical structure was erected.

The proliferation of high school music majors in Israel over a relatively short period similarly displays the signs of an operation undertaken with prodigious energy and a pioneering spirit. First the course had to be set up, the music major established as a fact on the ground with wide appeal, and initial budgets obtained from the authorities. Only later did it become possible to deal with all the other issues that demanded attention, such as defining objectives, constructing a curriculum, designing the various disciplines and syllabi, determining levels and study groups, hiring the necessary staff, etc. It is therefore not surprising that it was only after these courses had been up and running for two or three years, that the heads of the music departments at the high schools began to feel the need to reflect on their ideology and policies, and the manner in which these were to be implemented.

In this process of reflection, the heads of the high school music majors found themselves isolated, sorely lacking in professional and emotional interaction in all aspects of their work. Suddenly, the most elementary questions were being raised: What kind of a course have I established? What kind of course would I like to see? How will the course contribute to the students' musical character? What connection will the graduates have with the musical reality around them? Will they influence their community by means of the images they have created for themselves during the courses? Will they have to make compromises? Will the community challenge their activities? Does the course equip them to deal with such a challenge? Along with these questions, there were also the inevitable issues of financial, budgetary, and organizational resources typical of any young institution, newly established and forced to operate on a rather modest economic footing.

As they sought to formulate some sort of personal, public, or community credo, defining the goals and objectives toward which they were working, the teachers felt the urge to cast an eye at what was happening nearby, in the other 129 high school music majors. Undoubtedly, other coordinators were feeling the same needs, and perhaps also the same sense of isolation. It was at this stage in the process that the Academy of Music Education at the Levinsky College became a major force for interaction.

The interaction between the Academy of Music Education and the heads of the young high school music majors compelled to deal with all the questions outlined above sprang from a need on both sides: the high school coordinators were interested in an active productive dialogue with the teachers and instructors of the Levinsky Academy of Music Education, and the Academy of Music Education required the cooperation of the heads of the high school departments in order to arrange practical experience for their students.

This may be the place for a brief description of the course for junior and senior high school music education at the Academy of Music Education. It is the first and only public institution in Israel that trains music teachers for all age levels and disciplines. The course for high school music teachers, however, was only developed in the last decade, in response to what was happening in the field. In the wake of the two parallel processes, the one in the field and the other at the Academy of Music Education at the Levinsky College, a training program for practice teaching in the high schools was gradually constructed under my coordination.

In establishing such a program, I was forced to consider a large number of issues relating both to the college music education course and to the high school departments, the latter the same issues that the coordinators of the new high school music majors had previously been dealing with on their own. Out of a shared concern for the need to provide solutions to a variety of problems, I

had the idea of setting up a Forum for the Study and Discussion of Topics in High School Music Education.

First Project:

The Forum For The Study And Discussion Of Topics In High School Music Education And Projection On The Community

The Forum has been in existence since 1993, and has already produced valuable results on three levels:

Training: In-service training courses for collective study have been organized, where the staff of the high school departments and our Department of Music Education come together to discuss any and all issues and problems raised by the high school teachers. The group meets once a month. The course has been approved by the Ministry of Education as official in-service training, awarding points for bonus pay to the participants.

Operative Level: Teaching units for music majors have been written by the high school teachers for their own courses, under my guidance, in order to provide a vital solution to the virtual lack of text books in the field. The diversity of the units formulated indicates interest in a variety of subjects on different levels of knowledge and experience, in accordance with the student population of each course.

Experiential Level: An annual Music Majors Day is held at the Levinsky Academy of Music Education. The high school students and teachers gather for a concert at which various ensembles from the music majors themselves perform. In addition, they take part in a diverse series of workshops led by senior faculty members of our Music Education Department. Music Majors Day has become a highly festive occasion offering another opportunity, this time on the experiential level, for stimulating dynamic interaction between: high school music majors (some 500 in number), who get to meet students from other schools and find out what they have in common and how they differ; the students of the Academy of Music Education, who try their hand at practice teaching every week before the same high school students gather together on this festive day; and the coordinators and staff of the high school music departments and of our Dept. of Music Education, who can compare notes and learn what their colleagues are doing. This natural spontaneous comparison is made possible by the opportunity to witness the ensembles that perform and by the workshops led by our Music Education Department, where the students participating always come from different schools.

Without question, the multi-cultural appreciation of music, a product of learning about others, is given concrete form in the Music Majors Day through the "many voices," in every sense of the word, heard at this encounter. It is also brought to bear by recognizing the strengths and weaknesses of the various levels of knowledge and performance revealed by the youngsters both in the concerts and in the mixed groups in the workshops.

It should come as no surprise that one of the topics of discussion in the Forum concerns the relative status of classical western music and popular ethnic non-western music. The issue encompasses factors of time, intensity, and demand as variables in the different repertoires typical of Israeli and international cultures. In addition, attitudes toward teaching methods and student evaluation also appear to differ in line with the various musical repertoires. That is to say that the effort, expectations and demands involved, for example, in the performance of a Mozart string quartet differ from those required for any work of pop music. These are just some of the questions on the road to our most basic concern - the construction of curricula for the study of music in high school and for the training of music teachers.

Rethinking the curriculum for high school music majors can turn the school into an institution of cultural mediation, a meeting place for different traditions appealing both to the positivistic concept of knowledge and to the world of feelings, beliefs, and aesthetics. Expanding the curriculum would, in essence, be an expression of the emergence of alternative rationales,

generating learning processes that the student would experience in the most profound manner, with a sense of commitment and a probing critical approach to the knowledge, information, and tools required. If and when the student acquires the ability to trace dynamic mutual relations between the various musical traditions and cultures, there will be a call for a serious, penetrating, and responsible discussion of issues such as the "insubstantiality" attributed to pop or ethnic music as compared to the prodigious knowledge and effort demanded for the performance of a Mozart quartet.

If a curriculum is defined as the product of a dynamic, evolving process in which the material suitable for teaching and learning is delineated, then today there is a need for serious reflection in order to reconstruct it for a multi-cultural society in which different branches of knowledge and content are woven together into a "polyphonic" composition. It is doubtful if we can still employ a curriculum organized by separate, distinct subjects alone, or one based on learning only the theoretical aspects of different musical cultures.

Second Project:

Intergenerational Music Encounters : Mini- Concerts by High School MusicMajors Students for Local Kindergarten Students

An additional community perspective has been introduced during the past year by several members of the Forum. It is a project in which high school music majors offer a series of musical encounters and mini-concerts to the kindergartens in the neighborhood in which they live or learn. It goes without saying that many of the high school music departments recruit their students for performances in various community institutions and at official ceremonies organized by the local authorities, senior citizens homes, boarding schools, etc. This time, however, a different approach was decided on. Once every three weeks, as part of the community service demanded of every Israeli high school student, small ensembles would present a carefully constructed musical program to the kindergarten children.

In each district, high school music departments and groups of kindergartens in which student teachers of our college are doing their practice teaching were chosen. Over the course of the year, these kindergartens take part in three different musical encounters where they hear and learn about an instrumental chamber ensemble, a vocal ensemble, and a performance of non-western music. A team of instructors and moderators was set up to decide on the repertoires and moderate the musical encounters, as well as to prepare the kindergarten children in advance.

Thus, both the circle of performers and audience is being expanded. At the same time, a dynamic picture is emerging in which very young children, kindergartners, teenage music students, the coordinators of high school music majors, and the student teachers are all taking part in a welcome cultural community activity. The main emphasis of this stimulating enterprise is on maintaining high standards in constructing the repertoire, in demanding a respectable level of performance, and in carefully devising the program to prepare the kindergarten children for the encounters themselves. The presence of student teachers, both in the high schools and in the kindergartens, enables them to be involved at every stage of the process.

The project can be expected to be of value on three levels: to create a future audience of sensitive music lovers and performers, making them potential consumers of musical art in their community, and to enable an intergenerational meeting between young performers (from the high school), an even younger audience (from the kindergarten) and the student teachers (from the Academy of Music Education)

For the young listeners, this encounter produced a sense of identification with the performers (mediating between the kindergarten students and the world of music) and the idea that "I too can play and sing some day."

For the performers, this encounter produced an awareness of their potential impact on future musicians, a strengthening commitment to society and community, and the challenge of raising their level of performance in anticipation of the concert.

And for the student teachers, this encounter made it possible to observe, to practice and to discuss at all stages of the project, involving them with all levels of participants, from kindergarten students to college advisors. The handling of the entire project by student teachers of our Academy of Music Education will undoubtedly assist them as "music agents" and decision makers in the near future in all aspects of educational music institution policy and its links to the community.

Since February of this year, our Department has had a strategic collaboration agreement with the Israel Philharmonic Orchestra to promote new audiences. The welcome initiative was given concrete form within a very short time, so that by March, those kindergarten students in the concert project had already been invited to two orchestra events:

First event: Israel Philharmonic Orchestra dress rehearsal of the first movement of the *Brandenburg Concerto no. 1*, by J.S. Bach, lasting 15 minutes. This event took place in the orchestra's auditorium, attended only by kindergarten classes in the project.

Second event: Performance of the Saint - Saens, *Les Carnaval des animaux*, with the music narrated by an actor.

Before each of the events, several orchestra members paid a visit to the kindergartens, during which they introduced to the children instruments not usually played by the high school students who perform for them, such as the double bass, bassoon, or oboe.

This project enjoys the collaboration and funding of a number of bodies including: our Academy, which provided partial funding for the planning stages of the project and for advisors and animators; the local authorities and their culture and education departments, which covered the expenses of the moderators' preliminary arrangements and the travel costs of the high school students performing for the kindergartens; the Ministry of Education, which offers bonus pay to the kindergarten and high school teachers for their participation in the preparations for each meeting, mini-concerts and concerts; and the Education Department of the Israel Philharmonic Orchestra, which initiated two preliminary activities, the dress rehearsal, and the concert at no charge to the children.

These projects, and many others like them, are the product of joint efforts involving the entire educational system. At a time when we are striving to formulate a "multicultural credo" for music education in Israel, there can be no doubt that the stimulating fabric of interrelations between all the bodies mentioned is capable of generating change. This will be reflected in the rethinking of the school curricula, and, above all, in the musical agenda of the community.

This paper has presented a number of projects born out of the needs, distress, and ideals of music teachers seeking a way to bridge the gaps between music education in the field (in this case, in high school and kindergarten), the multi-cultural community, and the academic institution responsible for training music teachers, the future "agents" of the music world in their communities. This open and ongoing dialogue extends beyond the borders of the schools, striving to touch, and even influence, the community in a desire to continue to deal with and present the high standards, both universal and particular, of Musica Viva.

Bridging the Gap -- Community and Institutional Music

David Lines

Abstract

In this paper, the author develops a strategy and framework to critique institutionalised music education and suggest avenues of change. An analysis of some features of local music creates a supportive framework to view ideas of musical meaning and pedagogy. In particular, special features of local music making are used to compare with institutional music education in New Zealand. It is suggested that institutions such as primary schools consider the notions of style, power, desire and difference in music and the way they collectively reflect local cultural practice. In conclusion, some insights are offered to help "bridge the gap" between institutional and community music.

I am a music educator in a university and also a gigging musician in several Auckland bands. This puts me in a unique situation as I live in a sometimes strange double musical world where experiences and expectations differ. The position that I find myself in has provided me with some interesting insights into both institutional and community music environments and the possible ways in which each can inform the other. As a music educator, I reflect on the gig experience and vice versa. This paper is a reflection on my own pedagogy and an exploration of ways in which institutional music education can gain from the obvious reality and immediacy of music in other worlds.

My life as a gigging musician is ever increasing and I have to work hard at maintaining a balance between it and my teaching work. This work is important to me as it provides a chance to experience musical communication on many levels. Being a jazz musician (who also plays popular styles) is also a wonderfully engaging occupation. It involves profound active thinking (Elliott, 1995), physical/artistic response (Best, 1993), memory in action, spontaneous improvisation and instant timbre/stylistic decision making as pieces unfold (Berliner, 1994). I enjoy these challenges and a three hour gig involves intense concentration whilst still maintaining a level of audience communication. In some ways this is similar to giving a responsive lecture at university where there has to be a balance between the quality of delivery and a response to the needs and thinking of the students.

In the context of a gig, the music relates to the audience in many different ways. Some passively let it wash over them, as they are busy with talk and interaction. I have found however that the music does have an affect on these people. It relaxes and soothes some, and invigorates others, depending on the context in which they relate to the sound or style of the music at hand. Others are more actively involved, listening and watching the performance and allowing themselves to be moved by the music in a more engaged way. Naturally, the band appreciates this latter type of listener and smiles and interaction abound. The acute skill of "reading an audience" is one of the essential arts of a good gigging musician who is able to use the human qualities of the performance and the music itself to move a crowd. When successful this can be very rewarding. Every seasoned performer knows that it is human interaction factors that can really reach an audience.

The Institution

The natural musical interactions of a gig can be far removed from the day to day experience of institutional music learning. In New Zealand for instance, 10 years of reform has brought with it a new set of curricula agendas. These new curricula tend to be more prescriptive, rational, uniformly formatted, functional, linear and more orientated towards economic goals than before. The result of this, in many cases, is an overriding technical conception of the curriculum at the school level which doesn't mix well with the multi-layered and contextual nature of music teaching

and learning. As in other Western countries, issues of accountability and technical assessment have also profoundly influenced New Zealand schools.

It is commonly viewed that New Right ideological agendas in education have marginalised the Arts (they are considered non-vocational) (Mansfield, 1997) and there is now a greater focus on a more technocratic delivery of computing, numeracy and reading skills. These agendas and an underlying implicit hierarchy in the curriculum, put music low in the priorities of many (i.e. something that can be done outside the school environment etc.). This leaves music hanging on tentatively in the timetable and in the eyes of some teachers. In such an environment, music in some institutions (e.g. primary schools), has developed a series of undesirable features, including:

- Very little music (often the case in schools - either it is too hard, not important enough or there is not enough time).
- The music is taught in a detached fashion.
- The elements (rhythm, harmony, and melody) are separated and examined as artifacts as if they existed apart from each other.
- Specific repertoires, alien to the musical worlds of children, are imposed providing students with an implicit musical image of "universal truth."
- Music that is unique to the culture and pedagogy of the school is developed and performed, but remains alien to musical worlds outside it.
- An emphasis on individualism in music favoring the extremely talented.
- Little reflective practice.

The above features arise out of a cultural and ideological ethos in which the meaning, understanding and value in the local music experience has not been articulated. In addition, music is not seen as a reflection of local community, more as a subject with an imposed set of rules and repertoire. Institutionalized and individualized music programmes of this nature foster poor attitudes about school music. The work becomes music of compliance, music you have to do because the school says so. This can be a difficult notion for a child to come to terms with because music is associated with so much freedom in the influential media and pop world and other selected areas outside the school.

A Different Model

If our experience of institutional music has been somewhat unsatisfactory, then we need to begin to find a conceptual framework that addresses the concerns of a negative music institution. If individualism is a prime concern, then the notion of community in music is an obvious alternative. But the idea of community is complex and has many meanings and political associations. We should be careful not to over-romanticize our understanding of community and ignore the negative aspects that can emerge in social life, particularly in relation to cultural differences. With this in mind, and the need to find a useful theoretical framework, I examined my own work in community music, poststructural and community theory (Peters, 1999, Peters and Marshall, 1996, Plant, 1974). Four themes emerged that challenge institutional music learning in a culture of compliance, conformity and strict curricula.

Within a freer community situation of music making and responding, people engage in questions of:

1. **Style** -- i.e. a musical discourse, which is understood and shared. Musical styles form an area of mutual understanding between folk during the process of active music making. We get to know about the wider discursive and historical meanings embedded in the music by playing,

listening, experiencing, talking and researching. This adds to the fascination of the music itself and enhances further experiences.

2. **Power** -- in a positive sense, the shifting and negotiating of musical meaning which carries the ability to challenge and change universal truths, status, and educational dimensions, and stimulate our imagination.

3. **Desire** -- the will to create/play/listen to music, and have an interest in it and its associated meanings. In an institution of musical compliance, personal desire can be ignored and other forces can dictate the nature of the curriculum.

4. **Difference** -- the ability to acknowledge differences in musical method, styles, techniques, expression, culture and knowledge. Being open to musical difference may involve more use of our imagination as dominant views are challenged.

Each of these four themes contributes to dynamic interplay in the music world. They form threads in the music of our local connections in families, homes, pubs, music groups and community groups. More particularly, they may help us begin to transform our understanding of the possibilities of new music work in institutions. Here are some reflections and examples of these concepts in my own local musical world.

Style

One of the best ways in which I can reflect on style is through my work in bands. Work in jazz/rock/pop bands in Auckland's pubs and clubs requires local musicians and audiences to engage in shared meanings inherent in these styles. As band members continue to experience styles and cross styles in action, they develop spheres of active understanding in areas such as:

Grooves: Players in the band intuitively understand what a "groove" is and its role in the overall impact of a performed piece. This involves the drummer and bass player "locking" into a shared repetitive groove, which is rhythmically connected. Understanding grooves in action involves lots of listening and responding to different patterns over time and associating them with expressive and sensuous meaning.

Inner Hearing in Action: Active listening during performance is very important in the inner workings of the band. Players need to be able to audiate shifts (melodic, rhythmic, and harmonic) instantly during the process of performing (e.g. for the purpose of establishing grooves and shifts in expression in performance). You need to respond instantly to musical "calls" from other players.

Improvisation: A skill, that is practiced and mastered, especially during performance. Extended solo sections require a combination of relaxation and focus states, which involve being aware of both spontaneous performance action and audience response.

Audience Communication: Band members and audiences are aware of the casual and interactive side to jazz/rock/pop musical performances. A general "openness" to an audience through body language, responding, giving feedback, involvement, talk, eye contact, dance, humor and music content are all a part of style in these musical discourses. The human connections formed by these actions allow for other layers of musical meaning to emerge in the performance moment.

Contextual Meaning: Recent opportunities to learn about African American themes and expression in jazz and blues have transformed my playing. A performer's confidence and sense of artistic empowerment is enhanced with a greater awareness of meaning. New layers of meaning can provide new artistic insights.

Power

Embedded in music activities (composed, improvised and performed) are expressions of human worth. The notion of power becomes part of the discourse. As always, power can be used positively or negatively. The negotiation and interplay of musical meaning can have a profound affect on a musical situation.

This was clearly demonstrated at a recent wedding function where one of my bands played. In the first set, the band played well but the crowd seemed untainted by the music and

appeared to virtually ignore it. Then a couple of significant events happened. Firstly, an elderly lady asked if we knew the old standard "As Time Goes By." Band members grumbled under their breath for some did not know the tune and this was a far cry from the "cool acid jazz" we had just been playing. I came to the rescue and began playing it on the piano. The old lady's face immediately lit up and several others turned to the band for the first time. This was our first "human" interaction with the crowd. Following this, the bride's younger son appeared with his blues harmonica. We played a raunchy blues number for him to solo over. This completely won the crowd over. For the rest of the night it did not matter what we played, we were "the greatest" as far as the wedding participants were concerned.

This example displays an important fact about music. It is a social art and is tied up with all kinds of ways in which humans negotiate meaning and interact with each other. It provides a context for human interaction and expression of all kinds, including dancing, feelings, fun, togetherness, romance, meditation, "coolness," style, fashion, or just thinking about music itself. The sharing of music is an expression of personal worth and meaning. In this sense, it allows all participating members to find a "voice." Recognizing the need to shift "musical meaning" in performing and teaching can be strategy of musical communication. The use of power in musical interaction can be a subtle tool for the music teacher. The way the band accepted and adapted to our harmonica "visitor" in our gig, represented a shift in positive power relations.

Desire

I recently carried out a study of how children relate to music and describe their music worlds. Ninety of my primary graduate teacher trainees visited Auckland schools as part of an internal assignment. In a generic interview situation, each student talked to primary age children about music in their life, what they did with it (e.g. dance/play/sing, with whom, what they remembered about music in their very early childhood etc). Generally responses were consistent in that there seemed to be a profound difference in perception between music at home or in the community and music at school. Music at home was nearly always viewed in relation to fun and having a good time dancing and singing with Mum and Dad or close friends. In other words, it surfaced as a natural desire and interest activity. Popular music was the main area of interest and was listened to by the whole family, including so called "musical" children or people from diverse cultures.

In contrast, the informal interviews revealed that school music was often viewed negatively. School music can be boring, songs are sung in styles unfamiliar to children, many teachers don't appear to "read" what music means to the children in their classes and lessons are often wasted on unhelpful music worksheets. These lessons do not nurture or create a sense of desire in children to do music. In fact, this environment is more likely to perpetuate a sense of artistic neutrality. A recent Education Review Office report (1995) also confirmed this view. According to the report, only 33% of New Zealand primary schools had any sort of effective music programme and there was criticism of the amount of "window dressing."

A natural feature of enjoying music in the community/home is the element of freedom and desire. Children can choose a CD to play, what pop group they like this week, or how they want to move/dance to a particular sound. Educational institutions need to recognize the importance of desire and interest when it comes to music. Music is not easily boxed or "straightjacketed" and if people don't like a "sound," they will choose not to listen.

Ever since we were babies, our parents sang to us and gave music a natural status. Parents are strong musical role models and of course media pop stars are too. These models generate motivation and interest in music. For those who choose (or are wealthy enough), private music lessons provide children with instrumental skills they can enjoy for the rest of their lives. Children love the active involvement of music, be it singing, dancing, active listening or playing instruments.

Difference

One of the problems of conformist music education is that students may only get to experience one type of music and music pedagogy. Music can become a very colonial activity where difference is frowned on or at best ignored. But it doesn't have to be that way. A good example of local difference in music is the sharing during a Maori powhiri (greeting ceremony) on a marae. The ceremony begins with the home whanau speaking and then singing a "waiata." The "visitors" are then expected to respond in the same manner. Here, your cultural heritage is instantly revealed to yourself as you furiously search your mind for a song!! The main point is that the differences are listened to and accepted during the exchange process. After the formal proceedings of the powhiri, both groups interact and continue on at a more personal level. There are lessons to be learned in the careful expression of intercultural difference.

Some locals fail to recognize and value difference in music. Many homes only listen to one type of music (sometimes none). The impact of the commercial music world and the sameness of musical commodities are noticeable trends. When rampant commercialism gives rise to musical blandness, personal responses to musical meaning can be limited. The children from these homes need school music experiences that challenge and transform their worldview of music and cultural difference.

Bridging the Gap

The local music examples and the four concepts represent natural angles in which people engage in and understand music together. The concepts draw out part of the character and essence of local cultural practice. Because the four concepts begin to tease out embedded meanings in our music, they can be used as empowering ideas which (when recognized) help us harness our creative and artistic meaning. We should be aware of the power of our art and the way it can be used to change local culture, institutions and the educational practices carried out within them.

Collectively these examples are a small sample of the local musical practices to which I have been connected. In important ways, however, they are special. Firstly, the examples represent some of the "voices" of local cultural practices that contrast with the "canons" of overwhelming institutional structures. Secondly, the musics reflect a contrasting pattern of human expression. The jazz music of my band was born in African American society of oppression, struggle, human character and strength. The "pop" music of the young reflects the desires of a youth culture in today's media driven society. The Maori music practice comes from a cultural minority where music has spiritual meaning in a way that is quite different from the music of a dominant culture. The local richness is there, in the practices, yet we continue to detach ourselves from the music of our lessons in school and in the universal curriculum.

Thirdly, the examples direct us to a personal pedagogy. This pedagogy is based on musical action in the wider sense. Teaching can be a philosophy in action, and the music teacher a worker of culture. Our pedagogy can be our philosophy; the act of doing influences the cultural change and position our art represents. In the above examples, the interchange of meaning and musical action are fluid and controlled. They are managed through artistic reflection and action. They provide us with a potential model for the pedagogy of the self in music in schools and other institutions.

What Can A School Take From These Ideas?

- Exploration of local musics. For instance, investigations about music and exploring cultural diversity in music. Develop a sharing protocol as in the Maori example. Shaping and responding to local music

- Learning instruments. Build a programme that nurtures these active activities. These sorts of opportunities help create a culture of desire. Include modern contexts. Bring in community musicians to teach them.

- Create and nurture desire with role models, e.g. parents, community musicians, special local teachers.
- Engaging music with other activities, e.g. dance, fun, celebrations, themes, stories, productions. The exploration of meaning and music is a fundamentally important activity and opens up opportunities for people to negotiate power/meaning through different interaction.
- Using contemporary aural approaches to learning and responding.
- Use pop music in a more creative and accepting way. How? ...by bringing media into the classroom, studying role models lives (pop artists), using some pop songs, creating dances, group responses to songs. Searching for quality and meaning in pop repertoire.
- Empowering children through music by introducing composition and improvisation into the curriculum. Children should have opportunities to create artistic meaning, accept and embrace musical difference, foster musical interests (by getting sound ideas from all sorts of places), see the need for themselves to build performance skills, and use group composition as a unique way of learning and sharing ideas in a sound medium.

Paradoxically, it is music that can bring a context to learning that is otherwise missing in other pursuits. Music's place in recreation and community / home life can be viewed as a strength as it can be a connection to a child's life learning through genuine interest and motivation. Music can also be a political instrument of change and a vehicle of power and meaning. It is a unique and valued way of thinking, a prized intellectual pursuit and a powerful way of learning about multicultural contexts. In order to get people actively involved in music, (e.g. learning instruments, singing, composing, improvising, performing in meaningful contexts) music educators should seek to understand the meanings and contexts of local music and bring them back to a central place in education.

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An Exploration Of Social Capital As It Is Evidenced In Successful Community / Institutional Collaboration

Monte H. Mumford

This paper explores and outlines a unique community music programme's successful contribution to the "social capital" stock of a major regional centre. For the purpose of this study, general definitions and descriptions of the terms "community" and "social capital" (e.g. Paxton, 1999; Putnam, 1998; Falk & Harrison, 1998) will be examined and the programme's achievements in developing and producing social capital shall be reviewed.

The paper outlines the history and progress of the programme's collaborative relationship with a regional tertiary institution and its surrounding community. It also highlights the wide range of possibilities, opportunities and the considerable scope for social capital development provided by community music programmes in general. Moreover, plans, methods and strategies used for creating, developing and maintaining productive, collaborative relationships between a tertiary institution and its community are presented for consideration. As "community" and "social capital" are major focus points for this paper, it is essential to establish concise definitions of these terms in relationship to this unique programme's contribution.

The term "community" can have various meanings, which are in turn dependent on several contextual factors. For instance, Gamble (1999) believes the term can represent a group of people who live and work in a particular geographical area. However, many writers suggest that the term community more importantly represents groups of people who share common interests, beliefs, social position, racial or national identity, employment, education, hobbies, obligations and/or convictions, regardless of geographic proximity, (Cahill, 1998; Falk & Harrison, 1998). A further consideration in describing community is the concurrent membership nature of community, reflecting that people can often hold membership in several communities simultaneously, thus bringing further collaborative possibilities. Music making itself brings special meaning to the idea of community. Cahill (1998) points out that community music making often brings people of different ages and backgrounds together for the purpose of artistic endeavor, creating unique communities within themselves.

Participation in a music ensemble inherently requires an array of communication skills, both verbal and non-verbal, for effective performance. Music ensembles, because of their unique social connections and technical demands with shared experiences, can become micro communities, with great potential for developing social capital. Egan (1989) asserts that communal music making can be used as a tool to aid in one's social development by serving as a beautiful and significant unifying factor. By bringing together people from different ethnic, economic and intellectual groups to share a common experience, music can promote an understanding and appreciation for the spiritual values of all people. By actively participating in a field of interest as well as submitting to the mental discipline required in the study of music, the individual is better equipped to meet the obligations and needs of society as an active citizen, a responsible adult and a directed human being (Egan, 1989, p. 91).

Social capital, frequently considered a major by-product of communities, is not a new concept. Falk, Harrison & Kilpatrick (1998) point out that the concept of social capital has been under consideration since the late 19th century. Recognition of its existence can be found in the writings of Silverman (1935) and O'Conner (1973).

However, Paxton (1999) states that the concept of social capital was not truly considered or appreciated in terms of community outcomes until championed by two social scientists, Bourdieu (1983) and Coleman (1988, 1990). Paxton (1999) quotes Bourdieu's definitive perception:

Social capital is the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition—or in other words, to membership in a group.

(Bourdieu, 1983, p. 248, in Paxton, 1999, pp. 91-92)

Paxton (1999), in her search for a more comprehensive definition of social capital, agrees with Bourdieu. She observes that social capital involves transforming contingent relations, such as those of neighborhood, the workplace, or even kinship, into relationships that are at once necessary and elective, implying durable obligations subjectively felt (feelings of gratitude, respect, friendship, etc.) (Bourdieu, 1983, pp. 249-250, in Paxton, 1999, p. 92).

Music ensemble members can experience, through the shared process of music making, a special sense of community or family. Musical ensembles require their members to gain and share many common experiences and knowledge to function successfully. Such experiences and knowledge include specialist training on a musical instrument, specialized instruction and language acquisition, mutual emotions including those of frustration and elation, and personal commitment. The members are dependent on one another for both their individual and communal success. However, they are also limited in their pursuit of excellence by the weakest member in their ensemble. This kind of community has great potential for building and developing social capital. Kilpatrick, Bell and Falk (1998) support this fact when they allude to Putnam's (1993) work on the Prosperous Community, stating: "Putnam (1993) suggests that social capital in the form of networks, norms and trust, facilitates cooperation for mutual benefit (p.2).

Community music programmes do create opportunities for the building of networks, norms and trust by the very needs and nature of communal music making. Indeed it is impossible to successfully perform music without them. Nevertheless, within music communities there is always potential for tunnel vision mentality. Musicians often overlook the organizational needs of their ensembles. Too often there is a lack of awareness as to the potential that lies hidden in communities. Community spirit becomes all-important within a regional community music programme when it is confronted by its organizational needs. Volunteers within the programme with specialized skills and networks are prepared to take on important jobs such as equipment manager, publicity officer or librarian when the burden is shared with the general community. This is a common occurrence in community music programmes across Australia. Falk and Harrison (1998) believe that regional communities are generally unaware of the latent potential they hold in both resources and facilities. They assert that the term social capital reflects

...social organization, and productive synergy underpinning community "spirit". Strong traditions, networks, norms, and trust are areas characteristic of community spirit. Besides these characteristics there is reason to believe an informal learning network, not often recognized as such, operates to achieve that spirit. (1998, p. 609)

Paxton (1999) succinctly divides social capital into two broad sections reflecting the quality (trust) and quantity (associations) developed in and through interactive relationships commonly found within communities. In summary then, social capital can be seen as both a process of building strong communities and also a product produced by strong communities. Trust becomes a catalyst in building community while associations established through trust maintain the community. These two elements can be clearly observed in operation within successful music communities.

Throughout the following narrative of the history and description of a successful community music programme model, the accumulation and dispersal of social capital will often be reflected through its varied achievements. The University of Tasmania Community Music Programme (UTCMP) inherently contains many of the above ingredients necessary for the generation of social capital. Indeed, the process of communal music making often provides an excellent environment where both trust and associations become essential ingredients for providing a successful, rewarding and inspiring experience (Egan, 1989). Music, through its intrinsic cooperative nature as a creative, contributive art form, often provides opportunities for the development and distribution of social capital. These include collaborative learning activities, networking, sharing of knowledge and common resources, cooperation for mutual benefit, provision for community service and personal fulfillment (Kilpatrick, Bell and Falk, 1998).

The University of Tasmania Community Music Programme (UTCMP) has experienced many successes through its collective community efforts over the past fifteen years. It has established an important precedent for ways in which regional universities and their communities may complement and support one another in reaching mutual goals of education, personal and professional development and fulfillment. The Programme has also assisted members in developing a communal sense of self worth within the general community as they find their ability to make significant contributions regarded as valued and important to the Programme as well as to the community at large.

A Brief History

In 1984 I arrived on the Launceston campus of the then Tasmanian College of Advanced Education, taking up a music lecturer position in the Centre for Performing Arts (CPA). The Centre offered a Diploma of Music, and provided "service teaching" for the Faculty of Education (FoE). However, the CPA had few community connections. My perception of community opinion of the Center's profile was that it had little to offer beyond its institutional walls. Also, the Faculty of Education expressed concern over the lack of music education majors. Declining interest in senior secondary instrumental music and shrinking student enrollments in both music performance and music education at the tertiary level seemed to affirm this observation.

Other observations included decreasing performance standards of matriculating music students, low levels of community music making and the lack of cohesive, consistent instrumental music programmes within both public and private schools. It was in this climate that I designed a model that would assist the revitalization of instrumental music in the Launceston community, whilst addressing tertiary music education concerns in Tasmania.

The Aims

The University of Tasmania Community Music Programme (UTCMP), which formed in 1985, successfully finished its fifteenth season in 1999. It was conceived as a university/community collaborative music making experiment. The plan called for an environment where both university and community musicians would combine to form an educative, collaborative, music performance ensemble programme. The University's Centre for Performing Arts ensemble units would be open to both university students and community members alike. This meant that insufficient instrumentation caused by low music student numbers could be addressed by including suitable community musicians and non-music majors. This arrangement would also provide quality music making experiences for local music teachers and semi-professional musicians.

Over the years the programme has broken down social barriers between the Launceston music community and the University. This has become obvious as traditional community music organizations have benefited from the programme's output of players and conductors, while university students have benefited from involvement with the community. For example, the Launceston community contains numerous musical organizations, such as brass bands, musical theatre societies and community choirs. Several of these associations have benefited from the presence and work of the UTCMP. Most of these organizations, having no facility, time or experience for the actual training and nurturing of beginners or intermediate musicians, draw greatly on UTCMP participants. Through the Programme's strong commitment to education and community spirit, it has prepared and encouraged its members, including its conductors, to actively participate in both community and school programmes. The Programme also generously loans music and instruments from its extensive library and instrument inventory. Without the willing assistance of the UTCMP, many of these organizations would not be able to mount their ambitious presentations.

The programme objectives were to: provide a training ground for future music educators; stimulate instrumental music programme growth in primary and secondary schools; provide enhanced performance ensembles for instrumental performance majors; and encourage community participation within a tertiary climate. Importantly, a subsidiary aim was to prepare and train

potential music performance and music education majors for the University. A further spin-off of the programme was the provision of quality music activities, and elective units for non-music majors on campus.

Support is found for the benefits of collaborative community music making in Cahill's (1998) text, *The Community Music Handbook*. Cahill cites an identical set of advantages, which I have listed above. The advantages gained for the music community affect professional musicians, music educators, and potential musicians, as well as for the community at large. A major strength of UTCMP lies in its less obvious social benefits provided through music study. Katundu (1990) points out that:

The task of music educators goes beyond imparting music knowledge and skills. [Their] task should include contributing to the development of the [person] who lives both as an individual and as a member of a society or community. Music education programmes, therefore, should be socialization processes where [participants] are given a chance to develop as individuals who will successfully fit into the communities they live in. (p. 375)

Community music programmes are well placed to not only teach music but also encourage social awareness. By their nature, through the common interest of music, community music programmes create an environment where much more than music is shared. Care, concern and responsibility are also shared between the members as they engage in the practice of making music, realizing that each member has an important contribution to make. There is also a realization that the quality of each one's experience is dependent on the quality of her or his neighbour's contribution.

Present Position

Today the programme remains strong, committed to sound pedagogical-based teaching and the pursuit of music artistry in musical performance. It also remains committed to furthering participants' musical and personal development through establishing an environment where quality teaching, cooperation, responsibility, encouragement and the pursuit of excellence are promoted. It too provides an excellent platform for music educators and music education students alike, who gain valuable training through the practical experience of active participation. University education students gain competency on a second instrument while observing effective music teaching in large ensemble contexts. The UTCMP continues to present an inspiring, working model for local school and community music programmes.

Basic Programme Description

Formed in March 1985, the University Concert Band began its first rehearsal with forty musicians. Today the programme consists of seven 'graded' ensembles. As programme Director, I lead a team of eight accomplished conductors whose ensembles cater to over 300 university and community musicians. (A weekly rehearsal schedule and a list of staff is presented in Appendix A. Typical repertoires for each of the ensembles are given in Appendix B. A brief description of the Launceston community can be found in Appendix C.)

Beginning Band is open to all ages, providing opportunities for beginners to join the UTCMP. In it, one can learn to play a musical instrument through group tuition and it is directed toward those who have no previous experience in instrumental music. Depending on enrollment numbers, the ensemble usually splits into two ensembles to allow for more focused attention.

Development Band provides the next stage of growth for musicians who have learned the fundamentals of their chosen instrument through Beginning Band. This ensemble enables members to build upon acquired skills necessary for further musical progression.

Intermediate Band consists of musicians who are now ready for a more advanced level of performance. It aims at consolidating fundamental skill and proper practice habits. Members begin to develop their ensemble skills through group technical studies and purpose-based concert band repertoire.

Concert Band constitutes the first of the "senior ensembles." It provides further musical challenges for the members through the increased difficulty of technique study, repertoire and

expectations in responsibility. Attention to pedagogical skills and fundamental music education still form the major focus for this group and entrance is by audition.

Symphonic Band's aim is to provide ensemble experience that promotes and enhances group discipline and interpretive skill through exposure to the standard contemporary wind band repertoire. It also focuses on further consolidating personal, musical and ensemble skills. Entrance to this ensemble is also by audition.

The University Wind Orchestra represents the pinnacle of performance within the University of Tasmania Community Music Programme. It consists of 45 musicians who are invited to audition for the available positions within the ensemble. High levels of pedagogical and musical expertise, as well as personal commitment, are required from the participants as the ensemble performs repertoire that is technically and musically demanding. The ensemble's repertoire regularly includes works receiving their Australian premiere performance.

The University Summer Music School was established in 1988. For several years it has been recognized internationally for its unique programme of study. It places high importance on developing music performance processes rather than producing musical products. It has become a popular non-residential summer music school, drawing participants of all ages from throughout Australasia. It regularly features international conductors and tutors of the highest caliber.

Outcomes

Outcomes for the programme, considering the limited resources, facilities and staff of a regional campus, have been numerous. During the past 15 years, the programme has exceeded most of its stated aims and objectives. In practical terms, the music course on the northern campus of the University of Tasmania owes its survival to the UTCMP. The CPA, through its connection to the UTCMP, continues to attract music students from throughout Australia and New Zealand, as well as the local community. Past instances include 6 New Zealand students and over 40 students from Victoria, New South Wales, and South Australia.

The CPA, through the efforts of the UTCMP, continues to provide a vital, professional music presence to its community. It nurtures other kinds of music making, including chamber music and jazz ensembles, while creating networks and performance opportunities. It has inspired several schools and communities to create their own community music programmes along the same lines as the UTCMP. Four examples include King Island District School, the Burnie Community Concert Band, Ballarat Grammar and Launceston Church Grammar. Frequent mentoring situations evolve through the interaction of university students, alumni and community members, in shared learning experiences. Significant musical exchanges occur continuously between ensemble participants both within and outside scheduled rehearsals. Various performance levels found within the programme also provide further musical advancement opportunities through inspiration and challenge.

The mentoring principle also provides advanced training opportunities for conductors. Exceptional university music students are selected to enter the UTCMP "apprentice-based" conductor scheme. Selected students gain experience with the conducting staff of the UTCMP through modeling, counseling, criteria-based observation, video analysis and practical experience. All current UTCMP conducting staff have received their training through this programme.

Achievements

Many CPA & FoE graduates have found their experience in teaching and interpersonal skills gained from the UTCMP to be in great demand. As one of the several success stories, a former student winner of the 1995 Australian Broadcasting Corporation Young Performer of the Year award, returns year after year to teach at the UTCMP Summer Music School. Several graduates have made significant contributions to music education around Australia, many of which have become directors of music in large independent and public schools. Two notable former graduates have gone on to develop community music programmes at their schools, based on the model of the UTCMP, incorporating the basic tenets of its concept of a "total learning" community.

It is through the two major pillars of social capital (Paxton, 1999), trust and association, that the programme's major accomplishments have been achieved. Paxton (1999, p.98) quotes Barber's (1983, p. 165) definition of trust as:

Socially learned and socially confirmed expectations that people have of each other, of the organizations and institutions in which they live, and of the natural and moral social orders, that set the fundamental understandings of their lives.

From its inception, the UTCMP's overriding consideration was to provide an environment that fostered a "learning community," through the building of trust and associations. These were considered essential to the programme's success. The UTCMP also recognized the rich diversity of ages, and socio-economic and educational backgrounds of its clientele. It sought from the first to incorporate this diversity to further develop its members through the learning community concept. Kilpatrick, Bell and Falk (1998) state that "learning in communities, then, is about learning how the community behaves, what processes to follow, what attitudes and values to hold, language to speak and how to access the community's knowledge."

Within the UTCMP the quality of learning is greatly enhanced by interactions between members in and across the various ensembles. New members normally seek admittance to the programme, in addition to their desire to participate directly in music making activities, through observation of the programme's communal behavior. They are also attracted by the fact that members are encouraged and motivated to improve through observing the successful progress of fellow ensemble members, or by attending an inspirational performance of another ensemble within the programme. Opportunity to seek assistance from a more advanced student or involvement in a group that meets outside of regular rehearsal times can likewise be considered an incentive.

Kilpatrick, Bell and Falk (1998) also suggest that "learning can (and frequently does) occur when individuals and groups interact/Learning occurs through interactions between individuals and groups of groups (Falk, 1997)" (p. 3).

Cahill (1998) express a view that

Community music involves ongoing learning. From the time of early music instruction, as a child or even as an adult, involvement in community music develops skills and knowledge. Professional music teachers and professional musicians form the cornerstone of community music making, providing instruction, training, leadership, advice, direction and inspiration. (p. vi)

It is a relatively safe assumption, arrived at through regular comments from the members of the Programme, that a majority of its participants carry strong "learning expectations" to their weekly rehearsals. The UTCMP has established an environment of trust with its membership through its uncompromising commitment to the quality educational experience it endeavors to offer, as well as the care and concern shown to each of its members. In the area of building associations there is continued encouragement, provision and opportunities for members to seek and establish numerous social and musical links throughout the greater community. Many members have been inspired to participate in other kinds of music making and social activities, including support for other music making entities through Tasmania.

The programme's staff continues to display a strong sense of integrity through teaching styles, financial responsibilities and professional organization. It is no accident that the UTCMP staff possess exceptional teaching skills, concern for each member's well being and commitment to excellence in community music making. Each staff member has received extensive training and counseling before being invited to join the UTCMP team. Programme members have come to trust in the staff's teaching ability and personal interest in each member's success through their own personal experience and growth. [This trust is consistent with Paxton's (1999) belief in the importance of trust and associations, and Barber's (1983) definition of trust mentioned earlier.] The members have also learned to trust one another through the shared learning experiences

provided by the UTCMP. Significant learning tends to be greatly enhanced where trust is present (Falk and Harrison, 1998).

The University too has benefited from its collaboration with the UTCMP through the programme's self-funding strategy. Major benefits include staff salary savings for ensemble units, the acquisition of a nationally significant wind band library and a substantial musical instrument inventory. A nominal fee for community members' participation was charged from the beginning. The fee combined with instrument hire, concert sales and occasional fund-raising events has provided a degree of financial independence for the programme. This has been used to offset the cost of instrument and repertoire purchases and staff honorariums.

The overall success of the programme lies in the original vision of a community music programme dedicated to achieving excellence and personal fulfillment through education and provision for the development of the innate musicality of each individual. It also owes its success to the dedication of those who joined in the vision, adding to it their passion for music, their care for the community, their contribution of countless hours and their untiring commitment toward excellence. Falk and Kilpatrick (2000) point out that the effects of social capital are measured by the quality of participants' values and that the sense of sharing and belonging are essential for healthy communities. Maintaining and refining the original vision has greatly assisted in defining the participants' values. Members, both past and present, generally agree that it is the UTCMP commitment to excellence through education, expectation of high standards and personal care that has attracted and kept members in the programme. It is also one of the main factors that has assisted in producing those active citizens who become responsible adults and directed human beings mentioned earlier by Egan (1989).

The leadership of the UTCMP remains single-minded in its commitment to provide quality experiences through pursuing sound educative processes. Down through the years the membership has unwaveringly supported the programme. Many attest to their personal achievements (musical and otherwise) by their committed participation. Past members who have either moved on geographically or who have remained in the Programme never tire of relating the many positive ways in which it has enriched their lives. Many relate how the programme led them to a new profession, while others have told of how it has enriched their social lives. As well, many members of the general community praise the UTCMP for its regularly outstanding musical contributions to Launceston. The University of Tasmania has continued to support the UTCMP through providing rehearsal and storage space, secretarial support, office supplies, communication services, as well as the lecturer, without whose commitment the programme would never have begun or been maintained.

Future Directions

As the programme enters the new millennium, the UTCMP will obviously meet new opportunities and challenges. For instance, many in the Launceston community are still unaware of the programme's presence. Over the past years the use of social capital principles of trust and associations used to build links of understanding and support between the University and the community has clearly made progress. However, such connections need to be continually revisited. The UTCMP still fights for exposure in the media. Many graduating music education majors are still leaving Tasmania for lack of job opportunities within the state and private education sectors. Instrumental music within government schools still operates with little continuity, direction or cooperation. The overall University intake of music performance and education majors continues to decline. Many promising tertiary-bound students are leaving Tasmania in frustration over a perceived lack of quality educational and employment opportunities. The UTCMP has and is continuing to meet these challenges. However, new strategies, personnel and vitality are needed if it is to maintain and increase its past success. Future vision, community ownership and trust, along with a collaboratively constructed history are key elements in the continual process of building social capital (Falk & Kilpatrick, 2000). The UTCMP endeavours to maintain communication with its membership and the greater community through survey, regular personal contact within each of its ensembles and numerous performances. The leadership team regularly meets to discuss, plan

and implement measures ensuring the above points are addressed and member concerns and ideas receive adequate consideration.

One relatively new concept, containing the characteristics required in building social capital, is a school district joint proposal to develop a comprehensive music performance programme. The district is located in a suburban/country area, encompassing thousands of K-12 students across a large section of North Eastern Tasmania. It calls for the material and human resources of the UTCMP to form the core of the programme, establishing quality ensembles based on the UTCMP ensemble-training model. The potential of this liaison is enormous. If it can be fully implemented, the joint programme promises incalculable benefits to all parties, providing the additional benefits of building social cohesive networks across the community, as well as providing employment opportunities for university music graduates.

Conclusion

Today, arts education funding in Australia is increasingly restricted. There is less money available for specialised arts study, especially in instrumental music. As school resources shrink, there is increasing pressure for out-sourcing activities such as instrumental music. In reply, private companies such as Music Corp, Studio 19, The Australian Academy of Music and Andrew Best Musical Services offer package deals to schools who are unable to mount their own music programmes due to budget restraints. In some cases, these companies are finding success, especially with the Queensland-based Australian Academy of Music. Its programme works particularly well as it has close connections with the Queensland Education Department. However, other companies are experiencing varying degrees of success. In the climate of diminishing public education support for instrumental music, educationally committed community music programmes can assist struggling school music programmes through partnership.

Over the past 15 years the UTCMP has filled the gap formed by a diminishing educational instrumental music presence in Launceston public schools and the greater community. It has proven itself an excellent provider of music education and expertise, assisting school and community music organisations through supplying trained personal, expertise and equipment. The programme shows great potential as a model for collaboration and cooperation between universities and their communities in regional centres. It has a proven record of building links of communication, understanding and shared resources for the common good of its community. It has also established ways of meeting special needs within the community, such as in the case of instrumental music development in Launceston. As well, it has provided a wide range of creative opportunities and social contacts for the greater Launceston community. By using the social capital framework (ie. Falk & Harrison, 1998; Paxton, 1999; Putnam, 1998; Woolcock, 1998), the emerging focus of this model in building community social capital can be evaluated, improved and expanded. Through the ensuing research being undertaken by the author it is hoped that the model may well be applicable for other communities.

Appendix A

Ensemble	Ensemble Nos.	Instrumentation	Rehearsal Sch.	Performance Sch.	Staff
Beginning Band A	40	Woodwinds Brass Percussion	Monday 5PM-6:30PM 2x 15 wk sem.	1 mid-winter camp 3 performances per semester	5 conducting Staff
Beginning Band B	40	Woodwinds Brass Percussion	Monday 5PM-6:30PM 2x 15 wk sem.	1 mid-winter camp 3 performances per semester	5 conducting Staff
Intermediate Band	55	Woodwinds Brass Percussion	Monday 5PM-6:30PM 2x 15 wk sem.	1 mid-winter camp 3 performances per semester	5 conducting Staff
Concert Band	60	Woodwinds Brass Percussion	Tuesday 7PM-9PM 2x 16 wk sem.	2 performances per semester +1 concert away	2 conducting Staff
Symphonic Band	45	Woodwinds Brass Percussion	Monday 7PM-9PM 2x 16 wk sem.	2 performances per semester +1 concert away	2 conducting Staff
Wind Orchestra	42	Woodwinds Brass Percussion	Wednesday 7PM-9:30PM 2x 16 wk sem.	2 performances per semester State and nat'l tours regularly	1 conducting Staff

Staff List:

Musical Director: Monte H. Mumford	Conductor, Wind Orchestra Monte Mumford	Junior Bands Coordinator: Andrew Sulzberger
Administrator: Stephen King	Conductor, Symphonic Band Barry Dudgeon	Conductors, Intermediate Band Heidi Groenewold, Myles Mumford
Equipment Manager: Carl Bulow	Conductor, Concert Band Stephen King	Conductors, Beginning Bands Andrew Sulzberger Katrina Chilcott
Librarian: Hilary Cunliff		

Appendix B

Recently performed repertoire performed by the Wind Orchestra consists of grades 4 to 6 including works by: P. Grainger, G. Holst, A. Copland, R.R. Bennett, R. Jager, N. J. Joio, R. Cichy, G. Gershwin, G. Wolfenden. Orchestral transcriptions include: Night on Bald Mountain (Mussorgsky), Polovtsian Dances (Borodin), Overture to the Marriage of Figaro (Mozart), and Carmina Burana (Orff).

Recently performed repertoire for Symphonic and Concert Bands is made up from standard works, which are identifiable by both their educative, celebratory and entertainment value. They include works by such composers as J. Curnow, W. Barker, A. Reed, A. McGinty, J. Edmonds, J. O'Reilly, etc. Both bands also regularly use standard ensemble method books such as Standard of Excellence Bk. III or Essential Elements Bk. III.

The junior bands, including Intermediate, Development and Beginning Bands spend a good deal of their time working through standard method books such as: Standard of Excellence Bk. I & II or Essential Elements Bk. I & II. As well, selected educationally-based concert repertoire is used to supplement group technical studies.

Appendix C

The City of Launceston is a regional centre, located in the northern heart of the Island State of Tasmania, Australia. It possesses both light and heavy industry and supports a large agricultural industry. It also provides a major commercial hub for the State. The greater Launceston community population is approximately 70,000.

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Making Connections: Advancing The Music Agenda For The New Millennium

Dr. Theresa Nazareth

Introduction

Globalisation, a growing recognition of the value of music in everyone's lives (EP15), increased discretionary time (Chapman & Aspin 1997) and the expanded functions of education present new challenges for music education. This changing social reality requires a whole new mind-set and new ways of working, and signals the need for a review of policy and practice. Connectivity and linkage as well as participation by all have assumed a new importance.

The sections to follow articulate the importance of connectivity and examine the need for a lifelong disposition towards music education. The following framework or model (Figure 1) which emerged from original research (Nazareth 1999) provides the stimulus for much of the discussion that follows:

Note: Research participants are marked as AB for Adult Beginner participants and EP for Education Provider participants.

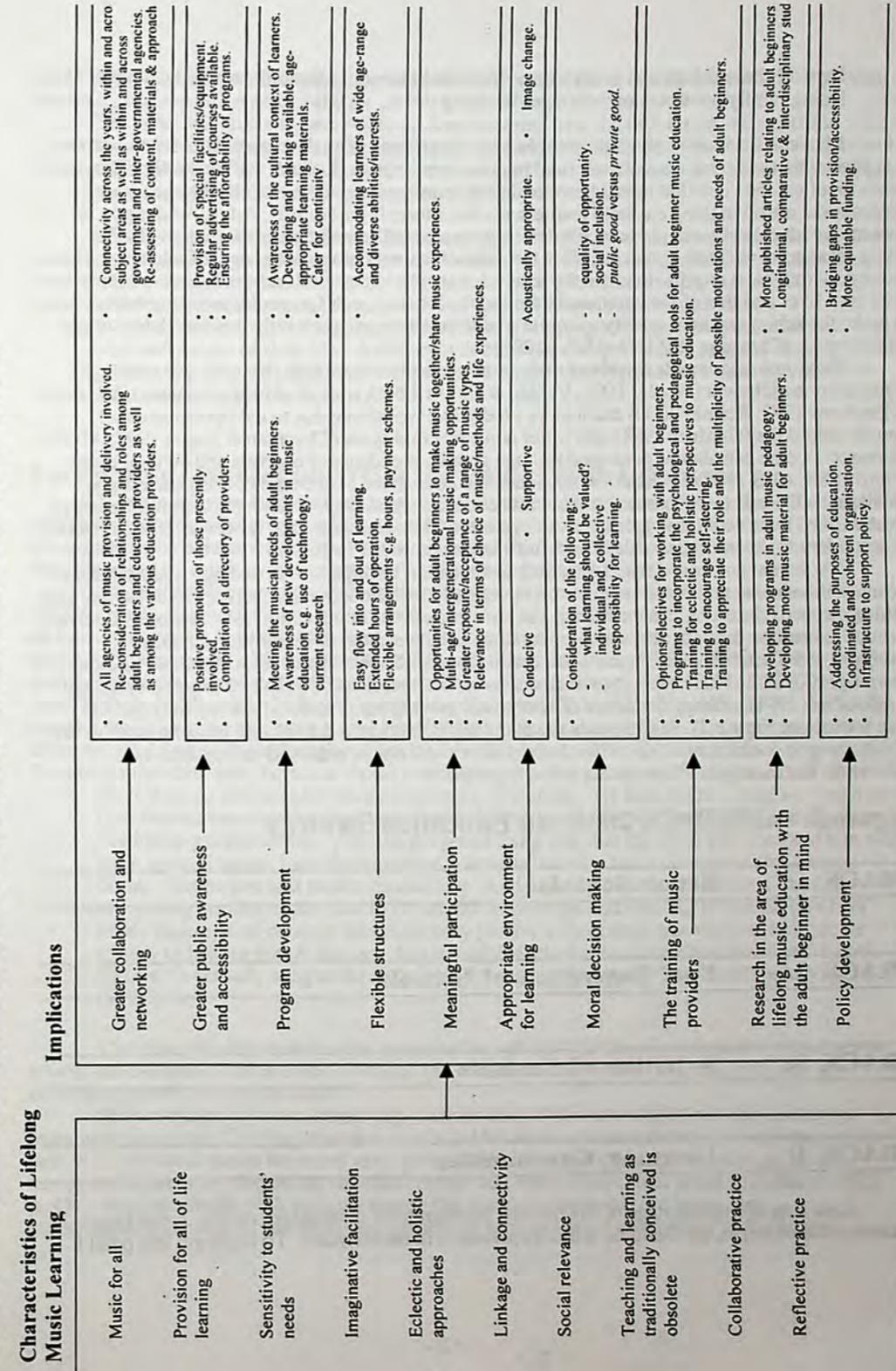
Connectivity Across the Years

Currently the commitment to music education is uneven. Historically, music education has received a youth focus (EP18). While there have been efforts to re-introduce music opportunities for senior adults, for example, with singalongs in nursing homes, the use of music in occupational therapy sessions as well as the growing interest in U3As or Third Age Universities, there is clearly a gap between the two age groups. Adults in their middle years are under-served. A lack of opportunities for participation in music making exists, particularly in the case of adult beginners and especially with regard to instrumental involvement (AB7; EP8; EP11). The imbalance in music provision internationally can also be attributed to the elitist tradition of music during the school years where inclusion was based on talent and on whether one could afford lessons. Learning: The Treasure Within (Delors 1996) highlights the importance of education drawing out the treasure of each individual and the individual in society, yet this treasure remains within.

These adults have many years of good health ahead of them. Furthermore, many of these adults have established families with young children, many of whom are at school. Many adults yearn to be involved with their children in music making. These adults are also at the stage where many have stable careers and they are now looking to be involved in something for themselves. The motivation of these adults, their preparedness to make sacrifices for what they want, together with the reaffirmation of lifelong music learning in international music circles all strengthen the case for access and inclusion of ALL adults in music making.

The expansion of discretionary time also supports the notion of inclusion. When one considers the fact that one may not always be in full-time employment (Handy 1989) as well as the expected, six or more job changes in a working life (OECD 1994, p. 37), there is need to re-consider the issue of participation. The knowledge that adults in the 21st century will make up the majority of the world's population, that adulthood is the longest period of life, and that people are living longer, all make it imperative for education to encourage a continuation of learning once the school years are over. While the value of school music is not in question, one research participant felt strongly that

Figure 1: MUSIC EDUCATION FOR ADULT BEGINNERS WITHIN A LIFELONG PERSPECTIVE



have all these things and many more. You could be going through personal changes, losing family members or marriages breaking down. (AB3)

Music is seen here to be important as a leisure pursuit. The development of leisure capital, is supported in the literature on leisure and human development (Lobo & Parker 1999). Provision needs to reflect the view that there is no mandatory retirement age in music. Multi-age or inter-generational music making can help learners see that music is part of life. Adults wishing to re-visit music education currently have limited opportunities to gain entry at different levels. As music educators, we have a responsibility towards all learners of whatever age, of whatever interest, with whatever gifts, to make the search for artistic expression and aesthetic experience in their own lives and that of the community the focus of their search for quality more generally and to make the achievement of quality not quite so difficult and perhaps a little less rare than it might otherwise be (Chapman & Aspin 1997, p. 221).

Economic arguments can also justify music education for adults, for example, through community enrichment (Fowler 1991; Veblen & Elliott 1998), improved health (Hanna 1991; Ernst & Emmons 1992; Reimer 2000) and a more productive workforce due to the development of transferable skills (Gardner 1983) and better adjusted employees (Chapman & Aspin 1997; AB33). Increased income can also be generated through greater attendance at concerts and cultural events (Ward 1988; ABS 1998). When one considers that attendance at one type of arts presentation, such as music, leads to attendance at other arts events, such as plays (National Research Center of the Arts 1981), the economic gains are even greater. The economic gain, however, is perceived to be secondary to the intrinsic value of self-fulfillment and social inclusion.

A coherent and coordinated approach to education through music, one that acknowledges the interrelatedness and complementary nature of early childhood, school, tertiary, post-school and third age music education, can encourage the enduring effects of education to be realized. Such a seamless education brought about by vertical linkage between the different stages of life (Longworth & De Geest 1995) is consistent with the WELL (Workforce Education and Lifelong Learning) (CWELL 1993) strategy, which draws on the America 2000 (United States Department of Education 1991) strategy metaphor of four trains moving simultaneously down four parallel train tracks (see Figure 2). It illustrates the point that debating on the issue of where to start or on which group to focus is pointless. The desired effect will not be achieved unless there is coherence, that is, unless all the tracks move together.

Figure 2: AMERICA 2000: An Education Strategy

TRACK 1: Better Schools

TRACK 2: New Generation of Schools

TRACK 3: A Nation of Students

TRACK 4: Learning Communities

Learning at any one stage of life impacts on learning at other stages of life. Adult music education for example, can build on music experiences in earlier years. To highlight this point I

would like to quote an adult beginner participant who recalled the older children at school playing instruments at one of the assemblies:

The older children who were playing demonstrated how the instrument sounded and what they were called and I was just spellbound. You know, all these different instruments and the noises that they made. It thrilled me and I just had this thought you know, this feeling, very strong feeling that I wanted to learn one of them... (AB8)

This lady now learns the flute. The next quote comes from a man, another adult beginner participant, who was trying to inspire his sons to learn the violin. Like the WELL strategy, his quote supports the view that adults involved in music making are likely to provide similar experiences for their children and be supportive of their children in their endeavors:

I would be able to give them the value of what I'm going to be able to appreciate now in a very early stage of their life. And they will have it there and be able to grow on it. I believe that they will seek out what I am seeking out now by choice, by the way that I'm acting as a catalyst for them. (AB28)

Facilitating Connections With the Public/With Learners

There is much to be done to change public attitudes towards music education. Raising the profile of music through greater publicity can result in public awareness of the value of music and of programs available as well as lead to the making of informed decisions. A lifelong music orientation can do much to reverse attitudes and encourage participation.

Much of the literature on lifelong learning and on music education focuses on end-dated outcomes such as school music, tertiary music, music for a career or certification. However, not all learners engaging in music education pursue it for terminal outcomes. The importance of quality of life concerns such as personal development, self-fulfillment and well-being rank highly with many adults. Many participants expressed that through music they could fill the gaps, as it were, in their development to have a grounded education (AB25; AB30; AB38; EP7). Participants enjoyed the fellowship and other social benefits that music making brings. They acknowledged the commonly held view that although music doesn't add years to your life it adds life to your years. To substantiate this view, here is a choral director's story of a young man who joined her choir:

He just came and sang for about maybe six rehearsals. He had AIDS... And we found out later that he was discharging himself from Royal Perth Hospital and he was coming down Wednesday night to sing. And the gorgeous thing was that the choir just accepted him with open arms. I mean, I saw him coming down the corridor and I thought at first he was drunk. But he just had problems walking. And he had --The poor lad had a bag and everything you know and had to be helped up on stage and that, but it was the power of music making and being in that choir only just for a short time that was providing some quality of life for him at the end. But it really touched a lot of the choir members' hearts, that we've actually sung at the Aids Vigil for the last two years, The Candlelight Vigil. (EP20)

This example demonstrates the "steam rolling effect" (EP23) of music participation where young and old support each other. It brings out a sense of community and demonstrates how collective growth can be enhanced.

A close match between learner expectations and what courses offer can also encourage learning to continue. The Piagetian notion of a ladder where students move from one stage to the next is not the ideal model for many as it ignores the fact that people might want to go up and across and down a bit, depending on what courses suit them at particular times (Smethurst 1995, p. 43). Regular checks with students ensure that their diverse needs are being met. Understanding the factors that motivate learners of various ages is also critical to the design,

provision and delivery of music programs. Equally important is an understanding of the deterrents to learning.

Teachers are better able to touch base with learners if they are viewed as guides rather than as directors of learning. Teachers who encourage a learning-to-learn ethic foster self-directedness in learners and give them the motivation to continue learning. A good facilitator can connect with her or his students by showing them that the teacher is also a learner sometimes and willing to work with others. Mutually agreed upon decisions encourages commitment. Flexible pathways including lesson arrangements, multiple entries and exits to educational opportunities (Delors 1996), and access to all, regardless of age, affordability, skill, gender or ethnicity (Veblen & Elliott 1998) can help. Improvements can also come about where providers and learners reflect on their practice and share this information. Through collaboration, adult learners of various levels can benefit from seeing music in action and have opportunities to meet like-minded adults. Such associations assure learners that their learning is not in isolation.

Connectivity Within Subject Areas

Rather than being constrained by established pedagogical methods such as those of Suzuki, Kodaly and others, an eclectic model, which draws upon various practices, is seen to enhance music outcomes. An expanded and holistic perspective can also facilitate connections between musical genres, for example, classical, jazz and rock music.

Connectivity Across Disciplines

Music transcends particularities such as the various disciplines and culture; yet traditionally music educators have taught their subject in isolation. A non-partitionist approach can encourage interdisciplinary links in the sense of crossing conventional subject domains. Education discourse internationally has supported the notion of lifelong learning for the 21st century (European Parliament 1995; The Nordic Council of Ministers 1995; OECD 1996; Delors 1996). While there is a growing trend towards a lifelong music orientation in international music education circles, music education has a way to go in aligning itself with the objectives of general education. Adult music education can also benefit from understandings in adult education, arts education and multicultural education.

Connectivity Across Various Agencies

Schools on their own cannot achieve the desired outcomes in music education. The complementary nature of all educational influences that impact on the learner must be exploited. Critical to the success of a lifelong music orientation is advocacy that requires a concerted effort by all the separate partners in learning - schools, tertiary institutions, local councils, the Federal and State governments, including inter-governmental agencies, private organizations, music organizations, music associations, media outlets and families. Such moves towards connectedness, according to Professor Nzou Nan Zhou, a keynote speaker at the 1998 UNESCO Conference in Melbourne, imply respecting others on the basis of equality (Haw & Hughes 1998, p. 65). A re-consideration of relationships and roles among learners and providers, as well as among the various music education providers, is needed. Greater collaboration through networking and the forging of partnerships can see the various providers working together for the betterment of student learning. Raising awareness, less duplication of effort, a broadening of the range of musical offerings, better utilization of untapped resources and a sharing of information and expertise are just some of the many outcomes of collaboration. Teaching institutions and various music associations working together can publish a register of teachers prepared to teach various levels from beginners to advanced learners, and also various groups such as children, adults in their middle years and senior adults. Sharing good practice through technology can help (The Nordic Council of Ministers 1995).

Linkages with Training Institutions

The importance of music experiences at the various levels being served by skilled musician teachers must not be underestimated. For many teachers at present, there is only one student and that's a child (AB32). The lack of a coherent training program for music teachers can account for the apprehensiveness among many teachers to take on adult students (AB32). The availability of age-appropriate music materials is also of concern. Training institutions, including tertiary institutions, can offer leadership (Longworth 1995; EP3) and be more proactive in these matters (EP18). Training can encourage sensitivity to the musical needs of learners, particularly adult learners, as well as sensitivity to their cultural contexts as learners. Training courses can raise awareness of the multiplicity of reasons why adults choose to pursue music making activities and an appreciation of the pressures and commitments they have. An empathy with relation to the myths and other psychological baggage adults, particularly adult beginners, bring with them is also important. Putting on concerts in public places can showcase students at various levels of learning. Adults looking on might be motivated to be involved if they can see role models. Another way tertiary institutions can be of service to music education is through the dissemination of research application in practice (Longworth 1995).

Connectivity With Life

Linkage with life experiences is a key to the continued pursuit of learning. Music that is relevant to people's needs or relevant to their cultural context must find expression in music programs. Also, adult learners have years of learning behind them in a range of learning areas. Where connections can be made with this prior knowledge and life experience, learning can be enhanced. Interestingly, participants also observed the reciprocal effects of music making on other aspects of their lives. An adult participant made the comment that accomplishment is a bit contagious: "When I learn a new piece of music and it feels good and it sounds good, now I enter other aspects of my life also affecting positively" (AB34). Such positive experiences with music were a strong motivational force for many to pursue a music education.

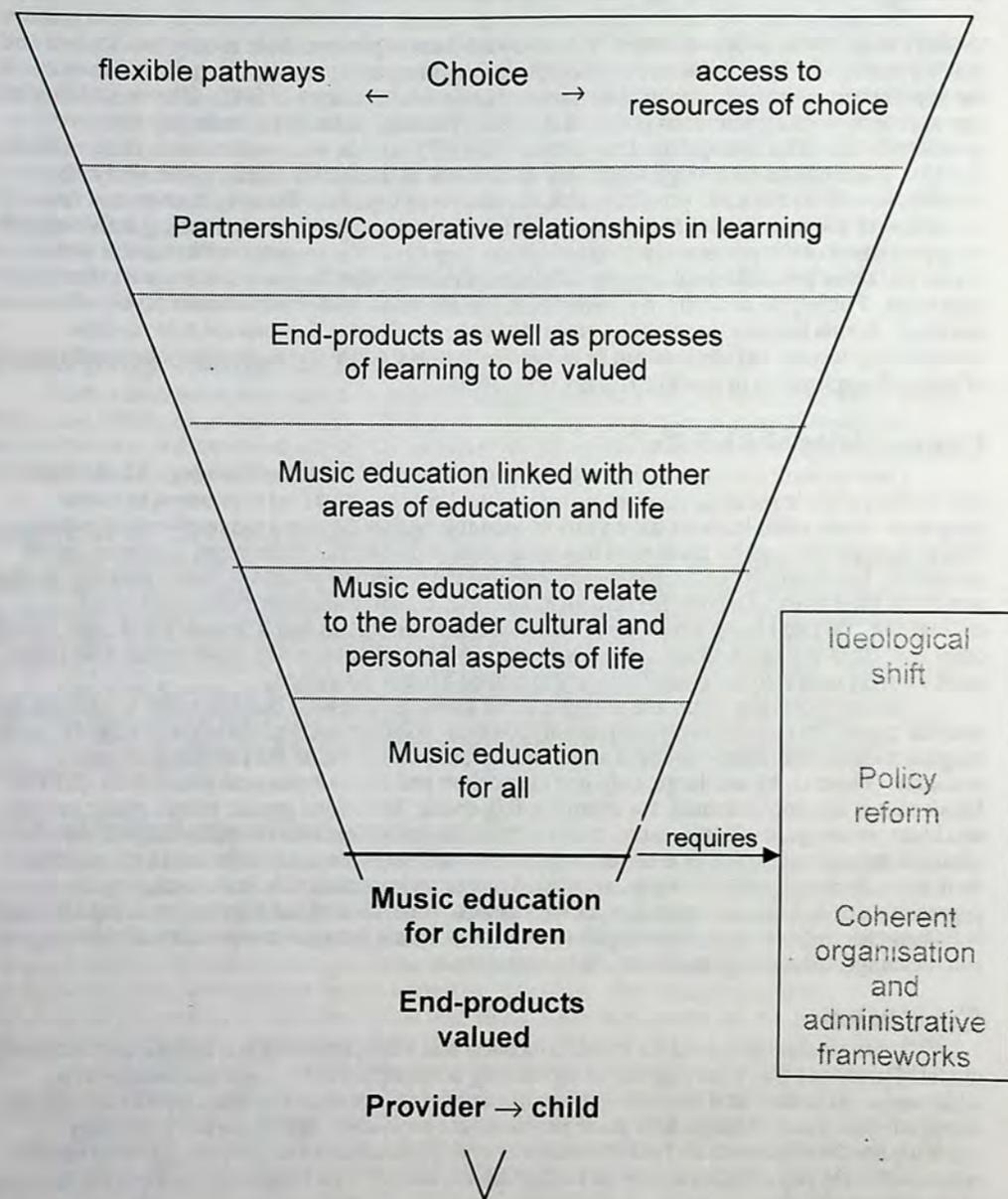
Due to increasing exposure to music of all kinds, people have become more worldly in their musical tastes. Program delivery at present, however, does not adequately acknowledge the wide-ranging musical interests or needs of adult learners, nor does it value the full range of music available. There is, by and large, only one curriculum and that is a classical orientation (EP19). Music that is less sophisticated, for example, folk music, bush band music, ethnic music or rock and blues, is assigned a lesser status. Such a situation denies learners the gains that can be obtained through an exploration of various musical traditions that are so relevant in the context of their lives. In the global context, music education has an important role in encouraging an appreciation of individual expression, as well as an appreciation of the expression of others. As it is difficult for one person to meet the diverse needs of music learners, cooperative relationships can add meaningfulness and provide enriching experiences.

Conclusion

In summary, the model for music education that I am proposing is a holistic and inclusive model. Policy can play a pivotal role in facilitating connections to be made and change to be addressed at all levels. It is incumbent upon music educators to examine the current problems in music education and consider how these problems are produced. While we can justifiably celebrate the developments and achievements in music education over the years, there is need to rethink what the possibilities are for its further advancement. The following figure illustrates some of these possibilities:

This paper has argued that a lifelong music orientation is the way forward in the new millennium. A focus on learning, opportunities to re-visit education, as well as coherent policy and administrative frameworks, are seen to contribute to education for life. As music educators and advocates of music education, we must work together to expand present conceptions of

Figure 3: EXPANDED MODEL OF MUSIC EDUCATION



learning and of music education provision and delivery. Individual and community benefits can only come about through motivated and committed members, cooperative liaisons and through the follow-through of individual and collective responsibility.

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Cultural Diversity and the Ghanaian Musical Heritage

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President of Musicians
Union - his region.

Introduction:

Ghana is a country which lies along the coast of West Africa. It has as its immediate neighbors, Ivory Coast on the West, Togo on the East and Burkina Faso in the North. It is populated by some nineteen million people from more than fifty ethnic groups. Ghana as an Independent Nation is 43 years old, and until 1957, was referred to as the Gold Coast, under British rule.

The colony governed by Britain was not a homogeneous society. Several immigrant kingdoms, which had come from various directions of the African continent and had their own identity, were co-existing as neighbors. Each of them had their own set of values, system of government and language. These kingdoms had their distinctive cultures, including the ways they expressed themselves in music and dance.

Traditional Musical Heritage:

Modern Ghana's musical heritage is as radically diverse as the people who make up the country. The Ghanaian traditional music heritage is a wide spectrum of the various art forms of over 50 ethnic groups. While contiguous ethnic groups may share some similarities in musical types, there is a wide variety amongst these many ethnic groups - some ethnic groups have as many as four or five musical types. The variety in Ghana's musical heritage is characterized by clear differences in rhythmic patterns, tonality (while the northern regions and southern Ewes use the five tone (pentatonic) scales, the seven tone scale is widely used by the other ethnic groups.), the instruments themselves, as well as the dance movements which go along with these music types. Some of the most commonly performed musical types include the Agbadza and Atsiagbekor from the Southern Ewes, Borborbor from among the Northern Ewes, Adowa and Kete from the Ashantis, Kpalogo and Gome from the Gas, Adzewa, Ompe and Apatampa from the Fantes, Kundum from the Nzemas and Ahantas, Bawa from the Dagaabas, Bamaya and Takai from the Dagombas.

It must be emphasized that in Ghana, these musical types always go together with dances.

Originally these musical types were performed in particular social contexts. They may be performed by the elderly in the society or by the youth. In contemporary times, as a result of free mobility and people moving to settle in different areas in pursuit of jobs or marriage and other factors, these art forms may be performed out of their original social setting/context. For example, migrant settlers in other parts of the country may want to showcase a war musical type to the community in which they have come to settle without wishing to provoke any notions of war. Again a royal dance like "kete," which was performed only in the courts of kings, can now be performed during social occasions other than courtly ones. Another factor that accounts for the musical types being performed out of context is the emergence of theatrical groups. Over the years theatrical groups have taken up the role of learning and performing a wide variety of art forms from various parts of the country. This move was also partly initiated by Dr. Kwame Nkrumah soon after independence and is seen to be in line with the national objective of creating awareness of each other's culture as a tool for promoting national identity. For instance, at AGORO Centre, are located in Cape Coast where the Fante ethnic group dominates, the repertoire of the local groups I work with is made up of several musical types with a wide range of ethnic origins. On a typical

"AGORO Night," performers will typically take the audience through a variety of traditional art forms from various regions in Ghana, as well as some more contemporary forms.

An interesting aspect of this cross-over is the way they influence each other and sometimes in the process allow for creative experimentation/hybridization. This may be in the form of new patterns added to the original, or some changes made to original patterns. It may sometimes be in the form of additional instruments to the original ensemble to enhance the complexity of the rhythms. In the case of dances that go with these rhythmic patterns, creativity is often expressed in choreography and costuming. Sad to say though, sometimes lyrics of songs are not properly learned and when they are rendered by non-native performers, native listeners can be highly critical of such distortions.

The musical types and the instruments may be different from ethnic group to ethnic group, but some features are shared in common. These rhythms are often "criss-cross" (polyphonic) rhythms where in one piece the various drums and other percussion instruments play very different patterns, all being integrated into a harmonious whole. In the orchestra, the instruments appear to be talking and responding to each other. An example would be the traditional musical type "Dunekpoe" - (do an oral demonstration of 3 of the patterns in Dunekpoe).

As for ensemble, the basic concepts are shared in common by the various ethnic groups. There is often a leading drum referred to as the master drum. This drum is very instrumental in determining the movement of the dancers. Then there are other drums, known as the supporting drums, which very often stick to a basic pattern throughout the performance. In some ethnic groups, the master drums are seen as talking drums. Very often they seem to mimic the actual language of human beings and they are used to communicate.

In the Northern parts of Ghana, most of the ethnic groups have their talking drum "dondo" in the shape of an hour glass. It has a leather surface at both ends and they are linked up with leather strings. This talking drum is placed in the armpit and squeezing it in different ways while playing it will produce different sounds. The Ashanti talking drums - "atumpan" - are a set of two huge drums (male and female) played with hooked sticks. Again, because they have different pitches, a skillful player can use them effectively to communicate. In the case of the Southern Ewes, the "Atsimevu" is the talking drum. It is a very tall drum that tapers at both ends but with leather at one end (the top). Through a skillful manipulation of using the hand and the stick to produce open sounds, muted sounds or slaps, the drum can be used to effectively communicate.

As mentioned earlier, traditional music will always go with dancing and most often instruments will be accompanied by some vocal singing. Other instruments found in the various Ghanaian traditional ensembles include the traditional xylophone or gyle, seprewa, traditional harp-lute, the goje (single string fiddle), the maracas, bamboo flutes, horns, boxes, bells, bamboo poles, snail shells and a lot more.

Emergence of High-life and Other Forms:

Apart from various ethnic groups influencing each other's music, there has been a great influence from our contact with Europe and the western world. This has resulted in the emergence of other genres which can also be culturally identifiable as part of our diverse heritage. One of the most notable forms emerging in the colonial days is high-life music which is a fusion of traditional musical forms, and forms from the western world. In high-life renditions, the instrumentation is normally an adaptation from the west with guitars, keyboard, drum kits, and electronic amplification being the key instruments, supported sometimes by local percussion instruments. Traditional rhythms and melodic patterns are re-arranged to suit the ensemble. Ways of playing the guitar for instance may be a combination of skills learned from the original western users and also a transfer of skills from the way local stringed instruments such as the "seprewa" were played.

High life music as a genre has captured the attention of many musicologists. In spite of the description given to its manifestation above, high-life music does not always have to be played with complex electronic gadgets. Sometimes a single acoustic guitar is all that a musician would need to articulate very good high-life music, as in the case of the renowned Ghanaian musician

Koo Nimo. From little rustic palm wine drinking bars to the very sophisticated ball rooms, high-life music is really appreciated.

Very often the variety in high-life music (and for that matter other types of Ghanaian fusion music) is accounted for by the differences in language, value systems and also rhythms. Thus in high-life music we can once again see the diversity of cultural expressions clearly expressed. Taking the story still further, high-life music has been subjected to all kinds of influences, some perceived positively and others negatively. For instance, the experimental work of Osibisa and others who worked cautiously on producing fusion music including Afro rock, Afro jazz and others was hailed as a resounding success in the development of our music. In the late 70's and early 80's, (in the wake of poor economic circumstances in Ghana), a lot of Ghanaian musicians traveled abroad, particularly to Europe. They came back with a new type of hi-life music fused with a contemporary western disco beat. This soon came to be known as "burger high-life" as many of the exponents had lived in German towns such as Hamburg. This type of music was heavily promoted by the media and was particularly popular with the youth. Other significant influences have been from Jamaica and the Caribbeans where the reggae move has solidly entrenched itself in Ghanaian high-life music.

Most of this type of music excluded the participation of the more radical large Christian community who found all these musics too secular and even profane. As a result, Christian gospel music, drawing inspiration from the high-life patterns emerged on the scene and has come to have an identity of its own. Christian singers who hitherto were confined to church premises now perform at open concerts and sometimes on the same platform as their secular counterparts.

Over the past few years, new genres which have overshadowed the music industry, are hip hop and rap music from the western world. The younger generation of popular musicians have integrated this style into fusion music and their work is being actively promoted by the media. A new label has emerged for this type of music. It is referred to as "hip-life" music. The rise and dominance of this hybrid form is perceived by some as a negative trend. While original hi-life and other fusion forms were drawing a lot of inspiration from our traditional art forms, most of the hip-life music is a set of well articulated words in the local languages, slapped onto some foreign melody and instrumentation.

Conclusion:

Ghana is thus the home of a wide variety of musical types co-existing and influencing each other. On the contemporary Ghanaian musical set, one can find the old traditional forms still very alive, though not promoted very much by the media. Modern composers have had a significant impact in the development of music and have added to the diversity which was already a natural phenomenon. One should hasten to add the active presence of Ghanaian choral music and other non-instrumental types of music on the scene, before the picture is painted of a country only gyrating to rhythms. Contemporary Ghana radiates a feeling of one living in the present world, made up of the traditional past, the traditional and modern present and the traditional and imaginary future.

Values Infusing Ukusa: A Developmental Community Arts Programme In South Africa

Elizabeth Oehrle

Once upon a time I was offered R100 000 to start a music programme in Durban. Looking backward as well as forward with respect to lack of funding for music education in South Africa, this seemed like the beginning of a fairytale, but it did happen. This is how Ukusa came into being.

In 1987 I was asked to establish a music programme in Durban to be financed by Shell Corporation. I turned down the offer because Shell was one of the targeted corporations of the anti-apartheid groups. In 1988 I was approached again. For advice I turned to "The Culture and Working Life Project" at the University. They vetted "questionable activities." They suggested that I find funding elsewhere. "But I am not seeking funds. I am being sought by funders," I said. Their reply: "Well, start a good programme and report back to us in one year"; thus, UKUSA began.

Initially I met three teachers with students from the defunct Community Arts Workshop in an attempt to discover what was needed and where to meet, as we had no equipment and very little space. The idea of taking our 50 students to the Music Department of the University of Natal was suggested and quickly executed, and a programme based on the results of questionnaires and discussions was established. One of the first lessons I learned was not to impose on the students what I thought they should want. My dream was to include various musics from this part of South Africa, but this is still a dream. Currently, only one class out of 18 focuses on maskanda music from Africa, but we do have workshops on African music and dance which many students attend. From this small beginning Ukusa has grown to a staff of 18 and a student body of 170 at the end of this year, though we began with 300. We not only have regular classes on Saturday, but workshops on African musics and dance.

Initially I insisted that we accept students sixteen years and older. The reason was because I wanted to develop people who would be willing and able to initiate projects with the youth in their own communities. After seven years a competent person was found to oversee such projects - Debbie Mary. In 1996 a form appeared in our newsletter and offered seed money for successful applicants. To give you some idea of what occurred listen to the words of Nokuthula Cele, now a student at the University of Michigan. She was doing some research (social) in a place called Zwelibomvu. She wrote:

As I came to know the area better, I developed a particular interest in it, as I went on with my research work. Among other things, I found that the youth lack interest or incentive in any kind of art, not because they cannot do it, but because their geographical history has denied them access to the world of art. People in rural areas do love art, but they receive little attention from us. Starting a project has never been easy especially in a place where political history has dictated the course of people's lives. I spoke to the induna. His son joined me. We organized a meeting with the youth between ten and fourteen years of age. The first arranged meeting place did not work out. We had to find another place. I wanted to teach them to play a piano. I had arranged with Zuma, a well known taxi owner in the area, who also owns a music band to lend me a keyboard. When I went the following day for the keyboard, I was told that he went to hospital. He had been involved in some kind of scandal, and he was shot, but not to death fortunately.I decided to start something else with the children. I took my radio and some cassettes, and I began to teach them how to dance..... etc.

Three tiers for the various community projects developed. Annually, two projects receive R3000; three projects receive R1500; two new projects receive R300; thus, seven varied projects are operational and involve approximately 200 young people.

In spite of the fact that we are well established, operational, expanding and funded through 2001, one problem arises frequently and requires urgent attention. Good teachers become discouraged and despondent and consider resignation. Our teachers must cope with extremely difficult conditions. These are three. First, they teach both theoretical and practical classes in large groups from very diverse backgrounds. If the practical class is not only beginners, the students have very different abilities with respect to their background and abilities to play their instruments. Our endeavors to discover research on how to cope with group teaching in these conditions is fruitless to date. We do divide into smaller groups and ask more advanced students to work with the newer students, but other difficulties sometimes arise. Second, class attendance is irregular, but the majority of students who are absent do have valid reasons. Our classes are held on Saturday to accommodate workers, but some students work some Saturdays. Funerals are large important weekend affairs and people must attend on Saturday. Funeral attendance is frequent. Illness is also a factor. To combat this ever present and chronic problem of absenteeism, we initiated a system of elected class monitors. They are responsible for helping students who have missed one week, so that the class is not held back. Third, many of the staff are performing musicians. This means that they have opportunities to perform on weekends out of town. The result is that they must find someone to teach their class when they are away, and this means lack of continuity. We are attempting to tighten up this year on the absenteeism problem.

When one of our best and most faithful teachers comes in distress and says that she must give up teaching at UKUSA because she can no longer cope, how shall I respond. What shall I speak about with her? This paper is an attempt to find a meaningful, honest and encouraging way of responding to Fiona.

My attendance at the third Parliament of the World's Religions in Cape Town encouraged me to clarify in my mind the basis of development and events with respect to Ukusa. I began to think about values and/or a vision for teachers at Ukusa. I searched for and found discussions that centered on community development. I discovered that many of the people who are immersed in the technical work of developing housing for the poor, feeding and clothing people, and creating community support networks for isolated and dispossessed folks are able to do their work, and keep doing it, because they are inspired, nourished and endlessly engaged by the spiritual wisdom they have tapped into from a variety of religious traditions.

The thoughts of a particular panel from the San Francisco Bay Area of California involved in developmental work relate to our work at UKUSA. UKUSA teachers do not realize that they also are involved in developmental work. Many of our students are historically disadvantaged. As students are 16 years and older, they are a product of apartheid's separate and unequal system (Ex.:Bongani). Three papers from the first conference organized for ALL South African tertiary music educators at the University of Natal in 1985 focused on the "severe problems caused by being forced to operate within a strongly circumscribed educational system" (Lucia 1986:113). Further many of our students are studying in a second language, English. Too many assumptions are being made about the conceptual, cognitive and linguistic readiness of speakers of African languages. Add the fact that although our yearly fee is only R50 per year (less than \$9.00), some students are unable to pay. The problem of poverty, the main cause for children not getting an education today and all of the yesterdays, has been with us for many years. Researcher Alistair Clachery from the Vuk'uyithathe Research Project says that the reason most children do not attend school is "deep poverty" (Grey 2000: 6). The lives of such people read like this: "Families have come to accept a reality which includes malnourished children. A school uniform and shoes represents a distant dream for many. Lives are wrapped with a blanket of poverty that extends beyond material poverty to erode social connections and a sense of 'power' or 'will'" (Ibid). Add to this the breakdown of family and tribal values. This is part of the uprootedness which is a result of the general economic, political, social and cultural changes during the last 60 years in South Africa (Schutte 1993: 119). Finally, there is AIDS. The problem of Aids is so significant that the

Minister of Education said "aids has to be the priority of priorities. In a sense everything else should take second place" (Garson 2000: 4). UKUSA is a developmental programme.

Returning to the panel of social justice activists, they shared spiritual values that "infuse" their work, personally held values that inspire them, help them to stay focused and nourished. These few are for reflection by Ukusa teachers:

- . Respect the dignity of all
- . Realize that people are basically good; given a small opportunity they will succeed
- . Treat people with respect
- . Realize the people can make their own decisions
- . Listen to their needs
- . Be caring
- . Be truthful
- . Realize that everyone has value perhaps by seeing God in those people

One panelist asked: "To what extent are we really developing community?" - a perceptive question to which we shall return. A response was: "Do we stand outside and throw things at them or are we able to relate to their pain and problems and not always think of them as other? How can we open to them and really join with them?" One way may be to realize that the pain you are willing to relate to and experience with others allows for your personal growth. One revealed that for him it is a "burning away some of the ego."

"But just a minute," someone says. "In the academic world of ideas we search for truth. God is not mentioned, except by the theologians." This thought is most likely expressed by those trained in "a scientific approach to knowledge." Christopher Small argues that this approach is for the sake of power in the western world, for the sake of control, rather than love and has affected our entire educational system. Others support this view such as Marimba Ani, Simon Weil and Augustine Schutte.

Augustine Schutte, a South African philosopher, makes the point that "Anglo-American philosophy has developed hand-in-glove with science... and has been deeply influenced in its aims and values and methods by science and the environment and culture that science and technology have produced" (Schutte 1993:7). His "own recent awakening to African thought, African values and African culture" brings him to the view that something crucial to humanity has been overlooked. His insights are relevant to those of us living and working in Africa. For this reason I take the liberty of quoting him extensively. Schutte writes:

What has especially struck me as a philosopher is the conception of human nature and human flourishing that is embodied in traditional African thought and practices and institutions.... In particular the traditional African conception of community (as expressed in such proverbs as *umuntu ngumuntu ngabantu* - a person depends on persons to be a person). (9)

As Schutte was trained in the European philosophical tradition he writes:

... Two crucial points of similarity between contemporary Thomist philosophy and traditional African thought can be found in the conviction that human persons transcend the realm of the merely material, and also that in order to develop as persons we need to be empowered... At first sight these two insights appear to contradict each other. The first is the foundation of our freedom, as originators of thought and action, from total determination by external causes of the kind that the sciences can discover; the second affirms our complete dependence on other persons for our own development. In spite of the apparent contradiction I try to show that the paradox of freedom-in-d

When speaking about "the fundamental source of the problem in the depth of human nature" or "the root of human drama" Schutte refers to "our capacity and desire for freedom, and our dependence on others for its development and fulfillment" (10).

He points out that countries, institutions and individuals fail to achieve liberation because of the "false conception of the conditions for human freedom that encourages a misguided desire for

total independence" (Schutte: 11). One result is an attempt at self realization through self assertion - ultimately power over others.

In order to see what is required "if personal growth and community is to be promoted rather than hindered," Schutte offers this:

The key idea that persons can only develop as persons in relationships with others in which self-knowledge and self-affirmation are fostered and increased, provides a fundamental standard for the practices, the institutions and the culture that constitute our society. This standard can be made more concrete by spelling out the qualities of character and the kinds of relationships that both express and foster the development of persons. (11)

Ukusa must take heed of this.

He affirms that "human persons have the capacity for free self-realization in personal community with others...; in various ways...this freedom and community is denied, suppressed and destroyed" (Schutte: 13-14). How we at UKUSA view our work may help to right this wrong. We are all workers at Ukusa - staff and students alike. Schutte says: "Providing the right conditions for work is thus one of the most important ways in which we can enable [our students] to develop as persons to the full" (126). Schutte refers to John Paul II's *Laborum Exercens* (1981): "Work is 'for man' and not man 'for work'" (126). Thus the student, rather than the product, is the most important aspect our work.

Finally Schutte quotes African philosophers who "recognize the contribution that traditional African thought has to make to a future synthesis with a European culture that is here to stay" (109). The Senegalese philosopher and statesman, Leopold Senghor has this to say:

The three crucial elements that traditional African thought has to offer a future 'civilization of the universal' are the idea of vital force as the foundation of reality, that of the dialectical connection between spirit and matter, and the vision of communal society which is 'rather a communion of souls than an aggregate of individuals'. (Schutte: 110 - Senghor 1965:49)

The African writer E. Ruch distinguishes communalism as one of three elements in a typically "African" ideology. He sees communalism "as an up-dating of the traditional emphasis on community as an ethical and religious ideal" (Schutte: 110). In the last resort it is something that cannot exist without religious justification and support. "A successful society that is not religious through and through is unthinkable in an African context." (Schutte: 111)

So it is that in the world of ideas coming from Africa the realm of the spiritual is central in searching for the truth.

There are no definitive answers to any of the really important questions in life. We do not expect to provide definitive answers for our despondent member of staff as we are engaging with human issues, and there are no definitive answers to any of the really important questions in human life. This must be realized. It will be useful to encourage Fiona to reflect on three realizations which we touched on with respect to teaching at Ukusa:

1. a realization of the situations from which many of our students come
2. a realization of some values that sustain and support others in various fields of developmental work
3. a realization of some African values which differ from those we may have been nurtured in.

These realizations form a basis for our approach to the ever present burning, practical question: How does one motivate for effective action? It is important not only to reflect on ideas, but to also consider some fundamental practices which hopefully will contribute to the revitalization of the despondent teacher. To look at this in depth will be the topic of my next discussion. As the teacher is a leader in the classroom, one book which will provide useful ideas is *The Leadership Challenge* by Kouzes and Posner (1995). Time permits only one example of an idea found in this book. Treat the work with your class as a new adventure - especially if you have taught the class before. Treat it as if you are teaching them for the first time. Question your old ways of teaching and relating to your students. Make a list of how you operated that fits the description - "that's the

way I always do it". For each ask, "How useful is this in helping you share information with your students?" If you say - absolutely essential - then keep it. If not, change it.

To conclude I would reflect with Fiona on the shared vision of UKUSA. Inherent in the vision of Ukusa, a developmental community performing arts non-governmental organization, is the wish to enable people who have been historically disadvantaged to develop a more positive sense of self, thus improving their lives and the lives of others. To this end we offer the best possible tuition in music, dance and drama which will develop skills for self actualization, further education, and career development. People sixteen years and upwards are welcome. They, in turn, are encouraged to share their skills with the youth in their communities. Ukusa is also a bridging course for tertiary institutions.

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Caribbean Steelbands in the Cape Peninsula – How did they get here and what are they doing?

By Liz Brouckaert; David Wickham; Kenny Gibe; and Alvin Petersen

This proposed paper was approved by the Organizing Committee of the ISME Community Music Association Seminar to be held in Toronto, Canada, between July 10-15, 2000. It will be presented at the Special Sessions of the 24th ISME World Conference in Edmonton, Alberta, Canada to be held in July 17-22, 2000.

Preamble

I found this humorous and insightful description of steel drums/pans at the bottom of a pile of notes which I had collected over the past several months, in preparations for this paper:

The steel pan is a fitting symbol for Trinidad and the carnival. The Trinis (sic.) put something cheap and abundant to extraordinary good use and created one of the few acoustic instruments to be invented in this century. At carnival time a steelband can have up to 100 players and 300 pans. The sound - like a crashing wave - is overwhelming.

To make your steel pan you need a 45-gallon oil drum, a sledgehammer, small hammer, metal punch, ruler, compasses and chalk. The unopened end of the oil drum is "sunk" with the sledgehammer - deeper for the higher drums and shallower for the cello and bass pans. The position of the notes (around the perimeter and in the centre) is outlined with compasses and chalk and then beaten out with a hammer and then tempered with fire and water. The final tuning is carefully done with a small hammer and rubber-tipped playing sticks.

In a steelband, the melodies are played on the tenor pans, and at that pitch a complete range of notes can be fitted onto one drum. A **double tenor** is a lower melody instrument and has the notes distributed on two drums. A **double second** is a pair of drums for accompanying chords and a **treble guitar** a trio of pans for lower harmonies. The lower the note required, the more space it takes up on the drum, so the bass might need a range of four or six pans with just a few notes on each.

The steelband really got going after 1941 when the US Navy had bases on the island. Although Carnival was officially suspended for the duration of the war, it was celebrated secretly in the slums of Port of Spain and the "panmen" acquired a dangerous and disreputable reputation, their name synonymous with trouble. In the 1956 carnival, two steelbands, Tokyo and the Invaders, had street battles that lasted for hours.

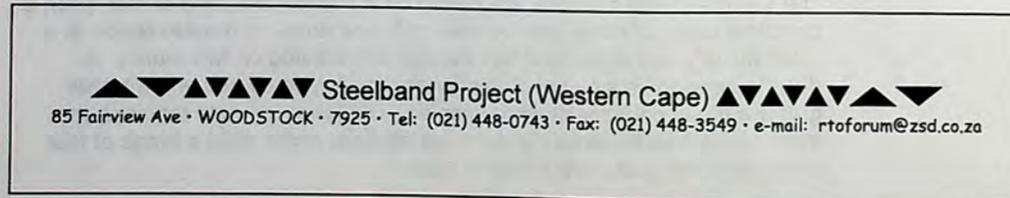
Now, young troublemakers are actively encouraged by the government to join steelbands to keep them out of trouble. The pans have become respectable and they even play Mozart and Tchaikovsky ("bomb tunes", as they are known). But nothing can beat the sensation of a band on the streets and you can sense its history in the high-octane physical thrill of those hammers on steel. [Anonymous]

The Steelband Project (Western Cape) (SBPWC) – how it all started

Andrew Tracey, the Director of the International Library of African Music is the person responsible for introducing steel drums to South Africa. He has led his own steelband over the past several years. One of his bandmembers, Steve Lowrie, has been making steel drums for well over a decade and now has a small and thriving business in Grahamstown (Eastern Cape). In 1995 he spent 4 months in Trinidad honing in his skills with expert drum tuners there.

The Steelband Project started in April 1996 in the Western Cape province as an initiative of Liz Brouckaert and David Wickham, modelling itself on a project developed in the KwaZulu-Natal province by Brian Clarke. Liz and David soon found that a quick and easy way for children (both school-going as well as street-children) to learn music was through the medium of steel pans. They constituted an executive committee (of which I am the Chairperson) which served the main purpose of guiding and advising the project as well as helping to contextualize it in relation to the wider music education infrastructure.

It was emphasized at the outset that the main schools to be the beneficiary of the programs should be those in areas where there are little or no school music programs. This is the logo of the project:



The first schools that started were in the African townships of Langa and Khayelitsha. The project was (and continues to be) so successful there that many more schools in the Western Cape are now its beneficiaries. Recently, a third teacher, Kenny Gibe, was appointed.

Below is a list of schools in the Western Cape which receive the benefit of steel pan instruction:

▲▲▲▲▲ Steelband Project (Western Cape)

85 Fairview Ave • WOODSTOCK • 7925 • Tel: (021) 448-0743 • Fax: (021) 448-3549 • e-mail: rtoforum@zsd.co.za

NAME OF CENTRE	INCEPTION DATE OF INSTRUCTION
Streets Community Development <i>Woodstock</i> (for children and youth living on the street)	January '98
Zonnebloem Nest School <i>Walmer Estate</i>	January '98
Langa High School <i>Langa</i>	February '98
Thandokulu High School <i>Mowbray</i>	February '98
Camps Bay Primary, <i>Camps Bay</i>	February '98
Inthlanganiso High School <i>Khayelitsha</i>	March '98
St Louis Primary School <i>Langa</i>	March '98
The Waldorf School <i>Constantia</i>	Band 1 - April '98 Band 2 - July '98
Meiring Primary School, <i>Riebeek Kasteel</i>	June '98
St Joseph's College <i>Rondebosch</i>	July '98
St Cyprians <i>Vredehoek</i>	July '98
Auburn House <i>Kenilworth</i>	August, '98
Herzlia <i>Constantia</i>	August '98
Mandela High School <i>Crossroads</i>	March '99
Grove Primary School <i>Claremont</i>	April '99
Rustenberg Girls Primary <i>Rondebosch</i>	April '99
Pinelands North Primary School <i>Pinelands</i>	May '99

Profile of the centres:

Metropolitan centres	12
Township centres	4
Rural centres	1

Profile of learners:

The learners are: street youth and children; school-going township youth and children, all of whom would not normally receive the benefit of music education; and school-going metropolitan youth and children.

Numbers of Learners the Project reaches each week:

- **Approximately 250**

The Administration of the Project

The SBPWC is supported by three advisors: Alvin Petersen (Music Department, University of the Western Cape), Marlene le Roux (Artscape) and Gillian Balintulo (Trinidadian-born concert pianist).

Liz is the teaching co-ordinator. In this capacity she takes care of all the administrative issues and sees to the overall smooth day-to-day running of the project.

Initially a teacher (either David or Kenny) visits each school or centre once a week for an hour. The instruments are transported to the centres in a trailer. All students who are interested are welcome, although the ideal number for this kind of steelband is between 15 and 20 members. The classes are usually held outside of normal school hours. Ideally, time should be set aside during the school day for steel pan ensemble work. Thus far, two schools have this arrangement, namely the Zonnebloem Nest school, where steelband performance forms part of the drama syllabus for the Grade 10 F class; and the Waldorf School, Constantia.

Teaching Method

Learners are taught from the outset how to unpack and pack the trailer. Since it is small, there is only one way in which everything (including) a drum kit can fit into it-the correct way! By working together they are already co-operating with one another, a skill sorely needed in steelband playing.

From the start learners are taught a new tune each week. In the beginning, the tunes are very easy to master, based on Chords I and V, or on the I IV V progression. Typical beginner tunes are *Tchocholoza*, *Guantanamera*, *Manenberg* (by Abdullah Ibrahim) and *Give Me Hope Joanna* (by Eddy Grant). Learning takes place mostly by rote. Chords charts, denoted in letter notation, are used for the harmonic instruments. A similar shorthand is used for melody and bass instruments as well.

Nearly every instrument is doubled so the children can imitate one another and work as a team. David teaches one section at a time and focuses later on individuals who are experiencing problems. The first resort is the cue sheet; the second is the peer and the third is the teacher. The children can perfect a song in 15 minutes, for example, *Tshosholoza*. Some get bored because they do not feel challenged. The instruments that play supporting chordal accompaniment are much easier to play than the melody instruments. Melodies are played by the tenor/melody pans.

There are: 6 melody (tenor) pans; 8 chord pans (double tenor); 1 bass pan; 1 drum kit and 1 or 2 percussionist. David encourages the drummers to at least try out the pans. In schools situated in more affluent areas, children are quite ready to swap instruments. In the less affluent schools, individuals tend to stay at their assigned instruments. In private schools (Waldorff; Montessori) the children struggle to play within an ensemble. In the less affluent areas ensemble playing seems easier to attain.

Learners are encouraged to develop a repertoire of their own favourite tunes and through this process they learn the rudiments of composition and arrangement. A knowledge of basic music theory is acquired during this learning-by-doing process so that they should be able to transfer their musical knowledge to other instruments.

Once the band has developed a repertoire it is encouraged to give performances. From the funds raised through these performances, schools are urged to buy their own set of steel drums. Thus far, our bands have given over 60 public performances in venues ranging from school halls, to the Nico Malan Theatre, and appeared in two television programs, one for South African Broadcasting Corporation and one for a German television company.

We encourage each school or centre to involve a staff member in the co-ordination of the program from the school's side and to help in arranging concerts for each band.

An average band size is 12-18 students. Experienced bands can play between 12-15 tunes. Local and traditional tunes are used, and other popular tunes that are internationally known, for example, *Tequila*. Classical tunes are beginning to be incorporated into the repertoire.

Mission of the Project

The SBPWC is committed to promoting Steelband ensemble performance as an accessible music education tool.

A key focus of the project is to reach out to township schools which by their very nature have little or no exposure to music/arts education. Currently, the best ensemble is the ensemble of Langa High School, a school situated within an African township.

In order to nurture a culture of performance, individual ensembles are trained to perfect their repertoires so as to be concert ready. Various ensembles have performed in more than 150 concerts since its inception. Highlights were:

- National Youth Commission (President's Office)
- Premier of the Western Cape Hosting function at the Nico Malan where the main guest was the premier of upper Austria
- Millenium night at Ratanga Junction, a theme park just outside of the city limits.
- TriNations Rugby test between South Africa and Australia at Newlands
- Waterfront Amphi-theatre to commemorate South Africa Music Day
- Regular TV appearances, product launches and corporate functions

Benefits

There are many benefits which accrue to those who become members of steel drum ensembles. The main benefits are musical and social. Learners (including those who are physically challenged) benefit musically because steel drums are easy to learn to play. They do not require the sophisticated techniques associated with instruments such as the violin and the piano. Learners are also given exposure to a variety of musical idioms, thereby enriching their experience of cultural diversity. Learners benefit socially because they develop a range of interpersonal skills -such as working together as a team and by playing within an ensemble.

Funding sources

There are three funding sources - tuition fees; concert fees; and sponsorships.

Learners pay R70.00 each per term (approximately R6.50 per class) In schools where parents cannot afford this, the project tries to find sponsorship on behalf of these schools.

When ensembles perform in concerts, both the school as well as the SBPWC get a percentage of the concert fees.

The SBPWC is sponsored by the following:

- Cape Town City Council
- Arts and Culture Trust
- Western Cape Provincial Arts and Culture Department
- National Arts Council
- Swedish International Development Agency(SIDA)
- Dockda
- PPC Cement
- Nelson Mandela Children's Fund.

In addition to this a part of our revenue is drawn from fees paid by students who have extra-mural classes with the project.

4 Conclusion – whither steel pans in the next millennium.

- Setting up mini-festivals and meeting with bands from other provinces is an important part of the project's future development. We will also lobby for the inclusion of steel drums within school and university programmes in South Africa.
- We have established links with Andy Narrell, the virtuoso steel drummer, who has presented workshops both in 1999 as well as in May this year.
- We hope to establish links with Trinidadian bands and arrangers.
- We need more steel drums; vehicles; trailers; and; not least, teachers, on the project.

Mediated Concerts for Children in Israel's Pluralistic Society

Graciela Sandbank

Abstract

This paper describes the rationale for an ongoing project of a series of concerts for early childhood and special education populations implemented for the Hebrew and Arab speaking communities in Israel over the last 13 years.

The project is especially aimed at developmental areas all over the Country sponsored by a National Foundation: Omanut la Am (Culture for the People), with the collaboration of the Ministry of Education and the Municipalities of the areas concerned.

The concerts are tailored to meet the needs of the different audiences according to an integrative model developed by the author, with the participation of professional musicians and dancers. The meaning of "Israeli pluralistic society," the concept "mediated concerts" and the role of classic music in part of the programs are clarified by video tapes illustrating this presentation. Questions such as how to deal with diversity, respect and valorize the traditions, cope with the "mass media effect" and yet facilitate a better personal and social integration through a shared artistic experience are recurrent issues in this project.

Israel as a Pluralistic Society

The State of Israel is recognizably pluralistic. Western, Eastern and African immigrants are constantly adding new shapes and colors to the cultural kaleidoscope of the Israeli society. Naturally each immigrant brings her or his own music, and the dialectic process that takes place between "local" and "new" musical influences is an emotional reflection of the adaptation process taking place. During the fifties and sixties the music of oriental immigrants (Persian, Moroccan, Yemenite) seemed strange and was even rejected by Israeli ears (Ruud, E., 1986).

Cohen and Laor (1997) describe the change that took place in the country's policies:

The past decade has witness the rise of ethnic pride as well as an increased sensitivity to and concern for the unique cultural needs of minority people. The "melting pot" ideology has been giving way to the "salad bowl" ideology: no longer do dichotomies threaten the integrity of Israel: rather pluralism exists. (Pg. 10)

As a parallel process, the role of the media during the last decade was very crucial in the shaping of musical taste: popular singers of different cultural backgrounds introduced a personal flavor in their songs and the media (radio and TV) did the rest. The outcome of this process resulted in a "mediamorphosis" (Blaukopf, 1992), changing the musical taste of the Israelis: the most popular songs nowadays are spiced by oriental drumming and vocal melisma that were strange to the ears of listeners in the sixties.

The motto of the Ministry of Education in the year 1998 was: "the right to be respected and the honor to respect." Special projects were implemented in schools all over the country to increase awareness of the uniqueness of different cultural backgrounds, and promote tolerance and acceptance (Sandbank, in Oshrat Ed., 1998).

Description of the Series of Concerts

A series of concerts for young children, for special education and for populations with special needs, are organized in developing areas, sponsored by the National Organization "Culture for the people" and the local Municipalities in each area. The concerts for Kindergarten students and for Special Education are organized in school hours and the children attend the concert accompanied by their teachers and the staff of the school. In Community Centers and Institutes for the disabled, family concerts take place after school hours. The rationale of the project is to "tailor" the concerts to the needs of the different populations, and my task is to select the musicians and dancers, prepare the programs and provide commentary for the concerts, which are interactive and tend to provide a deep artistic experience to the specific audience.

The Model Of Mediated Concerts For Children

The model developed for the mediation of the concerts is interactive: the children participate as an active audience motivated at the motor, cognitive, emotional and social levels through the artistic experience. The programs and the commentaries are adapted according to the special needs of the children in the different areas and their ethnic belonging.

Special needs that are considered include: the developmental stage of the audience, mainly at the psycho-motor level; the specific disability at the special education schools and institutions; and the musical identity of the audience in areas including new immigrants and Arabic speaking children.

Defining the special needs of the audience is the first step in the selection of the program, on which will depend the effectiveness of the concert to attain the main goal of the project: to elicit an emotional response through an artistic experience of the best quality in the style that is meaningful for the specific audience.

The Selection Of The Program

During the 13 years that the project has existed, 20 different programs have been created with the participation of professional musicians, most of them including dancers. The contents of the programs deal with: a) specific periods in the history of music like Arlequino y Columbina at the King's Palace and Trio+Ballet, both including dancers dressed according to the style of the period; b) families of instruments, like brass quintet, duets and trios; c) instrumental dances around the world, ending with flamenco dancing; d) folkloric influences in classic music, ending with Israeli folk-dances, including dances belonging to the folklore of the specific audience where the concert is performed (Arab, Druze, Yemenite, Ethiopian, Russian); e) dancing to the music (different styles in music illustrated by dancers changing their customs accordingly, from the Minuet to Country music); and f) ethnic music and dancing (ie. special program with Inbal Dance Company, Indian and Central American drummers, and ethnic artists from Uzbekistan and Buccara Musical Puppets - large puppets dancing to different musical styles, from classic to jazz.) In principle, the same audience attends several programs of this series, thus being exposed to different styles in music.

Classical music is a common denominator in most of the programs because of its positive influence in childhood development (Ruud, 1998; Summer, 1988; Hodges & Haach, 1996). And yet a well balanced diet, including different musical styles would be ideal to promote flexibility and enlarge the musical taste of the specific audiences. The musical identity of the audience is respected by including a song, a dance or a piece of music belonging to their specific tradition. The message transmitted by acknowledging and valorizing the child's cultural identity may have a direct appeal to the child's self image and promote interest and curiosity about the others.

Promoting Integration Through The Artistic Experience

Summing up what was stated before, we may say that children in Israel are part of a pluralistic society engaged in a challenging co-existence. The process is highly dynamic and daily influenced by the media through verbal and non-verbal means.

Music plays an important role because of its emotional connotations as part of the cultural identity of the individuals and in the process of fusion that is taking place in light of the mediamorphosis and new educational policies.

Musical activities in this project provide a special added value: the emotional involvement. Getting to know and learning to appreciate other people's music may lower psychological barriers and even lead to the fusion of musical elements, fostering the creation of a new gestalt: a new shared reality. (Berlyne, 1971, cited by Storr, 1992, pg.168).

The far reaching aim of this project of Mediated Concerts is to promote a life-long love for the arts for as many children as possible. Its immediate goal is to offer the child the opportunity to live with music in a changing society. Paraphrasing the name of Kurt Blaukopf 's (1992) outstanding book, *Musical Life in a Changing Society*, cultivating a taste for what is artistic, inspiring, emotionally involving, awaking a passionate interest in music and in people alike.

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Long Ago He was One of the Singers: Retired Singers' Views of Choral Participation

Rosalynd Smith

Abstract

This paper examines the narratives of recently retired members of a large amateur choir, together with data drawn from a survey of the choir undertaken in 1997, in order to explore the meaning of the choral experience for such a group. As amateur participants in a choir structured originally on community principles, but functioning in the professional musical world, these singers have straddled the border between amateur and professional performance, and been subject to the tensions that this dual status entails. Looking back on their choral experience after retirement, the interviewees confirmed the findings of the survey in relation to the importance of choral singing in their lives; but many of the retirees were critical of the choir's administration for its failure to recognize the amateur or community aspect of their involvement, in its quest for higher professional performance standards.

Introduction

How pleasant to know Mr. Lear!
Who has written such volumes of stuff!
Some think him ill-tempered and queer,
But a few think him pleasant enough.

His mind is concrete and fastidious,
His nose is remarkably big;
His visage is more or less hideous,
His beard it resembles a wig.

He has ears, and two eyes, and ten fingers,
Leastways if you reckon two thumbs;
Long ago he was one of the singers,
But now he is one of the dumbs (Lear, 1951).

This blunt and dismissive self-description comes from the poem by Edward Lear, master of the nonsense poem. I am not sure whether Lear was referring to himself as a former singer in the literal sense, though he was a composer and singer of songs, as well as a poet and illustrator. But the words of this poem floated back to the surface of my consciousness when I recently interviewed a group of retired choristers, some of them still resentful or sad to be no longer singing, and I wondered whether Lear's words later in the same poem were related:

He weeps by the side of the ocean;
He weeps on the top of the hill
My interviewees did not weep during the interviews, though I am sure there had in some cases been weeping earlier.

My reason for conducting the interviews had not been specifically to investigate the choristers' retirement. Rather, I planned to add to data I had previously collected in a survey of a large community choir, which explored singers' views of the choral experience (Smith, 1998). I proposed to add the perspective of those who no longer sang, and could look back on the experience more objectively, at the completion of what was usually a long career of amateur singing.

An Amateur Choir?

'Community choir' is perhaps a slightly misleading description. The choir to which these singers belonged was an amateur symphonic choir. While it possessed some of the attributes of other community music groups -- local amateur membership and management by a board made up partly of its own members -- it also had the professional characteristics common to many symphonic choirs. It performed in a professional environment, was the regular partner for choral works of the city's best professional orchestra, and many of its members had musical qualifications of some kind. The reauditioning process was regular and increasingly rigorous, and rehearsal and performance expectations were high. The choir (though not the singers) received substantial fees for its performances, and the government funding that it obtained was distributed through the fund which supports mainly professional music organizations, not through a separate scheme for funding community arts.

Even the term 'amateur' is far from ambiguous. Finnegan comments that "the concept of 'amateur' musician is a relative, partly arbitrary, and sometimes disputed label rather than a settled division" (1989, p.18). Many 'philharmonic' or 'symphonic' choirs are sometimes described as 'semi-professional', or said to be somewhere on a continuum between amateur and professional organizations. Hutchison and Feist, for example, state that

The amateur and professional arts are intertwined and interdependent; the term amateur is not unambiguously separated from 'professional'; rather than a clear amateur/professional divide, there is a complex amateur/professional continuum or spectrum of ambition, accomplishment and activity (1991, p.xiii).

The problem with the model of a continuum is that it suggests, if not a transformation over time from one end towards the other, then at least that an individual or group can be positioned on this continuum at a point determined by the criteria mentioned. In real life, though, and especially in real choirs, performers are likely to be at completely different places on the proposed continuum according to which criterion is used. My retirees, for example, would all have rated highly on experience and, at least in the past, on accomplishment. However, their musical education varied in both type and level achieved, and all were near the bottom end on the criteria of ambition, professional earnings, and time spent on the activity.

Stebbins (1982; 1992) presents a more appropriate definition of this kind of amateur, whom he sees as pursuing what he calls serious leisure. This refers to a pursuit that "is sufficiently substantial and interesting for the participant to find a career there in the acquisition and expression of its special skills and knowledge" (Stebbins, 1992, p.3). Serious leisure is characterized by significant personal effort and a tendency for participants to identify strongly with the pursuit. Benefits for participants include "self-actualization, self enrichment, self-expression, recreation or renewal of self, feelings of accomplishment, enhancement of self-image, social interaction and belongingness and lasting physical products." Although there are no physical products in choral singing, all of the other benefits listed were mentioned frequently by choir members in their answers to my 1997 survey (Smith, 1998, pp. 213-214).

Gates, who develops Stebbins' ideas into a more detailed typology of music participants, points out that understanding music participation requires qualitative research: "we must understand more fully our music participants' motivations in the rich contexts of their own lives rather than through the stencils we construct for them" (Gates, 1991, p.27).

Amateur Singers And Professional Standards

While the status and achievement of the choir had always been quite high relative to other choirs in the city, a determined effort had been made during the 1990s to raise standards further. This was partly at the instigation of members, and partly a reaction to pressure from the orchestra and funding bodies. The 1997 survey of the choir revealed that members strongly supported this effort, even when measures such as extra performances and rehearsals and stricter attendance rules placed a strain on their ability to comply with the demands of the choir (Smith, 1998, pp.214-215).

This was not surprising, given that the most important reason most gave for joining and remaining with the choir was the chance to perform at a high standard, with professional musicians and conductors.

But singers also demanded that the conductor and administration recognize the reality of their situation as amateurs. One typical comment was

I sometimes wish that there was a tiny acknowledgment of the fact that most of us are people with full-time jobs and that evening rehearsals are often after a trying day with 7P, an after school meeting, a rush home through traffic to make a meal, a rush to [the rehearsal venue] etc. Some consideration that we are mostly very weary by the end of the day would be gratefully received.

The View From Retirement

To add to these points of view, I interviewed a small group of singers, 5 women and two men, who had retired within the last two years. They had sung with the choir for periods ranging from 15 to 28 years. Two had retired voluntarily, and the others had failed their last auditions.

For all of them, singing in the choir had been by far their most important leisure activity, one in which they invested a lot of time and effort, and from which they derived great pride and satisfaction. Their comments support the findings of the earlier survey that the primary motivation for involvement in the choir was, for most, the desire to sing with a choir that could achieve high standards and be involved in professional music-making. Most of those interviewed had chosen the choir for these reasons, and for all of them it came to be the main reward of their involvement. All felt they had learned a great deal from the experience. One described the experience of her first B Minor Mass:

I didn't have enormous flexibility in my voice and to have to do these flexible runs was very difficult for me. So I grew enormously musically. [The conductor] took the trouble to explain about Bach's wonderful sense of weaving these threads together, and how the dynamics of the music are so fundamentally important. Now that was an absolute revelation to me. To have that intention explained was, I felt, the beginning of my intelligent contribution to the singing, to be able to sing intelligently, to make a contribution that I felt was not just accurate but got that sort of extra little commitment.

It seems clear from the comments that these singers saw themselves as amateurs who fulfilled a professional role, and this is illustrated by one anecdote related with relish about an occasion when the singers threatened to go on strike.

The choir was performing the Mahler 2nd, and had to sit for the first hour, before the choral finale. The concert management had allocated only 82 seats for 120 singers, and refused to move the audience members in the side choir stalls. We said: this is no way to treat people, and [the concert manager] turned around and he said: of course we can do that, who are you, you are amateurs. Well at that, of course, all these large ladies drew themselves up to their full height and descended on this little man and said: if you require a professional standard from us, you treat us like professionals. Now go and sort this out. So of course the concert hall was ready to move these people up into the boxes, which was finally done about ten minutes before the concert. Needless to say we didn't get any concert appointments for about 12 months after that.

All the retirees were engaged in or contemplating some kind of musical activity in place of their former involvement in the choir. All of those who had considered joining a different choir said that they could not tolerate being part of a group with a low standard or lack of discipline. They commented:

[The conductor of a recommended choir] never retires anybody so they sing until they are falling off the edge of the perch. There are always struggles with not enough men. So I suppose the fact that they do anything worthwhile is meritorious, but I thought: I could not work with a group like that; and I expect it to be disciplined, and people to obey and co-operate. The trouble with the smaller choirs is that they giggle and talk when the conductor starts to talk and that is what I will probably miss and get very irritated about.

Others had taken up an instrument previously learned, or returned to singing lessons. Most of them went often to concerts, and found they enjoyed hearing the works they had previously sung:

I thought I would miss it desperately, and I thought I would want to go on singing. But I found a tremendous satisfaction in listening to other music. I have this great pleasure in listening to things I might have been involved in at one time or another.

At first I wondered how I would feel hearing music and works that I had performed with [the Choir] on the radio and on CDs, and would I be really upset and so forth. I actually didn't, I enjoyed listening to it and thinking: yes, I sang in that, and that was just a wonderful experience. I can sit back and enjoy it and think: well, I was part of that for a long time.

Failing An Audition

None of those who failed the audition considered their rejection unfair, or challenged the conductor's judgment. However this did little to ease the hurt of the rejection. One singer held a 'grief party' for all those she knew who had been dismissed. Another, who was also an instrumentalist, and pointed out how much more personal a voice audition was, summed it up this way:

I was devastated really. For a long time afterwards I was quite sad about it. I miss the music. I miss being associated with a group of people all working towards the one thing. I miss hearing the piece develop and seeing it polished, and I miss performing.

Most of those who failed were highly critical of the process and timing of their dismissal. This may in part have been a way of coping with the hurt and disappointment, but they had some pointed comments to make about the responsibilities of the choir administration. One contrasted the form letter informing her of the decision with a rejection letter she had received from another choir, which was personal and detailed, and said that the particular quality of her voice was unsuitable, rather than the standard of her singing. Others commented:

[The performance] ended on the Sunday and the next rehearsal would have been on the Wednesday. The letter came on Tuesday: "don't come back tomorrow" probably it will take a long, long time to get over it. I mean, 14 years, and you're dismissed within three days. I've paid to be a member until the end of the year. This was sort of instant dismissal, as though you had done something bad. That's what we feel at work: if you have to leave immediately, that means you have done something that wasn't proper.

What was hurtful was the way we were dismissed -- off the data base and the whole thing. I think people who manage community choirs should realize that they are not just dealing with professional musicians who get paid to do it and can expect summary dismissal. They are dealing with people who put their whole lives into it and there are better ways of saying to people: look, I am sorry, it is really time you retired. You are not worthless. You have given a tremendous contribution in community choirs, that contribution is important.

Conclusion

The experience of becoming "one of the dumbs," as Lear describes it, reveals an important lesson for community music groups who strive to perform at the edge of the professional world. This case suggests that performers have little trouble understanding their dual amateur/professional status and have quite clear expectations of how they should be treated by their own organization and by others. Administrators and conductors, however, run the risk that in their concern with 'professional' standards, they may fail to recognize the reality of the 'community' aspects of the organization.

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Action Research in Music Education: Between Community and Classroom¹

Sallyann Goodall and Merle Soodyall
Merle Soodyall and Sallyann Goodall

Introduction

This paper will report on a Music Education action research project undertaken with a group of inservice Music teachers and community workers at the University of Durban-Westville, South Africa. The first part of the paper will present an outline of action research and describe the project, its aims and objectives, and will highlight the state of current practice and activities in community and formal music programs. The second part of the paper shows how the action research model is one that is servicing the needs of both these learning environments. The paper will show how community workers and formally trained music teachers became co-collaborators with university coordinators in sharing ideas on the implementation, collection of information and evaluation of individual action research projects. It will reveal that in a situation where there are few resources, teachers themselves became the resource.

The Music Education Action Research Project began in June 1997, and to date has involved almost 150 teachers and community workers in conducting research about their own teaching practice in music. The action research concept central to the project is a methodological one known for its use particularly in developmental situations. Although most writers refer to Kurt Lewin as the 'father of action research', Olson (1990) states that "action research is usually credited to John Collier, Commissioner of Indian Affairs from 1933 - 1945" (Crookes 1999). Crookes reports that action research "has been an established tradition in rural, agricultural, and community development particularly in the third world and in the development of workplace democracy particularly in Scandinavia (Elden 1979, Karlsen 1991)". According to Crookes, the attitude surrounding action research (rather than the term) can be traced back to Dewey around 1904 (Crookes, 1999).

Definitions And Features Of Action Research

There are various definitions and understandings of the term 'action research', and although the term has been widely accepted, specificities vary and continue to develop. In Lewin's original use of the term, he said that action research is the systematic collection of data and research that leads to action and change and, hopefully, improvement (Lewin 1944). Stephen Kemmis defines action research as "a form of self reflective inquiry undertaken by participants in social (including educational) situations in order to improve the rationality and justice of (a) their own social or educational practices, (b) their understanding of these practices, and (c) the situations in which the practices are carried out. It is most rationally empowering when undertaken by participants collaboratively (Hopkins, 1985)" (Kailin, 1998).

Bob Dick (1997), an Australian with a distance course in action research, regards action research as a "methodology which is intended to have both action outcomes and research outcomes. He says that the "action" is primary, and the "research" component usually takes the form of understanding on the part of the participant. In An Introductory Guide for Teacher Candidates at Queen's University, the writer says "avoid your everyday assumptions about 'research' as you think about action research. Action research has nothing to do with lab coats, number-crunching, and familiar stereotypes about 'objectivity'. The term simply refers to trying to better understand what you are doing in your classroom" (1999).

Since its early beginnings, action research has been successfully applied in education (Calhoun 1994; Carr and Kemmis, 1986; Catelli, 1995; Corey, 1953; Dick 1997; Elliott 1991). In this setting it has been recognized as a powerful tool for improving both the teaching practice and the school organizational structure. It has also been effective in reducing the isolation that has separated teachers from teachers, and teachers from administrators and community members (Calhoun, 1994).

In most writers' descriptions of the action research model, two characteristics are often mentioned (a) it involves information collection and analysis, and (b) it is cyclic, alternating between action and critical reflection (Dick, 1997). However the number of steps in the action research model differ. Some writers use Kemmis' four step process (plan, act, reflect, plan) while others opt for the seven- or eight-step process that we use in the project.

The present paper can be viewed as an action research paper in that we report about our practice without taking a theoretical stance. This does not mean that we think our work is atheoretical. It means rather that it is work-in-progress, brought for discussion and also for the improvement of our practice.

UDW Music Education Action Research Project

Aims

There are very few teachers in South Africa trained as music educators. In Kwa-Zulu Natal province, where there are an estimated five million children in schools, there are an estimated two hundred trained, music educators at most.² There is, in other words, a great need to produce music teachers fast.

Since this is a thing of impossibility, the Project has been designed to work with anybody who can teach anything about music. Most of those interested are teachers already in schools (in-service in other words), but there are also community arts workers amongst them who wish to develop their capacity in music.

One factor that has made the Project desirable is the national introduction and implementation of Outcomes Based Education with a compulsory 'Arts and Culture' learning area. Teachers interested in music, but lacking training, now see a possibility for themselves to become involved in a subject about which they are very enthusiastic. They see themselves using music across the curriculum, or becoming the music teachers they always wanted to be. But most of them lack skills in the formal sense, and now, as adults, it is more difficult to gain them.

check this balance of action + research

steps

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Workshops held by tertiary institutions, music societies and tertiary education departments that focus on skills development for these teachers have offered a temporary solution to the lack of teaching method, music skills and resources. But generally, the workshop method offers a temporary knowledge that does not sustain. Community musicians in South Africa have generally had very little support from either funders or formal institutions.

Given this context, the Music Education Action Research Project has centered its aims around the following main issues. Firstly, the Project aims to upgrade the quality of music teaching in the in-service context, by involving teachers in action research - by encouraging small groups of teachers in self-assessment and development skills over a protracted length of time.

The second important aim of the Project is to develop a model of sustainable development for all teachers. This is the guiding and undergirding aim - that music teachers have access to forums in which they can develop themselves, and that this be sustainable.

With respect to the curriculum, there is a sense that much higher percentage of local content should be used, focusing specifically on the use of African music in the classroom context. By encouraging African traditional music, the Project aims to contribute towards music curriculum development in that direction. We hope that experimentation with the original cultural context of the music in the classroom will enable a far wider use of African music so that explicit curricular themes can be developed and used by all teachers.

It is well known that the better proponents of local African music are located in the community rather than in the schools, that they do not have formal qualifications, and that therefore they cannot be employed by the State. We aimed to develop guidelines or outcomes for 'community teachers' to work towards so that children can get the benefit of their expertise and so that community musicians can turn their years of work into employment.

Structure of the Action Research Project:

The Music Education Action Research Project is based at the University of Durban-Westville. The partners include (1) the University Music Department where the Project director and coordinator are based, (2) teachers, principals and community workers from several metropolitan and rural school areas, and (3) representatives from the local Education Department.

In the first two phases of the Project, meetings for the participants were organized by the university coordinators at the University Music Department. Ten meetings, held fortnightly comprise one phase of the Project (six months, one semester's duration). Phase 1 and phase 2 focused on introducing participants to the eight stages of action research (see Appendix A) and on involving them in individual action research projects in their schools or communities.

The topics for these projects ranged from areas in choral music and staff notation to traditional African music. In order to receive their Certificates of Achievement at the end of each phase, all teachers are required to produce an action research report. These are published in Music and Development, referred to throughout this paper as M & D 1, M & D 2, etc. Five hundred of these are printed and

distributed to teachers locally and to other interested people at no cost to them. The Phase-end Meeting provides participants with an opportunity to share their projects and deals with a wide audience from schools, universities and local education departments

Many teachers have participated in the Project for more than one phase. Some of them have continued with a study that they started in their first phase while others have started new music projects. In phases 1 to 3, teachers met fortnightly at the University Music Department and were facilitated by the coordinators. In phase 3, a group of teachers also met in another location, Mandeni (100 km north of Durban). They met weekly and were facilitated by the Project's first Local Coordinator, a teacher who had attended from phase 1. Once a month the university coordinators visited them.

In phase 4, ten participants from phase 3 were selected to undergo a special Local Coordinators' training. The aim was to equip a certain number of teachers with the facilitating and coordinating skills necessary to direct their own groups. An action research group functions optimally with about ten people, and there were so many new teachers wanting to join the Project that we decided to expand leadership to Local Coordinators, thus increasing the number of teachers and spreading the action research model. In phase 5, eight of these Local Coordinators started local action research groups in their own school locality.

Description of Phases 1- 3

Stages of Action Research, Local Projects

In the first three phases of the Project, the university coordinators facilitated groups of teachers and community workers and introduced participants to the action research model. Invitations to attend the action research meetings were posted to mainly township and rural schools in and around Durban, and flyers were left at major community art centres.

All sessions at the university are held after school hours and last ninety minutes. In the introductory session, participants are introduced to the action research model as a method for school, classroom and community improvement. Participants are given a reading handout on an action research project, and are asked to think about their own area of study. The standard guidelines for selecting this area is that it should concern the teaching and learning of music, it should be something that the participant is deeply concerned about and it should be something that the participant has influence over in terms of her or his teaching practice.

We use an eight-stage action research cycle, (1) identify goals, (2) discuss goals, (3) literature review, (4) re-define goals, (5) plan, (6) evaluation process, (7) implementation, (8) presentation. It is seldom that participants use these stages in a linear fashion. Often a series of up and down steps are used until the individual project is complete. But we find the stages very useful in guiding the participants.

Community
Musicians
Quality of
School
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Stages 1 - 4 (Identify Goals, Discuss Goals, Literature Review, Re-define Goals)

Teachers decide on a problem or question that is important and meaningful to them. At this stage they have a very general idea of what they would like to improve or develop, but often it is far too large in scope, given the time frame. After discussion with and guidance from the university coordinators, and sharing ideas with group members, teachers narrow goals and choose problems that are small scale and manageable. They begin to develop research questions and methodology and here they differ widely in interest and expertise. Some teachers will come with research questions planned and methodology determined while others ask for suggestions from both group members and coordinators on how to proceed to the next stage of the cycle. We found that teachers gain ideas from reading previous teachers' action research reports, and gain an understanding on the plan and process followed. This helps them in their own plan and implementation. Some of the classroom-based research that was done in the first phases relate to the content and teaching method for choral music, Western notation and African traditional music.

Stage 5 (Plan)

In this stage teachers plan the way they will achieve their goals and collect information. All teachers are asked to keep a diary in which observations, reflections, feelings, ideas and descriptions are recorded. At each meeting they report back to the group and often members take on the role of counselors and advisors. Journal writing encourages thinking and serves the important function of critically examining practice in order that more teachers will become reflective about their teaching practice.

Stages 6 - 8 (Evaluation, Implementation and Presentation)

A written report containing a description of the goals, methodology, implementation, results and evaluation is required at the end of the six-month phase. We encourage teachers to use triangulation in their evaluation. This means that apart from their own understanding and evaluation of the project, they will also seek the opinion of two other persons. This could be their school headmaster, a fellow teacher colleague, the students, a parent or a community member. The final stage of the cycle is presenting the findings in a written report. To help teachers with this task we developed the five-point evaluation method (see appendix B).

This first part of the paper has introduced the Project's aims and described its method of action research. We will now address two main issues which connect our work to the focal areas of the Conference.

Emerging Issues

In this part of the paper I will select and discuss issues to which the Project has drawn our attention in the South African community music context.

I will address two main issues here. The first concerns our use of the action research method as an activist strategy for equity goals in music education. The second issue, on the nature of disadvantage, looks at how a deeper-level analysis of our action

research work might enable us to get closer to understanding and so to better grapple with issues of disadvantage. This second issue would be particularly helpful as a basis for authentic local needs analyses in music, and it could also improve the understanding of the South African context for the purpose of successful international exchange.

It is important to have some insight into how the concept 'community music' functions in the South African context. Put briefly, the concept 'community music' has had no traffic in South Africa at all. This is not necessarily a disadvantage for our paper, or for discussing music in South Africa, because we can locate local phenomena roughly equivalent to phenomena elsewhere which are described by the concept 'community music'. We do find the concept usable, in other words³. There is one fairly common international definition of community music I will use here to make my points. This definition sees 'school music' in contrast to 'community music', in the sense that the former is formal, the latter informal. This international definition also distinguishes similarly by source of funding. Education ministries fund formal schools, while cities, local government, county, provincial or national funding funds informal community music through systems of grants.

In South Africa, although the national Education ministry has funded schools, and therefore also music learning in them, in previous political dispensations there was never a grant system for community organizations to access tax money in the arts. Community music in South Africa, as understood in the above definition, has been funded by individuals out of their pockets and their own creative management. As mentioned previously, there has been very, very little corporate funding for arts until very recently⁴. This funding situation is probably one of the reasons why the term 'community music' has never been used in South Africa. Communities have never been able to find financial support for their music involvement. At the community level, the arts have been unbelievably frustrating and frustrated. But it does not mean that communities have not been involved in music, as anyone who has been in South Africa can readily observe. It means only that because there was virtually no state funding⁵ of community arts, but only funding of arts in some schools, that the edges between school and community music in South Africa are not as clearly delineated as the above international definition would indicate. The boundaries are somewhat 'blurred', in other words.

Blurring The Boundaries Between School And Community As A Means To Equity For Disadvantaged Communities

In spite of the lack of music teachers and of music occurring in class time, this does not mean that music has not had a position in the majority of disadvantaged schools. But it has not been taught by trained music teachers, and it usually does not occur in class time. Music as a classroom activity - known as the subfield Music Education - has been generally unknown in these schools. [Where music has been taught as a school subject it is always western staff notation which has been understood by the term 'music'.]⁶

But again, this does not mean that these schools have had no involvement in music. There is very strong support for choral⁷ competitions. And during those weeks

leading up to choral competitions,⁸ schools which participate in them drop some hours of other school subjects everyday in order to rehearse for the choral competition.⁹

The choral competition involvement is one element which blurs distinctions between class-time, extra-mural time and the community. During choral competitions rehearsals take up class-time, but music is otherwise not part of the curriculum. Outside choral competition season music takes up extra-mural time. Children rehearse after school. Reports show that this happens as often as three times a week for 90 minutes [M & D 3: Mathonsi, Shazi, Mndaweni]. The link with community usually comes through the choral conductor, who is usually a member, or conductor, of an adult or church choir in the community, who learns her/his¹⁰ practical skills through the community music network.

School choral competitions are a very strong and visible element of the KZN music learning situation. Local music learning has been largely self-generated in schools and churches by community members interested in music. It has not been generated and sustained by a formal institutional learning of music at all.¹¹

Since one of the goals of our project is to accelerate the move away from the unequal provision of the apartheid years towards more equity,¹² our strategy in the Project has been to actively utilize the existing blurred boundaries of school and community to mobilize and extend existing capacities, so that more music reaches more children. The notion is that, where resources are still not forthcoming from the Education ministry for teaching more music, by supporting and uniting the initiatives that already exist into an action research thrust, we might be able to develop a group of effective teachers who could facilitate music well enough to both enable the next generation to take up music as a profession, and create a culture that would value and support music.

Three ways we have carried out our strategy are:

- [1] through involving community traditional music teachers in the Project,
- [2] through re-defining the position of untrained community workers, and
- [3] through encouraging teachers to become involved in traditional music and in community outreach.

[1] In the present situation, most teachers in disadvantaged schools have little technical capacity in any style of music to be able to teach it as a subject in the school curriculum. However, in terms of traditional¹³ African music, as previously mentioned, there is capacity in the community, held in the non-school teacher's hands. In developing and supporting teacher-driven action research projects, which bring traditional music teachers in to teach school teachers traditional skills [M & D, 3, 5 & 6], we have further blurred the boundaries between school and community.

This strategy is sustaining community expertise in two ways: systematically, simply because the school system has to continue functioning, and diachronically, because traditional music is being taught to young people, to the next generation. In this way we use schools as a sustaining power for traditional culture. Teachers gain professionally through learning new skills from community workers, and they gain socially through being seen to uphold and propagate African culture. Traditional culture

gains in status through 'formal' support; teachers gain in status through 'informal' support.

This strategy also has an equity effect between the 'formal' and 'informal', enabling those who were, in effect, banished from classrooms through their lack of a formal teaching qualification - not through lack of skills - to contribute to the education of the youth. It has also provided a few jobs for community artists - who still cannot live from music in KZN.¹⁴

Community musicians have also gained in learning to deal with a formal teaching situation, where time-periods are limited and venues have four walls. This is foreign to the traditional situation, where 'no-teaching' is the rule, and performances occur at irregular intervals and take place outside. People just 'pick up' the music through repetition and rote when performance occurs. Dealing with the formal teaching situation has made traditional teachers more flexible. They see possibilities for employment in a wider context too.

Schools also gain when boundaries are blurred, because it helps them to keep themselves grounded in community. Skills that teachers have learned in traditional music have improved their status in the community because there is presently a sense that acculturation to western life has occurred more quickly since 1994.¹⁵ Often traditional music lends itself to very effective group work in a classroom situation. It is also technically manageable within a fairly short time period. One teacher was able to stage a traditional wedding with his class through which the whole school gained access to traditional knowledge (M & D 5). Another teacher organized a group of 20 teachers to learn two genres¹⁶ from a local community group which they were able to begin teaching to their classes already during the Project phase (M & D 5).

[2] In order to create a sense of equity, another way we blurred the boundaries was by re-definition. We used a very simple semantic switch. Instead of distinguishing 'formal' and 'informal' teachers, 'trained' and 'untrained' in music, we just called everyone in the Project a 'music teacher.'

It is true that many of them are teachers in the formally-trained sense.¹⁷ However, those working in disadvantaged schools are not trained in music and could hardly be called 'music teachers'. Whether highly-trained, poorly- or untrained in music; whether they are not trained as formal teachers, but capable in traditional music; community workers; facilitators in arts in general; or unemployed teachers with an interest in music (perhaps members of a choir) - we just called all of them music teachers rather than the general term, 'participants.'

In a situation where most children have no trained music teachers, it was possible to create 'facilitators' of music amongst teachers already employed. If these facilitators understood themselves to be teachers and were supported in this role, they would be more likely to commit more energy to promoting music and to upgrading their own musical knowledge than if they were regarded as 'lacking something' vis-a-vis formal training. It could only benefit the child in school to be offered an enthusiastic facilitator of Music. S/he might at least be able to consider Music in a different light than before, and make her/his own efforts to learn, supported by a teacher in a facilitating capacity. In our experience of disadvantaged students entering university to study

music, we find it is precisely this type of teacher and this type of child who create enough fundamental music learning for the child to become involved in music as a career.

It has been interesting to observe the effect the semantic switch of calling everyone a 'music teacher' has had. It seems to effectively equalize everyone's status immediately. Equity was reinforced by constant reminding that we weren't competing with each other, but that each one should move forward from the point of her/his present competence, and that emphasis on self-reflection, self-evaluation, self-knowledge, and self-understanding would contribute to each person's improvement. The essential action research question for the teacher: What can I do to enable the learners to learn better? has led to an atmosphere of honesty, where teachers at any level of competence can admit their shortcomings and insecurities about their everyday teaching practice. Otherwise it has been common for teachers in disadvantaged schools to have a sense of hiding their incapacity away behind the positive social status of a teacher. The respect of hierarchy and traditional politeness to one's seniors often leads to turning a blind eye to teaching that is below par.¹⁸

The atmosphere of honesty in the Project has enabled a clearer setting of goals and a focus on evaluation, which teachers have never experienced before. This has resulted in a sense of movement forward and improvement. We sense a feeling of energy, encouragement, accomplishment, and enhanced control of teachers' own professional development among action research teachers.

This semantic strategy has also had an effect on those who are community workers, many of whom work in the arts without a regular income. Calling them 'teachers' has raised their self-esteem as artists, since to be a teacher in disadvantaged communities has conventionally had high status in South Africa. Particularly in African communities, the 'artist' as a specialist is not a known quantity, because arts is traditionally an involvement by everyone. Calling community workers teachers has given them new confidence to promote music (M & D 3, Mngadi, Shazi).

[3] It has been more difficult to help school teachers blur their boundaries, and move to be more involved in the community than they already are. There are examples: of teaching a group of girls at the teacher's home after school (M & D 3, Mndaweni), and of working with a children's community choir (M & D 1, 2, 3, Mathonsi). But after a day with a class of at least 45 children,¹⁹ with very poor resources for teaching, bearing the stress of perceived high expectations from the new political dispensation, and with heightened personal anxiety owing to increased crime, many teachers have little energy for reaching out further.

In terms of the move towards equity of provision of music for all children in the province, our work has also leveled the playing fields in ways that might be experienced as ironic and not so positive. There is no question that our Project has worked better for African teachers than for others who are better trained in Music. It is possible that in the present situation for disadvantaged teachers in South Africa, things could only get better.

For other teachers who already functioned as music teachers, whose schools already offered music, and who were now experiencing cutbacks and losses in the new educational dispensation that brought teacher retrenchments with it, the effect of the Project was rather different. They particularly enjoyed the Project's integration of all teachers in the working groups. Group discussion and reportbacks brought them

heightened interest in what could be achieved in the intercultural situation, 'together.'²⁰ It also revived their flagging spirits, and enabled them to focus their energy on specific projects at school. One school teacher collaborated with a Project community worker in bringing a Zulu traditional dance workshop to her school. Project work stimulated this group of teachers enormously, but they have not been able to sustain their efforts in setting up their own local groups of action researchers. In the face of their debilitating sense of failure through losses of music, the Project was generally not empowering enough to reverse the situation of loss of arts in their schools. The new educational dispensation has made it harder and harder for them to survive financially, and arts are marginalised.

For this group of teachers, then, the playing-fields may have been leveled vis-à-vis disadvantaged teachers from an objective point of view. But from their subjective experience of the educational experience for music at present, debilitation remains.

However this is a minority experience for the Project. The African majority seem to have carried the day, energy- and commitment-wise. To date, we estimate conservatively that 8 500 more children have received music lessons in disadvantaged schools than before the Project.²¹

Blurring the boundaries between 'formal' and 'informal' music has enabled us to gather strengths together where they already exist on the ground, whether in a school classroom, or as a community capacity. School teachers have gained, in traditional music skills through community's expertise, by the wider context for their work and by social acknowledgment of their effort. Community teachers have gained through association with the higher status of schools, through their employment in arts, and professionally in their capacity for formal teaching.

Capturing Disadvantage In Action Research

It has been established that the community context in which this Project has most often functioned, and in which it has been most successful, is that part of the South African community commonly called disadvantaged.

In having an aim to develop and empower, in other words, in order to understand more clearly what would contribute to a teacher's development, we have essentially had to probe the nature of their disadvantage. By 'a teacher's development' we generally mean 'an in-service teacher's development in music as an adult'; the reader is surely aware that this is a tall order indeed.

In fulfilling this aim we effectively come up against the coal-face of how disadvantage affects a teaching life. As teachers articulate their wishes for improvement, their inadequacies in teaching and their honest evaluation of their own on-going project in the classroom from week to week, we start to see the real nature of their incapacities due to their own disadvantaged education. ~~Action research has offered an excellent way in which to understand the nature of the disadvantage in music education in KZN because action research cultivates honesty and naïveté in its reporting style.~~

What teachers have found to be most useful in their own progress has been the area of evaluation.²² It is this area of evaluation I will use to report on our gains together, as well as to illuminate what we have learned about the nature of disadvantage. I will report on the result of teachers' evaluations, and our own observations in terms of what

teachers seem to have gained in improving their teaching practice. Then I will attempt to show how the teachers' own evaluations give us insight into the nature of disadvantaged education. In other words, I will attempt to pin-point factors that contribute to and sustain disadvantaged schooling, and how this impinges on music.

In our supervision of the work we initially found evaluation a rather difficult process to facilitate. In the past, school teachers in South Africa have seen themselves to be propagating knowledge which the Department of Education has prescribed in a syllabus. They have never formally (or informally) evaluated their own work, nor seen themselves to be vested with the authority to do so. It was always the 'inspector' from the Department of Education who evaluated them, and they were never sure what the parameters for his (and it was always a 'he') judgment were. His visit was awaited with dread. For community workers, evaluation was never a consideration. Music either 'worked' or it did not; the audience 'liked it' or they did not.

When planning proposed action research projects in music, an important question is always asked around evaluation: "How will you know that you have fulfilled your aims?" The question is always initially greeted with absolute bafflement by teachers. It is difficult for them to grasp the nature of the question. But gradually, when they have moved past the idea that someone is trying to trick them, the issues around qualitative judgment start to intrigue them. We discuss other people's vested interests in trying to please the music teacher/the principal/the School Board, or alternatively, their envy with regard to, or their negative interest in, the music teacher's success. We discuss children's vested interests in pleasing the teacher, power relations between pupils and teachers, the power of the arts, and frameworks for evaluating teachers' work as a whole for promotion purposes. We discuss the value of triangulation and the value of honest colleagues. We come to the conclusion that although evaluation is the most difficult area in action research, it is the most productive in terms of discussion and for informing and improving our teaching practice.

When we finally came to evaluate our work together, the following areas were seen to have been the most valuable in their own progress:

- * **thinking** (learned through planning how to move from initially having the idea, to putting it into practice in the classroom)
- * **sustaining** (learned through keeping a record of one's classroom practice by means of notes on a regular basis)
- * **organizing** (learned through keeping one's notes in order and in fulfilling plans)
- * **reflecting** (learned through the questions from one's colleagues at the action research group meetings while the Phase is in progress)
- * **questioning** (learned in group meetings, because it is safe to question there)
- * **care in action** (in terms of how one treats children, learned from comments and advice in the group meetings)
- * **group social skills** (in terms of listening and accepting other points of view without defending oneself, learned from the coordinator's and director's behavior)

We have been impressed with all these gains, especially since they are made within one Phase (six months) of the Project. Gains seem to stabilize, strengthen and then also generalize to other areas of teaching and to their lives, the longer they remain in the Project and continue to complete other Phases.

Taken at face value, these are all general teaching skills. None of them pertains to music specifically. One could argue that our Project 'just' aids teachers in teaching better generally, and that it does not really serve the cause of music education.

However, this is just the point. General teaching skills are usually so poor, that requiring the teacher to teach something new, i.e. music, which they still have to learn themselves to a great extent, is a greater burden to everyday life than it is worth. A greater burden, in spite of the enthusiasm.

Why is this so?

From their evaluations we see which areas teachers feel they have been helped with by the action research method. They feel they now think better, they are able to see that planning helps one get more done and that material is presented more clearly. The child learns more quickly this way, and the teacher earns praise too. By writing action research field-notes after each class about the way their particular project is, or is not, progressing, they see that one is able to sustain an observation over a longish period of time, and that it gives one a better means of judging when it comes to evaluating work at the end of the Phase. By improving their physical organization of notes, files and material to be learned, they notice that the clarity which planning produces comes to fruition better in their classroom practice.

Reflecting is a task they have seldom had occasion to do. In their weekly/fornightly reportback to the action research group, the circumstance forces them to reflect because their colleagues and the university co-ordinators ask them questions about their practice. Because they are questioned, they question others, and they come to see that discussion about work can be a stimulating and energizing thing. Their sense of curiosity is aroused in a new way, and they begin to think of new classroom ideas easily. They understand from the group skills practiced by the university coordinators that it helps to listen to others, because you can judge the human situation better, and you can get good advice sometimes. They recognize, in this connection, that they give the children rather short shrift when it comes to giving them choices, or listening to their ideas. They especially recognize that their treatment of children in choirs is rather draconian: keeping primary school children standing for two hours at a stretch; keeping them standing squeezed up against each other; using more teachers and threats of punishment to 'keep discipline' of larger groups; threatening corporal punishment indirectly by carrying visible truncheons. All these realizations have resulted in new ways of practicing teaching; all of them seen to reflect more care towards children.

All of the above points are undoubtedly great gains in terms of everyday teaching practice. Achieving them practically within a first period of six months is a great credit to the teachers' capacities and speed to practice what they recognize to be better.

Anyone who reads M & D 1-6 cannot but be impressed with the sense of what has changed for individual teachers in terms of capacity. But one must also be struck by what is not said, by what one reads about individual teaching situations between the lines. Read in another way, the points of gain also tell us exactly what the loss is. They

tell us what is not happening in disadvantaged schools. They spell out for us the nature of teaching and learning in disadvantaged circumstances, and this might give some insight into why and how disadvantage perpetuates itself.

They also show why it would be a burden to expect teachers to teach something new without giving them a method which simultaneously improves their general teaching practice.

How can a teacher who cannot think and plan well, who cannot organize her/his materials, who seldom reflects or questions, who does not think in terms of children's needs, and who has difficulty listening and learning from different points of view - and we observed all of these behaviors in schools - be expected to learn new skills, i.e. music, and teach them effectively in a relatively short time?

I would say this is impossible. The burden is far too great. Teachers sometimes express consciously that they are overwhelmed by the everyday situation in which they find themselves, but they could easily be overwhelmed unconsciously as well, disempowered by their own poor teaching practice. Both being overwhelmed and having a poor teaching practice could explain why and how disadvantage sustains itself. It goes on from generation to generation; one teaches as one was taught. I would venture to say, from my observation, that they have also been overwhelmed by the disparity between their poor training and the high expectations society has had for them for so long, that, with regard to teaching music, it has seemed totally out of their power to make a real difference to the situation. This would explain why, that when offered a way to improve their general teaching practice through action research, they have been fairly easily able to make strides in music. Action research has perhaps lifted some of the burden of the lack of fundamental teaching capacity and has allowed the teachers' already-present enthusiasm for music to energize them for that learning task.

What we have learned over and over through working in action research to increase equity for disadvantaged schools and to improve music teaching is important. It is perhaps on this point that our Project should enter the discussion on international aid in the field of music. Our conclusion is that any kind of aid, international or otherwise, needs to engage with discussion on what truly constitutes help locally. What is intended as help by the giver can often seem to be an expectation that is a burden to the receiver, a greater burden, in spite of the enthusiasm and the gratitude.

¹ The Music Education Action Research Project is funded by the Swedish International Development Agency (SIDA). We are grateful to the sponsors for the transport funding to the ISME Community Music Activity Commission.

² Some of these ironically without jobs.

³ I am aware that there has always been a sense that a formal definition of 'community music' may not serve the purpose of our Commission. I do not wish to be understood as contradicting this sense by using the definition as I do. The purpose of the founding of this Commission was to draw out cultural diversity in ISME, and I certainly hold with this purpose.

⁴ Although corporate companies now fund the arts to a greater extent than during the apartheid years, it is still difficult to actually see much evidence of that funding. Most especially, arts at the

community level are seldom able to attract that type of funding. What is available from corporate business comes mostly in the form of awards to stimulate excellence. Awards give the funder 'publicity-mileage'. However, since 1994 'Arts and Culture' has had its own ministry, together with 'Science and Technology'. Very few of us have seen evidence of this funding locally in our province, KwaZulu-Natal (KZN).

⁵ 'Virtually none', because what was available did not fund smaller community initiatives through a system of grants, as was available in some other countries.

⁶ Staff notation, if it was taught, was usually taught as a system of notation, without reference to sound at all.

⁷ The word 'choral' has two meanings in the context of disadvantaged education. One meaning describes the ensemble, meaning 'a group of singers'. The other meaning denotes a certain repertoire, namely 'western classical choral works as well as African compositions written in a classical style'.

⁸ Choral competitions have, in many cases, a function similar to interschools sports meetings. Disadvantaged schools have had very little access to sports facilities, and singing is, generally, a 'free' enterprise.

⁹ This naturally leads to an ambivalent reaction from other subject teachers in the schools. Some of them are proud of their school's musical prowess if prizes - especially 'trophies' - are won. But they are also easily resentful of the time music takes away from 'their' work. This can be an important force for the teacher to reckon with. Many teachers' action research reports bear witness to it.

¹⁰ By far the majority are males.

¹¹ Choir conductors commonly understand the sol-fa method, rather than the staff method, of music notation, and train their adult choirs to use it. School choirs seem to have a patchy capacity to use this notation. Some adolescent choir members can sight-read this method well, others have no more than a passing knowledge of it.

¹² It would be wrong to assume that white children all had access and others did not. Because the state argued, in a typical western way, that music was a luxury, a fluff, all white children didn't have access. But we can assume that there was more access in schools, and that, if desired, there was some private access because of greater access to financial resources.

¹³ The term 'traditional' is used loosely here, as it is used in the African community, to mean indigenous African music, both rural and urban styles.

¹⁴ Even though 75% of internationally-bought South African music originates from this geographical area. A good example is that of Shiyane Ngcobo, a Zulu guitar (*maskanda*) player, who has played in festivals in France and Norway. Through his tour of twelve township schools he enthused around 7 000 local schoolchildren, and was able to persuade many teachers of the value of this poetic art form.

¹⁵ President Mbeki has widely promoted the idea of African Renaissance, which has given traditional culture heightened currency recently.

16. Amahubo is a genre and repertoire of songs which are considered to be the oldest current repertoire of the Zulus. They function as group-identifying songs, often in ceremonial contexts. Indlamu is a genre of group social song and dance for men and women which has different geographical styles.

17. In most cases they have a two- or three-year training from a non-university college of education where they wore a uniform like schoolchildren.

18. It is important to realize that all South African children legally were not required to go to school until after 1994. Many teachers still in the system were the first generation to become literate, and many were not enabled to reach high levels of general education because they had to become teachers of the children following them. It has not been required, nationally, to have a university degree to teach in a primary school.

19. One teacher works with 68 children. She teaches in a 'platoon system' school, where, for lack of school buildings, two school-loads of children effectively use the one set of buildings. This means she has a double workload too. There was also an informal report from a student from another province who had had to teach 200 children in each music lesson.

20. One benefit for this group of highly-trained teachers (who were almost certain to have been trained almost exclusively in western classical music, as the norm of music training) is that they have recognized the limitation of their training in an unthreatening setting. Because of this they have been able to become open to accepting other norms, simply because they have been exposed to, and became familiar with, teachers they would not have mixed with before. They could see the advantage of their own further intercultural learning. They were also very open to trying new ideas - music with story, or theatre performance/integrated arts; trying new repertoire; a new instrument. It could be argued that any teacher who is open to participating in a project is likely to be open to trying new ideas. This may be true. However, 'being open to' and actually 'trying out' are very different categories in connection with teaching. It is noticeable in their reports [M & D 3.] that they actually put into practice things they had not attempted before, which suggests greater risk-taking ability and greater confidence to change their practice. This seems to be one of the strengths of action research in education: one is really enabled to alter one's practice.

21. It has been important for us to make this type of estimate because quantitatively-expressed gains usually register positively. However, although we are pleased about quantitative gains, they are not our primary goal for the Project. We try to focus on qualitative gains for the teachers' effective practice, believing that both children and music will gain from this approach.

22. As a teacher recently said to me (9.06.00): 'You know it's this evaluation that has made me free, Sallyann. Before I always had to walk behind someone on the path and stay there. But now with action research I walked behind you for a bit, and now already I can see myself putting my feet on other paths. It's because of this evaluation thing, I can find out quickly where I'm going. I'm not behind you any more.'

- ① retype 36's section
- ② Change all [] to ()
- ③ Change english spelled words to Canadian/USA.
- ④

Appendix A

THE EIGHT STAGES OF ACTION RESEARCH

Action Research encourages teachers to make their teaching more effective. An effective Action Research process should include the following steps:

Stage 1: Identify Goals

In this stage you decide on a problem or question that is important and meaningful to you. All you need is a general idea of something that might be improved. The following make good starting points -

I would like to improve...

I am troubled by...

What can I do to change situation "x"?

I have an idea I would like to try out in class...

Stage 2: Discuss Goals

Once you have an idea or a list of topics that interest you, assess its importance and viability. Choose problems that are small in scale that you can manage in the given time.

Stage 3: Literature Review

If possible read someone else's action research report and understand how they did it - their process.

Stage 4: Re-define Goals

Refine your topic. You might need to re-phrase the problem.

Stage 5: Plan

Plan the way you will do your implementation and how you will collect your information. Keep notes ALWAYS of observations, reflections, feelings, ideas and descriptions. Peer observations and interviews are other sources of information.

Stage 6: Evaluation Process

Triangulation is the best way to evaluate your work. Triangulation means collecting three or more sources of evaluation to help you confirm, revise or reject your ideas.

Stage 7: Implementation

Collect your information.

Stage 8: Presentation (writing)

Use the 5-point evaluation method.

Appendix B

THE 5-POINT EVALUATION METHOD

In evaluating an Action Research report, use these 5-points for your questions.

1. What was the aim/ topic? Was the problem clearly defined and stated in the report.

The Sound Of Jaw's Harp Resonates to the Spheres and World People: Japanese Ainu Mukkuri Met Yakutian Homus (Jaw's Harp) in Russia

Tatsuko Takizawa

Abstract

The paper explains how a simple musical instrument, the Jaw's Harp (Jew's Harp), can open various musical windows for music education through the case study of the International Children's Festival for Jaw's Harp at the Republic of Sakha in Russia (Yakutia). Windows are opened for communication among different ages, cultures and nations. In Yakutia, the iron-made Homus of Jaw's Harp is popular among seniors as well as youth. It is recognized as a common custom among people, because it is a national musical instrument. In schools, art education through the Homus of Jaw's Harp provides not only for music education but also for poem composition, picture drawing, dance and sometimes mental education, as well as therapy application. There is a kind of Homus community the senior generation, which joins often in playing with school children.

Ainu Mukkuri (Jaw's Harp) is played by secondary school students in Japan, who participated in the Festival. The bamboo-made Mulkkuri is not well-known except among Hokkaido in the northern part of Japan, where it is now used mainly in tourism. There is a similar bamboo-made harp in the Republic of Arutai, although the sound is different. Participants were excited to recognize the similarities and differences between these simple musical instruments from each country.

This exchange resulted in a mutual understanding of each different culture, and it may lead to the revitalization of the vanishing practice of Ainu Mukkuri. Also, the festival surprised me in that the Far East of Russia is featured with Asian Mongoloid culture. Our Japanese knowledge about Asia is generally focused on the East, South and Southeast, without a concern for the North, even in the course of study for education by the Ministry of Education. The meeting of Mukkuri and Homus encouraged me to reconsider where Asia is and what Asia is. How and what should I teach in school music through World Music. The Jaw's Harp is a common musical instrument throughout the world. One simple musical instrument could open students' eyes and ears to the world, and its sound will resonate to our heads or the spheres. Here the cross-cultural approach to World Music should be promoted for music education. By showing the video document and mysterious sphere sound of mouth harp music, this paper discusses a teaching strategy of World Music for education.

Community Music: Foundations and Practices

Kari Veblen and David J. Elliott

During the last two years we've enjoyed the privilege of traveling widely and, in the process, investigating different types of 'Community Music' programs in several countries. Included in our experiences was a one-year posting at the University of Limerick, Ireland (1996-97). Our task at Limerick was to design the curriculum for a new postgraduate program in music. As part of that enterprise, we convinced the authorities to consider our plans for an MA program in Community Music. We are pleased to say that this MA in Community Music is thriving as part of a comprehensive curriculum that offers degree programs in ethnomusicology, music education, music therapy, Irish Traditional Music, Chant, Classical Performance, music-media studies and Dance. The Community Music degree began last September with twelve students; ten more will enroll this September.

We realize, of course, that what we have just said raises many fundamental issues and questions. Chief among these is the question that everyone asks before, during and after every meeting of this ISME Commission: What is Community Music? How do we know a case of 'community music' when we see it?

Our paper has three aims. First, we shall attempt to explain what 'Community Music' is. Second, we will illustrate our concept of Community Music with brief discussions of four cases drawn from Ireland, Portugal, Canada and Lithuania. Third, we will explain how and why key pedagogical details of these programs count as prime example of what contemporary educational psychologists call Constructivism.

Community Music IS . . .

The problem presented by the term 'Community Music' can be explained as follows. Although the words "community" and "music" are extremely common, and although most people have some sense of what each one means by itself, it is clear that the question of what Community Music is will not be answered satisfactorily by a simple definition. Requests to reduce complex phenomena like Community Music to simple descriptions are as absurd as they are common. They ignore the fact that the things to which we assign words do not all take the same form. Although the English language makes it seem so, there is no one way to capture everything in our verbal nets by applying clear-cut rules of classification. Some

things, like an apple, have a core; some, like an onion, do not. Some things, like a tree, follow branching patterns; some, like a butterfly, transform. Some, like Community Music, are conceptually delicate and intricate, like branching trees and transforming butterflies.

So, how do we address this problem logically?

After a week of debate at the seventh biennial meeting of this Commission in 1996 Liverpool, we accepted the assignment of developing a working concept of Community Music for the consideration of our colleagues. The strategy we used to tackle this elusive concept was developed by Aristotle more than 2300 years ago. Aristotle suggested that when people encounter a complex topic that involves several facets and competing views, a useful way of sorting things out is to develop a set of flexible topics or categories that probe the problem realistically, while making allowances for competing ideas.

(A common variation on this approach is what lawyers call guilt by circumstantial evidence: If it walks like a duck, looks like a duck, feels like a duck and smells like a duck, it's most likely a duck!).

The categories we used to get a handle on Community Music were simple. We challenged ourselves to reflect upon and organize the characteristics of Community Music programs, as we knew them, in terms of five basic questions: Why? What? How? Who? Where? and When?

The results of our thinking were presented to and refined by participants at the Liverpool seminar and, again, at the eighth biennial meeting of this Commission in Durban, South Africa, two years ago.

In summary, if a majority of the following characteristics are present in combination, then what you're witnessing (or involved in) is most likely an example of 'Community Music'.

- ❖ Music is taught and learned through active participation in music making of many kinds
- ❖ There is an emphasis on active musical knowing (including verbal musical knowledge where appropriate)
- ❖ The teaching-learning context, or process, emphasizes a diversity of musics that are chosen to reflect or enrich the interests of the local, social community
- ❖ Tutors/students demonstrate a respect for the cultural property of a given community and acknowledge both individual and group ownership of musics
- ❖ The teaching-learning context features multiple student/tutor relationships, roles and processes
- ❖ Tutors/students demonstrate an awareness of or a commitment to including disenfranchised and disadvantaged individuals or groups
- ❖ Tutors/students recognize that participants' social and personal growth experiences are as important as their musical progress

- ❖ Tutors/students do not necessarily carry out music teaching and learning in relation to written curriculum documents organized in terms of verbal statements of objectives, rubrics, concepts, evaluation criteria and so forth
- ❖ The teaching-learning process demonstrates an on-going commitment to accountability through frequent and diverse means of personal assessment
- ❖ Tutors/students often believe in the value and use of music to foster inter-cultural acceptance and understanding

In addition to these characteristics, Community Music programs most often accomplish their aims through the following means:

- ❖ The combined use of flexible teaching and learning strategies and facilitation modes (including oral-aural, notational, experiential, holistic and analytical modes)
- ❖ Emphasis on excellence/quality of both the processes and the products of music making
- ❖ Emphasis on honoring the origins and intentions of each specific kind of music

Community Music in Practice: Four Cases

In our view, the following examples qualify as instances of Community Music because they pivot on and combine most of the characteristics we have just explained

1. O'Carolan Summer School, Ireland

During the summer of 1999, Sherry Johnson and I led a team of volunteers who signed up with Earthwatch to help us document the O'Carolan Summer School of Irish Traditional Music in Keadue, County Roscommon. This one-week summer school was two years old. It began as a harp festival and competition twenty years ago.

The motivation for this school came from the local people who decided to put their collective energies behind this project for the purpose of fostering new musical and economic opportunities for their young people and their area.

As we witnessed it in 1999, the school had more than two hundred local students enrolled, plus a healthy international contingent. Of course, for many of these students, the O'Carolan Summer School greatly enhances their regular musical opportunities.

Most of the O'Carolan teachers come from the Keadue region. Accordingly, teachers emphasize local styles. Indeed, the music at the heart of the Keadue summer classes is the music of the local people, especially the O'Carolan harp pieces and the Irish dance tunes which are special to this place.

The instruments taught include the harp, fiddle, flute, tin whistle, bodhrán, banjo, uilleann pipes, button accordion, piano accordion, traditional singing and set dancing.

The O'Carolan Summer School illuminates and celebrates cherished ways of local music teaching and learning. Indeed, the educational process is highly effective and engaging precisely because students learn Irish traditional styles in the authentic Irish context, from the tradition-bearers themselves. More on this point in a moment.

By way of background, Irish traditional music began as rural music, played at weddings, local dances and in homes during long evenings. It was made and valued within the context of people's everyday lives. Music happened along with tea, food, drink, conversations and dancing. Musicians were mostly unpaid, of course, save for wandering musicians -- perhaps 'travelers', like the one making the copper bucket, and the legendary Irish 'Harpers', like O'Carolan himself.

Societal changes in Ireland during the past fifty years (e.g., new economic prosperity, technological advances, urbanization) have influenced musicians and the ways they express themselves. Musical settings have moved from homes to pubs, from private events to elaborate stage performances. But the essence of the musical tradition remains: people still get together to enjoy and nourish communal music making. Music classes in Keadue reflect this. Musical informality continues to dominate. After the day's work of teaching and learning is over, impromptu tune-playing, or 'sessions', start up in the park, the B&B, or the pub.

Further to the topic of teaching and learning, traditional Irish tunes serve as both the beginning and the pinnacle of musical growth. Beginners and experts play the same music together. Tunes are not strictly fixed [as they might be in a written or recorded tradition]. They are viewed as musical ideas to work with. And because the tunes themselves embody key aspects of Irish culture, Irish music making becomes a miniature hologram of Irish life: traditional tunes are honored but changed spontaneously during the ongoing processes of learning, growth, and adaptation.

Until very recently, traditional Irish music was only shared informally. There have always been musical families who played and sang together. Aspiring fiddlers not born into a family tradition of music making would seek out expert fiddlers for guidance. The role of the Irish music learner is as important as the role of the teacher. The learner chooses to learn how to sing, dance, or play a particular instrument. S/he seeks out a teacher, who is usually someone of local musical fame. The chosen musician is viewed as having an obligation to pass on his/her knowledge and skill as these are embedded in the tunes he knows. Sometimes money is exchange for lessons, but even today this is still not as important to the participants as the mutual responsibility they know they have to learn well and carry on the musical traditions being taught.

These older models of musical sharing and apprenticeship continue to be important in Ireland, as illustrated by the working patterns of the O'Carolan summer

school. Students choose to come to classes. They want to learn. The teachers are invited to teach. To be chosen as a tutor is a mark of local esteem. Although the teachers we interviewed were paid, several confided to us that they were not teaching for the money.

The O'Carolan classroom copies traditional patterns in so far as students and teachers are organized in pairs to achieve one-on-one instruction within a group-playing context. But this arrangement is flexible. Sometimes a student is given a tune and sent off to work on it alone while the teacher tackles another tune with another student. Sometimes a teacher focuses on developing individual, as in the case of the harp teacher we observed who concentrated on his student's melody-line performance while providing only a few ideas on how the accompaniment might be.

The way this community expresses itself through music reveals a strong desire for continuity with the past and an eye to the future. While Irish harpers today enjoy the benefits of innovation, they are keenly aware of being in a long line of succession from the great harp players of the past and of preserving a musical tradition for those as yet unborn. The O'Carolan summer school and festival in Keadue pays homage to the blind harpist and composer Turlough O'Carolan. But the importance of this master harper is not just that he was a fine composer who lived in this area three hundred years ago. O'Carolan symbolizes the survival of cultural ways. O'Carolan lived during one of the most difficult periods in Irish history. Following the destruction of the old Irish order by Cromwell, the dire era of Penal Laws (1695) stripped Irish Catholics of their land and livelihoods. With the Irish language and culture under siege, the people in the Keadue area opened their homestead to O'Carolan. He lived by composing music for his patrons, including the MacDermott Roes of nearby Alderford. O'Carolan's music crossed social boundaries; it was enjoyed by Gaelic and non-Gaelic people in the area.

This custom of making music while honoring its origins has ensured the survival of harp playing in this region. And it is significant that the Keadue community desires to have a special summer school for its children and for the future of its music.

2. Maiaorff School, Maia, Portugal

Maiaorff is a small community music school in the suburbs of Porto, which is located on the northeast coast of Portugal. The director is a young woman in her late twenties, named Alexandrina, who works with young people from Maia, her home area.

The building which houses Alexandrina's community music school was created by her father at the back of her family's home, which she shares with her mother, father and sister.

The school began a decade ago in the following way. While Alexandrina pursued her university music studies and certification for a career as a public school music teacher,

she also taught in a local private school. After a year, realizing that her philosophy was at odds with the values of the private school, she left. The children's parents were upset at her departure and came to her saying: "Now our children can't learn music."

What do you mean?"; asked Alexandrina. "There are lots of schools!"

"But we want you," the parents replied. Alexandrina, thinking fast, said: "I'll only teach in my own school!"

A year passed. Alexandrina and her father were enjoying coffee at the local bakery one day when the persistent parents arrived to ask when she would open her own school.

"What school?" asked her father.

When Alexandrina told him about her exchange with the parents, her father said: "You shall have your own school!" He then proceeded to build an addition to the family home with teaching studios, instrument cabinets, and a basement "coffee house" where students could come to party, play rock and jazz and listen to their teachers play.

The parents organized an advertising campaign for the school. In the fall of 1991, Alexandrina opened her school with 23 students who took Orff classes and/or instruction in violin, piano and guitar. The Orff classes include composition, solfège, notation, instrumental work, recorder and traditional Portuguese singing. Alexandrina finished her first year with 40 students. Each year since then more students have enrolled and more classes have been added on. At the present time Alexandrina's school includes 18 teachers and 210 students who study violin, piano, cello, Portuguese guitar, flute, saxophone, jazz piano, voice, Orff and choir. Alexandrina also organizes camping trips for the students, monthly jam sessions, concerts and, most recently, a children's opera commissioned for the students of the school from an Austrian composer, Franz Moser, who conducted the performances himself.

Alexandrina's dream for her school is to make it a musical community in which "all feel connected." We witnessed how this "connecting" works in action when we visited Maiaorff this past April for an evening jam session. The sessions are free for anyone who wants to come, and people are welcome to join in as they can. On this particular evening, a select group of young jazz musicians and their friends played in the special performance area built by Alexandrina's father to resemble a softlit, Bohemian cafe. A small corner stage is flanked by a state-of-the-art sound system, a synthesizer in one corner, a drum kit, a bar to one side, little tables all around, and posters of popular Portuguese musicians. The lively music was accompanied by wine, local cheese and Easter bread made by Alexandrina's mother.

This school is unique in Portugal. When it opened, newspapers compared Alexandrina's venture to regular music schools and conservatories, criticizing it as "neither fish nor meat." Alexandrina replied: "No, we are fish AND meat!!!" The constant energy and fundraising necessary to keep Maiaorff going is intense. But the effort brings Alexandrina much joy. She's happy with the current size of 200 students but

wants to expand the space to include a small auditorium, electronic studios and spaces for other kinds of music making. She is now negotiating with the bank for a loan to buy her parents a flat so she can take over the family home and remodel it to create a new wing for her school.

We invited Alexandrina to come here to the seminar, but her graduate studies in music education at the University of Porto prevented her from attending this year. Look for her at the next CMA seminar!

3. University Settlement House, Toronto, Canada

This photo shows the first board of directors of the University Settlement House, circa 1910. You can see the founder, Sir Robert Falconer (President of the University of Toronto) on the far right.

The Toronto school is the only Canadian member of a network of settlement houses in the United States which make up the National Guild of Community Schools of the Arts. The Guild includes 283 member schools throughout the United States. Two of the oldest and best known of these are the Hull House in Chicago, founded by Jane Hull in 1892, and the Third Street Music School Settlement, founded in New York in 1894. The newest schools in the Guild are just a few months old.

The National Guild's mission is "Arts for All." The Guild itself is an advocate for the arts. It seeks to promote good practices and connect like-minded people and organizations. The Guild's web site¹ describes many programs, events, and resources. Member schools offer music instruction of high quality to all who desire it. Together, these schools serve more than 300,000 students on a regular basis and reach hundreds of thousands of people in their special events.

The story of how settlement houses and the Guild came into being is compelling -- and long. Suffice it to say that this movement came directly from England at the end of the 19th century as part of progressive efforts in community action. It is notable that this energy and enterprise continue today, especially in the UK, where we find some of the strongest voices for the professionalization of community music and for cultural work policies.

Like its sister settlement houses, the Toronto University Settlement House was originally funded to assist immigrants. In the past ninety years, it has evolved into a multi-service agency aiding some 18,000 residents a year. The Toronto schools offer a wide range of programs, such as employment counseling, ESL classes, recreation programs, and day care. The Music and Arts School, which is nested in this center, offers individual and group instruction in music and other arts as well as its own concert series.

The mission of the Music and Arts school is to make the arts accessible to all and to provide a welcoming family atmosphere. Lessons are offered on 17 instruments and voice in a wide range of styles by more than 30 teachers. Recitals and special nights, such as "Latin American Cultural Night", or "Mozart and Beethoven" Night, are regular features of the schools programming along with a regular newsletter and fund-raising programs to make lessons affordable for all.

Dr. Annette Sanger, Director of the Toronto Settlement Music and Arts School, and an adjunct professor of ethnomusicology here at the University of Toronto's Faculty of Music, has invited us to visit the school this Tuesday after our sessions, or on Thursday. If you are still in Toronto next Saturday afternoon, the University Settlement House will host a free afternoon festival in the park adjacent to its building, just behind the Art Gallery of Ontario.

4. Lithuanian Sokių Sventė

The Sokių Sventė is a Lithuanian Folk Dance Festival held every four years. Last week, Toronto hosted the Eleventh of these festivals. This event offers a stunning example of a 'displaced-cultural-community-gone-global'. In terms of its content and organization, an international central committee selects the dances and music for each international meeting and then choreographs the pageant. Teams from various countries then send their representatives to an international dance camp to learn their parts of the dances for the international meeting. All teams of dancers then gather during the huge Sokių Sventė event where they rehearse for and perform at a final dance spectacle in a coliseum full of devoted Lithuanians.

At the particular event I witnessed last week, forty-one dance troupes from all parts of the Lithuanian diaspora met in Toronto. Because teams from Brazil and Argentina were sandwiched between groups from Detroit, Boston and Lithuania, the dance instructions (and much of the casual talk I heard during rehearsals and performances) was Lithuanian.

In essence, each team is one small part of a large, intense kaleidoscope of color, music and motion that fills the entire auditorium. The precision, grace, gestures and symbols of these agricultural dances epitomizes this ethnicity and a bigger identity for participants. Each of the dancers wears a special costume -- most are hand-loomed and may cost up to \$1000 USD. Clearly, when a family elects to involve their children in this effort, they must make a large commitment of funds.

Consider that these dancers, with the exception of a small professional group from the motherland, are all amateurs. Whole families dance, beginning at a very young age. There are specific dances for each age group and massed dances for all ages.

My main informant, Deborah Kmetz, tells me that instruction in language, music and other arts usually accompanies this effort.

The audience for this event were mostly Lithuanians, some of whom had no direct link to the dancers. People dressed for this occasion as they would for Easter Sunday in an Irish community. Women wore big chunks of amber in their ears, or as pendants, or as necklaces. One member of the audience explained to me that amber comes from Lithuania and is considered "their gold."

Another interesting aspect of Sokių Sventė is the paradox created by the contrast between the rural dances -- dances of harvest, milling, plowing, sowing, horse husbandry, and so forth -- and the extremely well-educated and urbane people who gathered to dance at and celebrate this event. The music, as you can hear, has a sweet, old-fashioned, rustic quality that is generations and thousands of miles removed from the everyday of these dedicated Lithuanian patriots.

Conclusion

Each of these examples demonstrates some combination of the characteristics (or commonplaces) we attributed to Community Music programs at the outset of our paper. Within all of these programs we also see characteristic patterns of teaching and learning that educational psychologists currently identify as aspects of Constructivism. Chief among these patterns are the following:

- Teaching and learning proceed in multiple ways, simultaneously, with an emphasis authentic, social interactions.
- The generative processes found in these programs are compelling to the participants because they are recognized as being authentic, current, authoritative, validating, and connected to living traditions.
- The integrity of students and teachers is primary, as evidenced in the emphasis placed on personal safety and trust during teaching-learning processes. The individual has responsibilities to the group; the group has obligations to the individual. What is essential is a climate of trust. Participants need to feel safety within the teaching learning context in order to sense the freedom needed to try things, to be a beginner and to fail without negative consequences. This 'safe circle' principle also translates to other learning environments where the individual voice is encouraged in the common quest.

- Membership is voluntary. The individual takes responsibility for his/her involvement and learning. This voluntary joining-in contributes to group fluidity. The individual relates to the collective through shared goals and gradual initiation into the skills and understandings of the community as demonstrated by his/her developing expertise.

- Procedures, goals and roles are flexible, according to the needs of the learners. Teachers, students and peers take on different roles and responsibilities as the learning process proceeds, moment-to-moment, so that everyone experiences the necessary acts of musical modeling, analyzing, observing, listening, leading, following, arranging, advising, coaching and reflecting.

- Teachers and learners work in a collaborative style as master and apprentice. Feedback is given continuously in the form of constructive feedback. There is a notable absence of formal tests, grades and other summative forms of evaluation that characterize conventional schooling.

- Finally, we note that in all these examples, self-identity, self-expression (musical and verbal), self-growth and self-esteem are basic factors and aims within the collective. Issues of identity, belonging, coding, immigration, assimilation and globalization are all played out in, through and by means of these musical communities.

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ⁱ For more on this Earthwatch Expedition, see Veblen, K. K. and S. Johnson (in review). "Music teaching and learning: A community perspective." *Canadian Music Educator*.

ⁱⁱ <http://www.natguild.org/>

ⁱⁱⁱ Quoting from Breichmaniene, p. 104: "One theme absent from Lithuanian dances is that of war or battle despite the fact that Lithuania was always surrounded by powerful hostile neighbours intent upon erasing Lithuania's existence from the map."

The Burgeoning Growth of a Community Music School

Graeme Wallis

Abstract

The Christchurch School of Music has filled a unique place in the fabric of musical life in the New Zealand city of Christchurch. Through its lifetime of forty-five years it has not only survived but flourished. Maintaining a strong tradition it has grown to become more diverse and flexible through the continuous adjustment of policies and programmes in order to better meet the needs of the community it serves.

In general terms the School is based on a group tuition scheme where students involved in lessons are encouraged to participate in ensembles, bands, orchestras and choirs. Currently the School has approximately 2000 course enrolments, a music staff of 95 teachers and three full time office and library staff.

This paper explores the broad principles and ideas that have contributed to the success of this community music education activity and records the ways in which the School believes that it will best meet the needs of its community as it moves with cautious optimism into the twenty-first century.

Introduction

In this paper I begin by providing an overview of the forty-five year lifespan of the Christchurch School of Music. I then highlight how it has needed to adjust and diversify to meet the changing needs of a multicultural community.

Most of us are fascinated at the manner in which a human being grows and develops during a lifetime. From conception, the blueprint for the individual's life ahead is laid down. Following a comparatively predictable and stable childhood, the often tumultuous adolescent years typically question the authority and mores of their parents and the establishment. After much soul searching, negotiation of direction and compromise from all concerned parties, adulthood is reached as a welcome period of calmness and maturity. But even this does not last - eventually middle-age crises, empty nests and associated hormonal turbulence once again lead to questions being asked about where we have come from, what have we achieved and where are we heading. As I look at the life of the Christchurch School of Music, I see similarities between the School and the life which I, for one, have followed, born in one era and constantly changing and adapting to the demands of an ever evolving musical world. This analogy reflects the evolution, spirit and character of the Christchurch School of Music.

Conception

The conception of the School dates back to 1955, when a Mr. Robert Perks was appointed to the Christchurch Teachers' College. His philosophy, which was to make musical opportunities available to everyone through massed choirs and orchestras, was based on his own experience as a schoolboy in Dunedin during the Depression. At his school almost half the students were in the 300 strong orchestra. "All the classes, whether engineering, building or welding were organised on the basis of voices, trebles in one class, basses in another..... We had lots of fun!" (Macintyre, 1991 p.42). Robert Perks's desire was to father a music school (ie. a child) where all could share his love of music.

In 1939 the Christchurch Primary Schools had established the Christchurch Schools' Music Festival Association that presented a combined schools' annual concert for choral singing. In order to fulfil his dream of fatherhood, Robert Perks approached the organisation with a view of establishing an orchestra for the 1955 concert season. His idea met with favour and at the

beginning of 1955, fifteen music teachers were involved in evening and Saturday morning classes. In August that year, a 140-strong "Primary Schools' Instrumental Group" took over the Christchurch Civic Theatre stage at the beginning of the opening of the programme of the week-long festival and presented its first public performance. The following day's paper stated: "An embryo orchestra of 140 pupils with only six months learning ventured forth under the baton of Mr. R. E. Perks .. to see and hear these children - some of them very young - was enough to warm any heart" (Jennings, 1988 p.13).

The School was nurtured through its earliest years by a close relationship with its parent body, the Christchurch Schools' Music Association, and financial support from the Department of Education. After ten years, the School took on its first official independent title as an incorporated society and became The Christchurch School Of Instrumental Music. At this time Christchurch was still very much a monocultural city with strong similarities to middle-class English society. As such, the demand was mainly for traditional western orchestral instruments. The aim of the School was: "To provide instruction in music and the opportunity for the study, practice and performance of orchestral and chamber work by young people at their level of achievement" (Jennings, 1988 p.32).

In its infancy the School was housed at the Teachers' College where Robert Perks worked, but as the School grew, more space was required. After twenty years the School found a base at the Christchurch Arts Centre and there it remained until it found a more suitable residence as it is in now - the Music Centre of Christchurch.

These premises are close to the centre of Christchurch, a city of nearly 400,000. Because of the city's geographic nature, the Centre is easily accessible within 10-15 minutes from any suburb. The building is a three-storeyed historic building, formerly a convent. Recently refurbished, it is owned by the Christchurch City Council and managed by a Trust Board. With 18 inch thick walls it is an ideal place to teach and learn music. The building is adjacent to a school and on Saturday mornings all Music Centre and school classrooms are fully utilised for the School's music lessons and associated activities. So with its central location and interesting structural features, the School provides students with a unique atmosphere, different from a normal school, yet providing an ideal learning environment.

Adolescence

In 1975 after a turbulent adolescence and escalating conflict between the School's Council and himself, Robert Perks tendered his resignation as Musical Director. The man whose vision had conceived the School and whose careful nurturing had guided it through its first stages said, as any disillusioned parent might, "during these 20 years I have 'slept' and 'lived' the CSIM" (Jennings, 1988 p.66).

Friction between the Council and the Musical Director contributed to Robert Perks' resignation and highlights the need for a positive and constructive working relationship for the effective administration of the School. In the early years he had been able to maintain control over musical and staffing matters. With the rapid growth of the School, an administrative director was appointed and thus the earlier authoritarian nature of Robert Perks' position on all matters could no longer be sustained.

Maturity

Now in its maturity, the School is governed by a Council mainly comprised of elected staff and parent representatives. Effective partnership between parents and staff is crucial to the successful operation of the School. In addition to supporting and encouraging their children, parents are relied on to assist with various operational tasks such as managing performing groups and organising rehearsals. In fact, in Christchurch it would not be possible for the School, on its limited budget, to provide the present music education programme without major parental assistance. Sectional supervisors and group conductors form a Music Management Team and meet regularly. They are led by the musical director and supported by three full time staff: the office manager, receptionist and librarian. Each term the Board of Studies meets to consider new courses and revise current ones. Sub-committees of the council such as finance, promotion, policy, operations, and appointments committees play an important role.

Like a healthy child, the School continued to grow steadily so that by 1980 the School boasted 1370 enrolments and a staff of 73. In 1999, the School had approximately 2000 course enrolments and 95 well qualified teachers. The School provides group tuition and group performance opportunities as a combination of these is considered a most effective means of developing musicianship. All students are expected to participate in group performance and the School provides a wide range of orchestras, bands, choirs and ensembles in order to best meet these needs. The success and popularity of these classes is related to the environment where music-making is challenging and fun; there is a common interest, level and goal for all class members, and a sense of achievement from a successful performance. A recent innovation has been the establishment of paired and individual lessons that have been developed in order to meet the more specific needs of advanced students.

As Christchurch has expanded over the last twenty years, its makeup has become increasingly cosmopolitan. Although there are significant numbers of Maori and Pacific Islanders, they have not enrolled at the School because within their own culture music is not a written tradition. The Asian migrants on the other hand look to the School to meet their musical needs. Currently 35% of the students are Asian and consequently on open days and enrolment days, interpreters are available to assist with communication.

In order to maintain its place in the music education market, the School continues to expand and diversify. The majority of the classes are held in the sixty rooms on a Saturday morning - a time when most students are available to attend. A meeting place with a tuck shop provides a place for all to socialise. In Christchurch, however, many children play sports on Saturday morning. This has historically necessitated a choice between sports and music. To cater to those children wishing to do both, the School now provides classes during the week. One such recent move has seen the establishment of classes during the week set up in local schools. These are called Outposts. The classes are run on the same basis as the Saturday classes, but rather than the students coming to the School, the teacher travels to the students in the local school offering the class. There is a growing trend for this activity and one which is anticipated to be significant in future years. The School is open to students from age two years upwards.

An interesting and rewarding aspect of middle age is that our children start to produce their own children. And likewise the Music School now employs as teachers many of those whose musical love and learning was fostered at the School. As one teacher said: "I've taught many of the teachers ... they come back and contribute the gift of music, that they received, to today's pupils" (Macintyre, 1991 p.45).

Within the School, the symbiotic relationship that develops between the student and the teacher is a key factor in maintaining the teaching / learning process.

And after the hectic and expansive years between the ages of thirty and forty, the School is now settling into a contented middle age period where effective systems are operating smoothly to cater to the musical needs of a multicultural city.

Because of the numbers attending, the School is able to offer a comprehensive range of choices from performing orchestras to bands and groups to suit varying musical abilities, age ranges and interests. The School is divided into various sections including violin, Suzuki violin, viola, cello, double bass, recorder, flute, oboe, clarinet, bassoon, trumpet, horn, trombone and tuba, keyboard, guitar, saxophone, junior musicianship, chamber music, voice, theory and aural sections. There are eight graduated orchestras, three symphonic bands, various ensembles, 27 chamber music groups and five choirs.

In the early 1990s the choral section of the School began to flourish to such an extent that the Council moved to change the name of the School from the Christchurch School of Instrumental Music to the Christchurch School of Music.

Traditionally a "Demonstration Concert," more recently called the "Showcase Concert," has been held annually. This very popular event, which includes some massed items, gives young musicians the opportunity to perform with experienced musicians. Many other concerts throughout the year keep students motivated and provide opportunities to build confidence playing to audiences. Each section of the School also has the opportunity, at least once a year, to workshop for a day with an outside specialist imported for the occasion.

Life cannot proceed without an income. Although the School has Ministry of Education

support, which currently covers approximately 40% of teacher salaries, the major financial source is fees. All students at the School pay a once only annual membership fee, which in the year 2000 is \$80.00. This money is directed towards the administration costs of the School. The balance the student pays is related to the tuition of a particular instrument or ensemble.

Generous contributions from sponsors have assisted with the purchase of instruments which students are able to hire. A donation from The Community Trust is used to assist students with limited financial means. In addition scholarships and twelve bursaries are awarded each year.

The School has built up a substantial pool of instruments over the years. These are hired by students - particularly in the early years. The music library is the largest of its type in New Zealand and is often used by outside groups. Each year, a sum is budgeted for the library and as a result a substantial music library is now housed in the School. In 1999 the School was successful in an application for a donation to establish a composition laboratory. This technology offers students a great opportunity in the areas of composing and arranging. A composition competition is held annually with students given the opportunity to present their work at concerts.

Conclusion

There is no doubt that the Christchurch School of Music is one of its city's finest musical assets. In a city that boasts a number of professional performing organisations and an historic strength in amateur musical performance, this may seem a bold claim. But the basis of this claim lies in the strength of a strong foundation in music education. As Christchurch's prime provider of practical music tuition, the Christchurch School of Music has now served the city with dedication, energy and distinction for forty-five years. At a national level it is an organisation without peer. And, further, it has over the years attracted and welcomed many overseas music specialists and visiting groups. There are numerous success stories of the School's former pupils. Many are pursuing careers as professional musicians with some having gained international recognition as soloists. Others are performers in international orchestras. A substantial number of players in the New Zealand Symphony Orchestra received their music education through the School. Of equal importance to the high achievements in the professional arena is the fact that the School has introduced thousands of students to the delights and enjoyments of music-making as a medium of self expression and as a potentially lifelong interest.

From humble childhood, through turbulent adolescence to stable maturity the School faces the new millennium with poise and confidence.

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Communities, Scenes, And Individuals

Beverley Diamond

I want to introduce to you a few of the extraordinary musicians that I have had the good fortune to get to know in the course of a project called the Canadian Musical Pathways, research that is concluding after about 5 years of case studies in ethnoculturally diverse communities in this country. Their stories are, in part, tales of "community" music. But in part they offer something of a challenge to those who see "community music" as a logical and important development in music education.

As we all know, the very idea of "community" is under siege in the year 2000. There seems to be two major types of challenge to the idea. The one about which the most ink has been spilled is the enormous impact of some (not all) peoples' mobility together with the globalization of economies in the modern world. James Clifford has called this the period of "traveling cultures" (though Canadians may note that in his famous article with this title, he spells "traveling" with one "l" in the -dare I say-"local" U.S. way, not ours). Other authors have referred to this period as the "modern nowhere." Some ethnomusicologists have either feared a sort of cultural grey-out or diagnosed an aesthetic of pastiche in which we freely but superficially borrow symbols and meanings from around the globe but we no longer know much about their history, their local uses and functions. In popular music studies, the term "scene" has often come to sit in for "community." A scene tends to cut across the boundaries of communities and draw people into temporary alliances, often in association with a specific kind of artistic production, as in hip hop culture, among ravers, or the Britney Spears fan club. The last example also reminds us that sometimes these scenes are virtual rather than real; they consist of internet users NOT participating musicians. Are these simply dismal threats to the ideal of community music or do community music programs change in response to these very real aspects of early 21st-century experience?

If globalization, traveling cultures or "scenes" offer one sort of challenge to community (and community music), so too does the opposite end of the spectrum, the individual. Some social commentators have noted, at the end of the 20th century, that an increasing number of countries emphasize laws and policies that privilege the individual rather than community or collective rights. The historian, Michel de Certeau, for instance, goes so far as to claim that collective rights "have been driven out of legitimate discourse" (1997: 152). How is selfhood constructed, indeed how is selfhood constructed through music in this environment? Does a legal and civic emphasis on the rights of individuals mean that a general endorsement of innovative, idiosyncratic or indeed any type of exceptional behaviour, an emphasis that has been so central to the development of North American culture (particularly the "malestream" of U.S. culture), has become more dominant around the globe? This issue has had much less ink spilled with regard to the cultural implications and it is the one that I will address primarily today.

It is with the individual in a central position that I now turn to the research project I mentioned a moment ago: the Canadian Musical Pathways project and its collection of a diverse range of "musical life stories." I have found this project increasingly engages me in a huge question in music research. What is the place of individual musicians as the subjects of music scholarship in the 21st century?

It is now passé to observe that, in the Euroamerican past, the male individual of genius was everything. The very idea of community music offers a form of resistance to this emphasis. But, while the "great man" traditions of historical musicology or jazz studies have been extensively critiqued at this point, especially by feminist scholars, only a few (among them Danielson 1997 and Guilbault in forthcoming work on stars of the Caribbean) have begun to engage in cross-cultural study of the different constructions of notions of "genius" or "stardom" or other markers of exceptionality. Or to sort out whether and in what cultural contexts exceptionality is necessarily important in the production of music. Feminist research has taught us the problems of „female

access to individuality" (Spivak 1999: 118). For instance, many scholars of >autobiography (e.g., Brodzki and Schenk 1988) have provided compelling instances of societies in which males are enculturated to depict themselves as radically individual while women were not so encouraged. What does this mean for the musical life stories of men and women? What does this mean for community music programs that have, to my knowledge, rarely considered this or other power-nuanced topics about access to individuality. To musical individuality. Who is encouraged or allowed to tell their musical life story (in my work)? Who gets to be creative and innovative (in yours)?

I start by addressing several very simple questions to a small group of musicians whose life stories were collected in ethnoculturally diverse communities in the course of the aforementioned Canadian Musical Pathways project. What do each of these individuals assume that a "person" is? Are musical persons necessarily thought of as exceptional persons? And what do different people pay attention to when they make reference to musical "experience"? These questions are seemingly so naive that we never ask them. Concepts like "personhood" and "experience" have rarely been theorized in music scholarship although they have been addressed in other disciplines.

I started thinking working with these issues after attending a conference in Sweden about a year ago on "Music, Media, and Multiculturalism." My paper there presumed to address a number of identity negotiations in a different subset of these musical life stories. At the end of my presentation, the English ethnomusicologist John Bailey offered a challenge that has preoccupied me off and on ever since. He asked me if I could write the paper without using the word „identity," cogently pointing to the overuse and often vague reference of the concept not only in my work but in a lot of contemporary scholarship on aspects of culture in pluralist societies. This paper is part of a response to that challenge.

Already in my earlier presentation I had pointed to the rather arbitrary distinction between attributes that are recognized as part of collective identity and those regarded as individual. With Charles Taylor and Anthony Appiah (see Taylor 1992), I am fascinated by the fact that we configure certain features (ethnicity or sexual orientation, or age, for example) as group markers while certain qualities (e.g., greed or arrogance or gregariousness, for example) are regarded as "individual" markers. If we recognized greedy people as a collective, what would their music sound like, I asked?

What I hadn't quite thought through a year ago, however, was the need to place, historically and culturally, how people define their personhood, particularly if they are persons who are musically competent or even especially talented, and what they pay attention to as experience, particularly musical experience. An essay by Joan Scott helped me think about this. She observed that „experience" has been used to mean different things historically. In Western Europe, until the early 18th century, it was closely connected to experiment, observation, and the visual; the incorporation of „reflection" as an element of experience began in the writings of the 19th century, and the acceptance of "feeling as well as thought" in the early 20th; the extension of the concept of experience to "influences external to individuals, social conditions, institutions, forms of belief or perception" is a product of >the 20th century (1992: 27).

Do community music programs ever start by considering what each participant thinks a musical experience is? What each participant thinks a musical self is? To explore such questions, I will draw on several musical life stories collected in the Canadian Musical Pathways project, implicitly setting up comparison among them. My examples are anecdotal and yet not trivial, in my view, since it is not the information we are looking at here but the discourse itself, discourse mediated by many factors.

A Mennonite Choral Conductor In Southern Ontario.

Reflecting the conservatism, and valuing of simplicity, and modesty that are at the heart of his religious belief, an Ontario Mennonite choral conductor, Harold, now in his 80s, repeatedly narrated how it is culturally inappropriate to put oneself forward or consider oneself exceptional in any way. The very fact that Harold invited his friend Lou and their wives to participate in this

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interview is indicative. All of the remarks about Harold's remarkable choral conducting skill are made by Lou. Furthermore, he describes Harold's work not in terms of talent, genius, or stardom but in terms of "leadership" thus linking his skill to his community responsibility. So exceptional talent is recognized here, but it may not be expressed about oneself and it is evident in community service. This value of modesty even affected repertoire choice in the 50s, although less so by the 70s. In Ex. 1a, the group explains how a U.S. choir was criticized because their musical choices were too lofty. The Ontario group preferred hymns and spirituals as less arrogant musical choices. It is significant that he initially labeled his choir as a "study group" rather than a choir (see Ex. 1b). I would need a very long handout to show you the verbal dance that both Lou and Harold do to justify how concerts could be rationalized within this framework. Equally, it became apparent that auditions were a site where prospective singers negotiated how to be regarded as competent musicians without putting themselves forward. Initially, Harold rejected auditions preferring to form his choir by invitation only. Although he says this was possible because he knew all the voices, implying a very close-knit community indeed, he admits jokingly that actually it turned out he didn't know the skills of some invitees. In Ex. 1c, however, a point at which he had inaugurated an audition system for his choir, we see how real problems of social relationship affected the choir's development. People did not audition because that implied they thought they were better than their peers. But in this exchange one singer said he would be happy to come if Harold, the conductor, invited him to audition. Harold retorts that he should have told him to invite him, seeming to argue for a clarification of the codes. Harold, on the other hand, would be virtually compelled in this scenario to admit the invitee to the choir or risk hurting his or her esteem.

The extent to which these matters of showing off, being proud or arrogant, or indulging in public display were taken seriously is readily evident in the Mennonite community outside of the musical activity. In my own experience living next to Mennonite families in this southern Ontario community, I recall a new church being started when a group of young women who refrained from decorative attire decided to wear wedding rings, another when a man was shunned for sporting a colourful tie at a Sunday morning service. The fractioning of the church in southern Ontario has sometimes been related to the different waves of immigration in that province. First to arrive was an 18th century layer of Swiss immigrants most of whom came to Ontario via Pennsylvania. Later in the 19th and through the 20th centuries, Russian Mennonites came both to the Prairie provinces where block immigration policies were favoured, consequently creating more homogeneous rural groups, and to Ontario where they enhanced the diversity within the community. Another difference for the Ontario communities is the proximity of Toronto, the largest urban centre, one that offered both opportunity but also pressures to adopt different values. Harold, himself, was in the first generation to be professionally trained in music in Toronto and his choirs came to be widely sought for performances there. It goes without saying that the "culture" of classical music into which Harold was enculturated in Toronto, does have notions of genius and stardom associated with it. Hence, the regard for exceptionality was vastly different in some parts of his life than others.

Clearly, then, it is evident that the disjunctures within the Ontario Mennonite community are as telling as the shared cultural values that I have thus far over-drawn with regard to personhood. My final example from Harold's oral history explores an instance where a particular musical work became a means of working out the schizoid differences that existed simultaneously in his musical life. The work was the Bach B Minor Mass. He chose to perform it with his smaller choir in 1973, describing it as a watershed event for several reasons: the difficulty of the work challenging the value of simplicity, the need for an orchestra in a community where musical instruments were regarded as frivolous and incompatible with spiritual sincerity, and the fact that the work was a Mass in the Roman Catholic tradition, i.e., not an acceptable Mennonite spiritual text. It is here that the group interviewees spoke the most about Harold's leadership; the only way this work was acceptable was, according to Lou, the community's faith in his judgment, a faith

that he had been building for 20 years at this point. As Lou said in Ex 1d, they "trusted his vision." They validate his exceptional skill, a skill he dare not express.

A second strategy for making this an acceptable experience was the humility with which the choir was asked to approach preparation. They rehearsed for a year and a half before considering performance. This was, then, a study group. The risk of doing this work was also mitigated by the friendship and trust that the choir's leaders had cultivated with the local newspaper critic. But there was risk, nevertheless, and the successful achievement of this performance in spite of that risk is no doubt what makes this event in all its dimensions so richly present in Harold's memory. It is, as memory cognition studies reveal, an example of episodic memory where the emotional intensity was such that many aspects are locked together. There is one further aspect and that concerns the conductor's daughter, now a professional classical singer, but back then expected by her pregnant, choir singing mother who explains that when the daughter herself had her first opportunity to sing the B Minor Mass, she seemed already to know it, to do it effortlessly. This seems in part to be a rationalization of "talent" not as something inherent or indeed internal but caused by environmental, external circumstances. No doubt this story also provides a retrospective justification for the huge defiance of the Mennonite norm of modesty that the B Minor Mass represented for the family. It reminds us that the meaning of performances is emergent; the stories about them are cumulative, with accretions and additional nuances that become relevant over time, in this case some 20 years later.

An Iroquois Singer

I turn now to a different oral history, one that, in some ways, resembles to the Mennonite narrative in its denial of any concepts of genius, talent, or celebrity and in its emphasis on community responsibility. In Ex. 2a, Charlotte, a Seneca First Nation clan mother who leads the most widely sought out women's ensemble in Southern Ontario and Northern New York, and founded the Aboriginal Women's Voice Project at the Banff Arts Centre in Alberta, reflects on her own identity as a musician. The excerpts are taken from several different interviews but they indicate moments of struggle with this matter of selfhood. In the first, she explains that she has trouble identifying with the concept of "composer" because her language (like most Native American languages) is verb based not noun based. In her community, she is one who is singing or making songs, nuanced differently from the notion that "she is a composer." She describes her own ability, not as talent but as intensive immersion, literally on the knee of various relatives who sang constantly to keep her amused as a baby (see Ex. 2b). Together with the group of women who have been her singing companions for almost the past 30 years, she also describes her work in verb not noun terms. They have seen their children and now their grandchildren born, one said. Furthermore, their considerable celebrity--having performed at the Smithsonian festivals on the Mall, at major north American festivals including being the first aboriginal group invited to the New Orleans Jazz Festival, at ivy league universities, appearing on Robbie Robertson's latest album, etc. --seems of no consequence to them. They describe their work as it has always been, as part of a mutual aid society in their home community. That is, everything they earn is turned over to that society and returned to those in need in the community. The fact that they now earn higher fees than when they started is good in that they can now turn down opportunities that interest them less without feeling that they are renegeing on their community responsibility.

The notion that all are equally part of a process is evident when the group performs. They share the duties of leading and explaining each song, often joking among themselves on stage. Among the stories they love to tell are ones like the time Sue mixed up two tunes and was singing the wrong song in response to the lead line. Almost all such stories of their musical experience are framed as moments of laughter. Among the various ways that we may have of paying attention to experience, this framework of laughter has rarely been acknowledged. It is fundamental here. The story is not a put down of Sue but a good story since it evokes laughter and good spirits like the music itself.

Unlike the Mennonite context where individual uniqueness was often played down but special skill was acknowledged often couched in terms of "leadership," the Iroquoian stories seem to cherish individuality insisting on everyone as a participant on their own terms, with their own particular talents. There are roles, clan mother for instance, or one who sings, but they are valued equally and shared wherever feasible. The community, then, becomes less an arbiter of appropriate personhood than a supporter of individuality. I am reminded of another interview I conducted with the well-known Native American trio, Ulali, in which I asked them what they considered as their most important achievements. See Ex. 2c.

Once again, my picture of Charlotte's oral history becomes less reductionist if I acknowledge some of the disjunctures, the points where different views of personhood, individuality, exceptionality come into conflict in her own life. One place where this happens for Charlotte is the conflict between the right to use traditional repertoire and yet the need as a creative individual to be innovative, to learn from other sources. She confronts her community's notions of intellectual property, ones that seem to imply a different notion of personhood than the laws of Western nations. When I first knew Charlotte, her views on this matter were very hard line. She was not interested in anything that was not hers and had no respect for people who appropriated songs, outfits, or anything else. She now confronts this when asked to collaborate with cross-over and popular music artists. She agreed to allow a traditional stomp dance, the widely known "Unity Stomp" to be used by Robbie Robertson, for instance, because he has earned the trust of her community. He is partly Iroquois himself and has re-established relationships with his home community. When I asked her what she thought about the fact that he had re-arranged her song, actually creating hints of counterpoint by dove-tailing the call and response portions of it, she had no opinion. Once trust was offered and permission granted, the result was not for her to judge.

More difficult to resolve seem to be occasions when she confronts this issue of appropriation as a teacher of non-Native students, something she is called upon to do with increasing frequency. (My own knowledge of this stems from a summer course she gave to my own students which, of course, I audited, as a fully participatory class member, I might add.) She teaches the same social dance songs she performs and enables students after an astonishingly short time period to compose new social dance songs, at least one of which I know is now regularly part of the local repertoire. That is, she uses her collective right as an Iroquois person to justify borrowing this song. Furthermore, the genre itself has always borrowed, a fact that the non-Native student recognized by putting a line in the new composition, a line about "green eggs and ham" borrowed from a children's book in the Dr. Seuss series. But at the end of some semesters, she has been known to advise her non-Native classes that they do not have the right to perform this music they have learned, even those songs they composed themselves. Effectively, their creative work is treated as a gift to the Nation. Hence, her view of personhood and individuality seems to stop short when it comes to recognizing authorship. To some extent, I refer back to a point made at the beginning of this paper about the fact that it is not identity but the recognition of identity that counts, not experience but the recognition of experience. Charlotte comes close to a refusal to recognize this experience her non-Native students have had. Perhaps this is consistent with the narrative excerpted in Example 2a: they, too, are not composers but rather they make songs.

As you might expect, she has been challenged by her students about this proscription, on several occasions. In part, an important event for her has been the Aboriginal Women's Voices Project which she herself devised as a space where aboriginal women could both respect their musical traditions and create innovative work out of that respect. In her case, a song called the "Travelling Song" became a site where respect for tradition and innovation were reconciled. Let me play it for you as you read Ex. 2d in which Charlotte describes the process of creating the Travelling Song.

As she tells the story, the symbolism of individuality is present in the distinctive timbres of each of their voices, and in the fact that they share the lead singer role, each taking a stanza. The

symbolism of collaboration lies in the fact that they crafted this new song from elements of traditional songs that each brought to the circle. Now my interpretive challenge here relates to another disjuncture. I think the result is dull. By distilling common elements from different musical traditions, "pulling" them, as Charlotte says and then later on "cementing" them into a song, the women have created a very simple piece, less sonically rich perhaps than the tradition bound repertoires they each brought to the circle. The challenge for me, and perhaps for American and European ethnomusicologists in general, is to recognize that the story here is perhaps as important as the artistry of the result.

Two Different Caribbean Canadian Experiences:

My final pair of narratives were offered by two Caribbean-derived singer songwriters, one born and raised in the Maritime provinces on the east coast of Canada, the other a more recent arrival from Trinidad in the 1980s. Here I want to focus on senses of self in the context of being uprooted, relocated. The Trinidadian I will call George, a well-known calypsonian in Toronto and I'm told by a colleague, also respected in his country of birth. In a series of interviews, mostly with York Ph.D. student Annemarie Gallagher, paints a somewhat romantic picture of himself as a loner, an individual who has always been drawn to distant horizons, depicted in Ex. 3a as the San Fernando Hill visible >from a roof-top perch that he liked as a child. Perhaps like those far-off places, his early musical experience in Trinidad was diverse and derivative of various styles of American popular music. He mentions Christian hymns, North American popular music, "Spanish" (Venezuelan) music, country and western radio and rediffusion broadcasts, and British or American folksongs at school. His parents, like other authority figures in his life, frowned upon children singing calypso. But he did play in a steel band and formed his own pop music group as a teen-ager.

His story makes very clear, however, that our narratives of the past are always a creation of the present, both a reflection but also a sort of creative mimesis of that memory, that reflection. For instance, he describes his adoration of Mighty Sparrow as a young boy, too young to understand the sexual nuances in the classic calypso "Jean and Dinah" but old enough to know that the year of this performance was also the year the election of Eric Williams of the Peoples' National Movement brought a measure of autonomy to Trinidad. (Ex 3b) His breakthrough moment in Canada, after he had trained in literature and theatre, was when he was asked to play Mighty Sparrow in a local musical play. A new land facilitated his becoming his hero. In a story that seems almost to be the total opposite of Harold's narrative, George describes in Ex 3c how he loved to stand out, to dress in a spectacular fashion when he arrived in Canada, beaming as he narrates how he could stop traffic just by walking down the street. Additionally, he came to learn that the points of reference for his highly individual style of dress were not always the ones he anticipated. Wearing a three-quarter-length leather coat and Stetson hat, for instance, he was often mistaken for Charlie Pride, an African American musician who meant nothing to him personally.

The disjuncture between his overstated difference (not always marked by Caribbean-ness at this point), however, and his alienation in the Canadian community was articulated in his best-known calypso thus far, called "Culture Shock." In this song and the narrative about it in Ex 3d, he observes the isolation and the misunderstanding that become part of his daily experience.

While George, then, has increasingly adopted a personal style and also a musical language that marks him as Trinidadian—that is, he becomes more local the further he travels—Canadian born James took a radically different route. Black, but also with some First Nations (Mi'qmaq) and European ancestry in what is demographically the most British of Canadian provinces, Prince Edward Island, he explains (Ex 4a) that he was unaware of race as a child, adopting elements of the dominant Anglo and Acadian cultures of the Island. While George felt and heightened his visibility, then, James was unaware of his. The intense commitment to an island identity, voiced

by large numbers of islanders, was meaningful to James whose first hit was a song about a lighthouse, composed literally during a sailing trip around the island. The discourse of Ex. 4b) indicates that he willingly participated in what historian Ian McKay (1995) has called the construction of innocence in Maritime Canada, a construction that viewed hardy sailors and farmers of English descent as the real people and one that effaced the role of African Americans in particular. When James moved to Western Canada, he encountered more ethnic diversity, and given the cities he settled in for a while, more urbanization than his east coast experience had offered. Here he embraced African derived musics for the first time, playing in a reggae band (Ex. 4c). For James the disjunctures augmented when he returned to his home province. Now his senses of self were not so compatible. He handled this by reading about the history of Africans and Caribbeans in his home city of Charlottetown, a history that had ghettoized the community in an area called the Bog where he now chose to live. He discovered the figure of Jupiter Wise, a former slave accused of murder and sentenced to servitude on a Caribbean-bound ship. For James, Jupiter becomes a hopeful figure who got to go home. He named his band after him and has, so far, written three songs about him. This act of mimesis, then, in comparison with George's acting of Mighty Sparrow, is positioned differently. In Ex 4d, we read not an echo of a great man, but a reinstating of the personhood of an unsung hero, an erased person.

Conclusion:

In conclusion, I would like to consider briefly what these excerpts, which are, after all, no more than fragments or shards of evidence, can offer by way of new perspectives on the study of music and perhaps new challenges to the development of community music programmes in pluralist societies. The legacy of defining persons in different branches of music study is one factor that is often overlooked in both music study and music practice. In the former, because historical musicology and indeed popular music studies tend to emphasize the great figures, that is because they put a lot of emphasis on exceptionality, one might argue that ethnomusicology was forced to compensate. We tended to overdraw the community, the collective values and structures. But in between these two are people such as the ones I introduce in this paper, people who are exceptional in many ways, certainly in terms of their musical skill and their impact on their communities, but also often in terms of their national or international reputation. But they are neither what we might call stars, nor simply "representatives" of their culture. They are lost somehow to the studies of music cultures between the cracks of stardom and cultural formation and they need to be made more visible.

Another significant factor is the implicit framework for the Canadian Musical Pathways project: the nation. I suppose that the most obvious thing that unifies Harold and Charlotte and George and James is the fact that they all currently live in the same country, three of the four in relatively close proximity. So they have the same legal rights and privileges as persons, and opportunities that differ in many ways from those of their sisters and brothers in the U.S., the Caribbean, Russia or Switzerland. By looking at the relationships across borders, we begin to see the factors that operate within them. In the case of Canada, for instance, the relatively minimal development of a discourse of race or the way in which regional demographics impact on a sense of selfhood. And yet the ways in which they define exceptionality and personhood -- theirs and others-- the way that impacts on their work as musical persons differs so much. While I've hinted at shared systems of values underlying their narratives -- systems shaped by ethnicity, gender, class, region, length of residence, and the accidents of encounter -- I have also tried to examine moments of disjuncture, moments indeed where we are forced to act as individual agents in order to somehow resolve the crises and the multiplicity that we encounter in our own lives. I have tried to see how music might serve at those moments, sometimes to articulate, sometimes to resolve, sometimes to simply facilitate an encounter. In the plethora of studies that touch on multiculturalism, globalization, media-ization, and diaspora, this is the level of understanding of how individuals live music that I think we are in danger of overlooking. And as we contemplate "community music" the many

differences in how individuals conceptualize their musical selfhood remains one of the important challenges and opportunities.

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"Lived Music, Shared Music Making": Community Music In The New Millennium

*The Ninth Biennial Meeting for the ISME Commission for Community Music Activity
Toronto, Canada July 9-16, 2000*

This document is the concluding statement of the 2000 ISME Commission for Community Music Activity. It sets forth the ideals, characteristics, principles, and recommendations for the future development of community music programs.

Present and Future Ideals

Community Music is a vital and dynamic force that provides opportunities for participation and education in a wide range of musics and musical experiences. Community Music activities are based on the premise that everyone has the right and ability to make and create musics. Accordingly, such programs can act as a counterbalance and/or complement to formal music institutions and commercial music concerns.

In addition to involving participants in the enjoyment of active music-making and creativity, Community Music provides opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Also Community Music encourages and empowers participants to become agents for extending and developing music in the community.

In the pursuit of musical excellence and innovation, Community Music activities also contribute to the development of economic regeneration, create job opportunities in the cultural sectors, and enhance the quality of life for communities.

In all these ways Community Music activities can complement, interface with, and extend formal music education structures.

The Nature of Community Music

At the heart of excellent Community Music activities are the following characteristics:

- o emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and of the participants
- o active participation in music-making of all kinds (performing, improvising and creating)
- o the development of active musical knowing (including verbal musical knowledge where appropriate)
- o multiple learner/teacher relationships and processes
- o a commitment to life-long musical learning and access for all members of the community
- o an awareness of the need to include disenfranchised and disadvantaged individuals or groups
- o a recognition that participants' social and personal growth are as important as their musical growth
- o a belief in the value and use of music to foster inter-cultural acceptance and understanding
- o respect for the cultural property of a given community and acknowledgment of both individual and group ownership of musics
- o an on-going commitment to accountability through regular and diverse assessment and evaluation procedures
- o fosters a personal delight and confidence in individual creativity
- o flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic)
- o excellence/quality in both the processes and products of music-making relative to individual goals of participants
- o the honoring of origins and intents of specific musical practices

Calls for Action

Cultural Diversity in Community Music

Musics of the world are relevant for musical practice and music education because of increased accessibility (through media and travel) and increased mobility (migration) and also because of the growing cultural diversity of many of our communities. This diversity creates the possibility for openness and innovation through many practical models for teaching and learning music at all levels. Community Music programs and activities should encompass an appropriate range of musical practices, processes, materials, and philosophies from different cultures. We recommend the following initiatives:

Regarding Formal Music Education

- o fundamentally re-structure school and community music education
- o encourage collaboration and cross-over between music educators in school systems and community musicians
- o establish music practice-oriented pilot projects both outside and within existing structures of music education
- o develop resources and make them widely available
- o approach music education and music in education from a 'world' perspective (including music history)
- o encourage teacher education programs to value and incorporate the value of CM cultural diversity in music education

Cultural Context and Recontextualization:

- o recognition that musics/arts removed from one setting and replanted in another will change their nature
- o honor cultures and culture bearers but acknowledge that music and arts continue to grow and change
- o empower students and families as sources of musical/artistic expressions and negotiate ways of infusing their cultures into community and educational settings
- o utilize pedagogical materials that are developed in collaborations with culture bearers

Cultural Diversity

- o honor intricacies of different interactive transmission processes
- o encourage educators to participate in diverse cultural communities that surround them

Calls for Action

Collaborations and Alliances with Community Music Programs

The present and future of Community Music depends significantly on improving Community Music collaborations, alliances and exchanges across local, regional, institutional, national, cultural and stylistic boundaries

To facilitate and enhance collaborations we recommend the creation of a Community Music website and electronic journal for the international exchange of Community Music case studies and narratives, resources, strategies, and experiences by January 2001!. Such use of the WWW would:

- o facilitate alliances and exchanges between Community Music theorists and practitioners
- o articulate the roles of Community Music in the maintenance, development and renewal of school music programs (especially general classroom programs)
- o inform curriculum writers worldwide about the nature of Community Music and the ways Community Music ideas and practitioners can serve the goals and practices of music education at all institutional levels
- o clarifying the contribution that CM makes to broader social objectives such as social inclusion and community regeneration, by providing links with agencies and practitioners working in this field

Calls for Action

Preparation and Development for Community Music Practitioners

The present and future of Community Music requires the development of excellent training programs (informal and formal) for Community Music professionals. As well as fostering the musical, educational and finance-related competencies of these professionals, training programs should provide leadership in creating partnerships among Community Music programs, professional and amateur music-makers, and formal educational institutions.

We recommend the following initiatives:

- o develop international centers for Community Music training
- o preparing Community Music facilitators
- o generate a database of existing Community Music training programs
- o formulate varied approaches to the recruitment of Community Music workers
- o reconceptualization of Community Music in relation to current research

Calls for Action

Strategies for Community Music Programs

The present and future of Community Music depends on the effectiveness of practitioners in this field. This requires that a number of strategies be developed and implemented.

This commission advises community music workers to consider the following:

- o investigate the values and needs of regional and national CM organizations and initiatives for CM workers
- o capitalize on the growing goodwill of formal institutions (e.g., universities)
- o work with existing (as well as with emerging) systems of training education, employment, health and so forth
- o reflect within, with and outside your own community
- o negotiate on the basis of mutual benefits
- o advocate and market Community Music initiatives to the entire web of potential supporters
- o develop visibility and public relationship programs
- o document and disseminate successful Community Music processes and program results for evaluation, collaborative and grant-writing purposes

Calls for Action

New Music Technology

Existing and evolving music technology (e.g. synthesizers, samplers, MIDI-controllers, software) has enormous potential in the field of Community Music in the 21st century. Technology permits and encourages access to all forms of music-making for new groups of creators -- with or without traditionally taught musical knowledge -- to become a reality, enabling the production of music of quality. Communication technology allows musical interaction to happen on any level (local or global).

In addition, new technology allows Community Music programs to function as fulcrums for the development of new musical languages and styles, the expansion of present understandings of the nature of music, and the facilitation of performances and publications.

In all these ways, music technology can open windows to music and music-making for disenfranchised sections of the population. We recognize that technology is not equally available in all countries and communities

We recommend the following initiatives:

- o utilize existing and evolving networks of all kinds, from the grass-roots level to formal institutions local and world-wide
- o foster collaborations that finance and share technological resources
- o demystify technology by emphasizing and creating user-friendly strategies
- o expand access to existing technology centers and resources
- o work toward making technology to all communities in all countries
- o reflect critically upon the limitations of technology (including issues of cost, ownership, accessibility, institutionalization, and forward-looking vs. backward-looking adaptations)

Calls for Action

Funding

We recommend a forum for on-going dialogues on funding in CM, including a different kind of [North-South, first world/ third world] dialogue on international funding. We need to articulate and examine assumptions and expectations of cultural exchange and funding. These forums might take a variety of form or forms such as: a new commission, a focus group, a conference, a dialogue on email

Community Music Activity Commission Mission Statement

The CMA is a distinct working committee within the International Society for Music Education (which originated in 1953). The CMA was formed in 1982. It meets every two years, one week before the biennial world conference of ISME. The commission was formed to address the interests and concerns of ISME members who

- (a) share the following ideas and
- (b) teach music in ways and situations that usually combine several defining characteristics (listed below under B).

A. Ideals

Community Music is a vital and dynamic force that provides opportunities for participation and education in a wide range of musics and musical experiences. Community Music activities are based on the premise that everyone has the right and ability to make and create musics. Accordingly, such programs can act as a counterbalance and/or complement to formal music institutions and commercial music concerns.

In addition to involving participants in the enjoyment of active music-making and creativity, Community Music provides opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Also Community Music encourages and empowers participants to become agents for extending and developing music in the community

In the pursuit of musical excellence and innovation, Community Music activities also contribute to the development of economic regeneration, create job opportunities in the cultural sectors, and enhance the quality of life for communities.

In all these ways Community Music activities can complement, interface with, and extend formal music education structures.

B. Characteristics

More specifically, at the heart of excellent Community Music activities are the following characteristics:

- o emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and of the participants

- o active participation in music-making of all kinds (performing, improvising and creating)
- o the development of active musical knowing (including verbal musical knowledge where appropriate)
- o multiple learner/teacher relationships and processes
- o a commitment to life-long musical learning and access for all members of the community
- o an awareness of the need to include disenfranchised and disadvantaged individuals or groups
- o a recognition that participants' social and personal growth are as important as their musical growth
- o a belief in the value and use of music to foster inter-cultural acceptance and understanding
- o respect for the cultural property of a given community and acknowledgment of both individual and group ownership of musics
- o an on-going commitment to accountability through regular and diverse assessment and evaluation procedures
- o fosters a personal delight and confidence in individual creativity
- o flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic)
- o excellence/quality in both the processes and products of music-making relative to individual goals of participants
- o the honoring of origins and intents of specific musical practices

C. Priorities

The CMA Commission seeks to promote:

- 1) cultural diversity
- 2) collaborations and alliances
- 3) preparation and development for community music practitioners
- 4) strategies for working in community music
- 5) new music technology
- 6) funding

has analyzed the... and

the development of... (continued)



