Tuning in: wider opportunities in specialist instrumental tuition for pupils in Key Stage 2

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In an announcement in 2000, the Secretary of State for Education and Skills said that 'over time, all pupils in primary schools who wish to will have the opportunity to learn a musical instrument'. Following this announcement, the Department for Education and Skills (DfES) convened a representative national working party, whose purpose was to consider in more detail how the government's aim could be achieved. In summer 2002 local education authorities (LEAs) were invited by the DfES to participate in pilot programmes. The purpose of these was to demonstrate, with a small number of schools, how the provision of specialist music instrumental tuition could be expanded to involve higher numbers of pupils in Key Stage 2. The policy then became known as the 'Wider Opportunities Pledge'. A total of 13 pilot programmes was agreed, six supported by the DfES and a further seven by the Youth Music Foundation (YMF). In addition, Ofsted was asked to carry out an evaluation in 12 LEAs and to produce a report showing the strengths and potential for development of these pilot programmes. The Qualifications and Curriculum Authority (QCA) was also commissioned by the DfES to produce units of work which would show how instrumental tuition can extend and enrich the national curriculum for music and these are attached in section 5 of this DVD.

In the plans which were submitted from the 12 LEAs and, in subsequent discussion with the DfES and the YMF, broad aims for all the programmes emerged.

These are in summary:

to give as many pupils as possible access to specialist instrumental tuition during Key Stage 2 for a trial period

to provide new musical experiences for large numbers of pupils, before they embark on specialist tuition, so that they see and hear the range of instruments available to them through workshops, performances and demonstrations

to provide pupils with musical skills and experiences which form secure foundations and which prepare them for individual instrumental choices

to build on the new musical experiences and musical skills programmes, to give access to sustainable specialist tuition for all pupils who wish to be involved for a trial period

to ensure sustainability from the trial period for all pupils who choose to continue beyond this initial stage

to work in new partnerships between schools, music services and freelance musicians

to ensure that training and support are available for all staff involved

to evaluate each pilot programme, its strengths and potential, as well as the challenges in extending this form of music provision to more schools within each LEA.

Ofsted was commissioned to assess the impact of the initiatives on pupils in each of the 12 LEAs, identifying particular local characteristics as well as distinctive common features, and seeking evidence of any broader impact on schools'

music provision. On the basis of this evidence, Ofsted was also asked to provide examples of good practice and make recommendations for the successful national development of this extension to current provision for music in primary schools.

The Ofsted evaluation took place over four school terms, from October 2002 to December 2003. Each LEA was visited twice by HMI, with an interval of about six months between visits. During each visit, the range of provision was observed first hand, with a timetable provided by the LEA music service, in agreement with the schools involved. Discussions were held in schools and with staff of the music services, as well as freelance musicians involved. Informal feedback was given to music staff and, in most LEAs, to senior primary specialists. On the second series of HMI visits, video recordings were made in order to capture audio-visual evidence of the work in progress. The recordings now form the materials on the attached DVD and are the examples referred to in this report.

In the first HMI visits to the pilot LEAs, the planning, organisation and content of the programmes were observed. In the second series of visits, the progress pupils were making and the quality of their work were the additional evidence for this evaluation report. The second stage involved visits to a total of 42 schools and 5 music centres. During the second visits more than 1,200 pupils were observed in 108 sessions.

Main findings

Across the 12 programmes, consistently high quality of work was observed in 7 of the LEAs. In the other 5, there were good, sometimes very good features in all of them, but not consistently so.

Quality of the Pilot Programmes:

All pilot programmes involve three strands of provision: new musical experiences; musical skills; and specialist tuition; and in the majority, the strands have been skilfully combined into one effective programme.

The highest-quality work is found where the strands are integrated, in particular when musical skills programmes and specialist tuition are delivered simultaneously.

In the best programmes, pupils are engaged in music-making throughout the sessions and there are high expectations of all of them.

Commitment, expertise and enthusiasm of tutor teams ensure that there are pace, challenge and enjoyment across a range of musical activities.

Teaching and learning improve, and standards are higher, where successful new partnerships have been formed between school-based staff, music service tutors and professional musicians; some of the best quality is when all three work together to co-teach large numbers of pupils.

In high-quality whole-class and large group tuition, the acquisition of technical and musical skills is also combined from the outset with opportunities to make music successfully in a large ensemble.

The most successful trial tuition programmes also include opportunities for vocal work, for improvising and, more rarely, for pupils to compose and perform their own pieces.

Pupils' learning and standards are best when high-quality music-making is expected of them from the beginning, so that the earliest stages of learning are associated with good sound production and playing which is tuneful and rhythmic, together with effective and secure posture, hold and, where appropriate, embouchure.

Demonstrations and informal performances are important in showing other pupils and adults the high-quality music-making which beginner ensembles can produce and which should be expected.

Organisation of the pilot programmes

The provision of instrumental tuition for whole classes or for large groups during the trial period resulted in much higher numbers of pupils wanting to continue to participate. In several of the pilot programmes take-up is between 70 and 100% of pupils.

Where whole classes, year groups or whole key stages are provided with the same opportunities to experience instrumental music-making for the first time, the usual gender imbalance in favour of girls is avoided, as are instrumental or cultural stereotypes.

Where pupils benefit from the combined expertise of specialist curriculum tutors and specialist instrumental tutors from music services, their acquisition and development of technical and musical skills, in preparation programmes and in trial periods of tuition, is generally more secure.

Facilities for practising together in school in the earliest stages are welcomed by the pupils and their families; pupils participate in ensemble music-making, before they take responsibility individually for their instrument and for their progress between sessions.

In schools where there were no regular instrumental ensembles, the new traditions have introduced the whole school to the music, not only the pupils receiving the tuition. This is achieved by playing in end-of-term events, in assemblies, or less formally in rehearsals as other pupils arrive at school.

In several cases, new musical traditions have been introduced into schools, either expanding the range of existing provision, or providing opportunities for pupils in schools with no previous provision of instrumental tuition. This has resulted in an overwhelming demand to continue from the same pupils as well as new cohorts.

Recommendations

The evaluation has encompassed the organisation, processes and outcomes of the pilot programmes.

It is recommended that:

- over time, all pupils in Key Stage 2 should have access to a free trial period of specialist instrumental tuition, wherever possible lasting for at least one year

- the trial period should be preceded by workshops, demonstrations and live performances led by school staff, music tutors and/or freelance musicians. The purpose of these is to give all pupils access to the experiences, skills and understanding they need to make well-informed individual choices about their initial involvement in specialist instrumental tuition

- the trial period should lead to sustainable music-making for individuals, in both specialist tuition and ensembles, and resources should be made available to all those pupils who wish to continue

- there should be open access for all pupils to the trial programmes, to avoid unnecessary gender, instrumental or cultural stereotyping

- equal opportunities and inclusion policies and procedures should be put in place and effectively monitored for all such music programmes

- provision and development of future Wider Opportunities programmes should be securely integrated into existing local provision and reflect the musical activities and learning which schools, music services and their communities wish to establish, promote and celebrate.

Body and the world: Feeling and perceiving sounds

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This research concentrates mainly on body perception and musical performance. The themes concerning the human body and their possible application to the musical performance are approached according to a more holistic way of feeling and perceiving the sounds of the world. In this process, there is no fragmentation of the senses, as proposed by ancient philosophers such as Aristotle (381-322 B.C). The basic division of the five senses, i.e. sight, hearing, tactile sense, that the common sense calls touch (Lent 2001); taste and smell would be once more reunited and considered as a whole in the process of feeling and perceiving the world. In this context, the body isn't isolated either. On the contrary it is inserted in an ampler range in which time, space, cultural, social, historic, religious and scientific values should be considered. There is no point in the division of the body into isolated senses, as if the sounds were absorbed only by the ears, the images were seen only by the eyes, the taste and the smells were perceived only by the proper senses. The world is felt in a global and complex way. In spite of the constant scientific discussion along the years and the several attempts to fragment the body, separate it into parts, study it in an atomistic way in order to understand it better. There was always a parallel concern, which considers it unique and indivisible. This context fits in the concept of feeling and perceiving the sounds of the world. As the basic musical matter is the sound, the hearing is characterized as the main receptive and understanding vehicle. Despite the function of the sense, music cannot be considered only as a hearing phenomenon. If it were so there wouldn't be deaf or handicap people making music. Which would then be the vehicle in this music making? Which is the significance of this practice for those people? What do they want to express with their music? In the perception of the sounds we should consider an ampler spectrum in which the social and cultural values, the cognitive and affective constructions of each individual are presented through the whole process. The present work is meant to rethink the concept of perception and musical performance. In this sense the body, in an ampler aspect receives a new connotation and reaffirms its importance in the learning process of the musical performance. Experiences with deaf of people however, show how the body can be seen as the vehicle for the perception of the external world. Experiences in the different areas of the human knowledge supports that the basic division of the five senses only is not absolute. The lack of vision, for example, does not prevent the photographer Evgen Bavcar to perceive the world and portray it to the human kind. The same applies to the deaf musicians of the Brazilian percussion group SURDODUM, which do not prevent them from making and feeling their music. Again the body, as a perception tool gets adapted to the reality in which it lives. The perception is then considered as the consequence of the sense organs. The constructive approach, in this respect, sees the perception as having a clever character, as being a mediator among the physical world of the objects, the events and the beings. The perception of the world is entirely linked to feeling and perceiving one's own body, as well as the social body. In the case related to the perception of the sounds and in the preparation of the sound material and the consequent transformation of these into music, several changes have occurred throughout history. In an attempt to reach perfection and test the limits of the human capacity concerning instrumental performance, the music was dissociated from the body and emphasis was given to the cognitive and technical processes of the instruments. The immediate reaction was the hardening and sickening of the body . This sickening can be noticed in the researches developed along the two past decades. It is highly necessary that musicians establish a healthier relation with themselves and with their practice, once several researchers (Pederiva, Costa, Nilton, Fragelli, Bittencourt, Freitas, 2003; Costa, 2003, Silva. 2000 among others) pointed out physical discomfort during the learning process in the beginning and during their professional careers. The main problem is: Which is effectively the role of the body in this process? The belief is that it is necessary to follow these processes closely, in order to understand the relations developed along the process and to start thinking of new ways of action and reflection.

Introduction

Sound is the basic musical material for musical creation, performance and expression. For reaching the world of sounds, in items of understanding and translating it, it is necessary to use the right tools. Beyond the several instruments that allow musical creation, there is a body that feels, perceives and expresses this sound world. The belief is that feeling is fundamental to perform this task, referring here to the given senses of the perception. Hence, in order to develop a more holistic view of the musical world, it is necessary to distinguish concepts such as sensation and perception in relation to music.

According to Schiffman (2000), sensation refers to the initial process of detection and codification of the energy which is present in the environment through the contact with the organism. Sensation refers to the direct, immediate and fundamental experiences of the living beings that report the consciousness of the qualities or attributes that connect the characteristics of the physical reality, generally produced by a single and isolated physical stimuli. Lent (2001) remarks that these nervous impulses, once translated by the neurons, allow the existence of different sense modalities which transform the environment energy into sensations. On the other hand, the perception refers to a resulting product of the psychological processes in which a process involving meaning, relation, conceptualization, judgment, influence of several past experiences and the performance of the memory role, occurs (Schiffman, 2000). This ability exhibitted by certain animals, allows the connection of the senses with other aspects, such as the behavior, in the case of animals in general and of thought in the case of humans , (Lent, 2001). The history of sciences and particularly of psychology, has as its central themes sensation and perception. It is important to highlight that common sense holds these two terms as synonyms. And as matter of fact, they are unified, i.e. they are inseparable processes, except when controlled in laboratory environment (Schiffman, 2000). In this way, the perception isn't isolated either. The perception of the world is inserted in an ampler range and it is entirely linked to feeling and perceiving one's own body.

The perceived world

Historically speaking the way we perceive the world and the knowledge view of as resulting from the experiences provided by the senses, comes prominently from the thought developed by some of the philosophers of the XVII and XVIII centuries who belong to the Empirist School. Thinker s such as Hobbes, Locke and Berkeley emphasized that of philosophy had as its basis the belief that all knowledge would result from learning, association and the experience acquired by the senses (Schiffman, 2000).

According to Lent (2001), sounds are disturbing vibrations that exist in the environment and are transmitted to the receiving organ. Then they are transformed into bio-electric potentials that are processed in the hearing system. It is important to point that not all the environmental vibrations are codified as sounds. In the case of humans, only those frequencies situated between 20 Hz and 20kHz and intensities between 0 and 120 dB represent sound. Some of these vibrations are characterized as noises, while others inform us about the immediate nature of the environment. For several animals, hearing is vital for communication. The sound is very important to the social structure of the species (Schiffman, 2000). The hearing system is divided into some sub modalities with which we can discriminate the sound and tone intensities; identify timbre; and have a spatial location of the sounds, understand the speech and complex sounds. (Lent,2001).

Integrating perception and practice

According to McPherson and Gabrielsson (2002), up to the middle of the nineteenth century the learning of a musical instrument was orally transmitted from generation to generation. There was no distinction between performance teaching and theory teaching. The main aim, according to Gellrich and Parncutt (1998) was to develop the musician in the amplest dimension, integrating the technical aspects with the most general aspects of the musicality of the learner. They learnt music by heart more than through the reading of scores. The most common practice were the imitation of the model adopted by the professor or the reconstitution of family music that was internalized and repeated during a student's life. From the abilities developed, teachers could encourage students to create their own pieces so that they could develop the expressive and technical abilities which would be necessary for a Master to domain the musical language of the repertory (Gellrich e Sundin, 1993)

Several changes occurred around 1850, among them it is worth mentioning the invention of the lithographer, printing machine of high printing speed. From 1818 up to 1830 it became possible to produce music scores in large scale, at a very accessible price to an expressive part of the population. Since then, several practical exercise books were published and naturally the results dramatically changed the music learning process. The emphasis turned to the technical and

interpretative aspects (Gelrich e Parncutt, 1988). The oral tradition applied by the musicians for centuries was replaced by reading of the publications. Long time ago it was not common for pianists to practise technique for long periods of time. The consequence was that some students had to adapt to this reality, while others, in their majority, thought this practice was boring and discouraging (Parncutt e Mcpherson, 2002).

Along the centuries, the tradition of transmitting musical knowledge, as well as concepts involved in this process also suffered severe changes. Approaches such as musical aptitude and talent started to be evaluated in the teaching-learning process of music theory, based a student's capacity to read and write music. Thus, the conception of music evaluation that a student is good or not is linked to the correct graphic representation of the sound (p. 74).

The literature on this theme is vast and covers almost all areas of knowledge. According to Souza (2003) History gives to writing the main vector in "the intellectual, linguistic and social development of the western cultures" (p. 205). Freire (1992) thinks there is an overvaluation of the technical and visual aspects of reading and writing. Despite several criticisms to this point of view and of its social implications, this idea is rooted in common sense. In music, this vision does not differ much. According to Souza (2003) "when we think in the theme *" musical notations", the first images can be those of the incomprehensible symbols destined to some few enlightened or talented, that is, something from another world, meant only for great artists* " (p. 205). Bernardes (2001), emphasizes then, the importance of having a better understanding of music as language. Based on the concept of the traditional musical language, of European origin, applied to the regular teaching of music, the author points:

The hearing training is seen as some kind of hearing exercise in which the musical perception is formed through the right listening development to hear, recognize and reproduce sounds. That is why the exercises are created out of the clear composing criterion or present a reading and performing difficulty that send them back to the category "musical juggling" senseless, pseudo-virtuosity", that in fact would hinder the musician's efforts to perceive and apprehend the real meaning of the musical phenomenon (Bernardes, 2001- p.75)

Also for Schiffman (2000) music is a complex and special kind of acoustic information. He remarks that musical perception is much more than the agglomeration of a simple series of sounds. On the contrary, the musical sounds are psychologically interpreted, shaped and coherently organized so that one can recognize phrases and melodies. It is important to detach that this organization can occur at several levels and different categories under the influence of several variables. In this process "to know how to hear, read and write musical symbols, rhythm, measures, chords, signs of dynamic, progress indications, etc, that do not necessarily grant the understanding of the implicit musical relations which are implicit in the music scores."(p.76) These are only some formal aspects of the decodification, comprehension and analysis of the materials that form the musical phenomenon as a whole (Bernardes, 2001).

Authors such as Barrys e Hallam (2002) ; Aiello e Williamon (2002); Altenmüller e Gruhn (2002) point the different elements which are involved in the acquisition process of musical concepts or the learning of a specific instrument. The mental mechanisms involved, the study strategies and the organization of the instrument practice are at the core of this discussion. Barry and Hallam (2002) suggest in their research the practical strategies of learning as a tool may help teachers to encourage students to be more autonomous. They stress the old saying that says: "practice makes perfect", which may not be true as this practice may become inefficient, leading to poor results. In the same way, Bernardes (2001) emphasizes the necessity to know the structures of the music, the relations among the materials, the motives, the micro and macro divisions of the pieces, the preparation of the sensations of tension and relaxation, note color, melodic, rhythmic and harmonious movement among others. According to the author "By doing so *, the music will make sense and will not depend on so many repetitions to force the memorization of the parts* " (p.78).

A myriad of factors that influence the musical perception may affect instrumental music performance. Amongst them we may highlight: anxiety, lack of attention, concentration, psychological characteristics, understanding and logical thought, hearing deficits amongst others. However among those, the remarkable ones are lack of perception and knowledge of one's own body. The learning process can be a complex one, with multiple variables which are fundamentally dependent of the physical and psychic welfare. Both are inseparable in the perception and understanding of the whole phenomenon of corporality.

The instrument performance and the body

One can observe that during the learning process of musical instruments at least - the Western tradition - attention is given mostly to the technical development of the performer, forgetting that he or she is a human being, who has a physical, cognitive and psychic body, it seems as if the interpreter were only a machine of music reproduction. The body, as a consequence of this perception, is fragmented to fit the objectives that should be accomplished: the decodification of musical symbols, the technical control of the instrument and the musical expression. The belief is that only part of this process is being explored and that there are other aspects concerning the body that could also be considered. The idea is to rescue, evidence, rescuing, in this way, the subject of the action, so that the performer can deliver in a more complete and healthier performance. This shows that it is possible to perceive the body from its own universe up to the sound World.

The discomfort that musician feel when playing is a question which is frequently addressed in research. Costa's (2002) investigation reviewed that the work organization of the musicians, the hierarchic relations, the temporal pressure, the demand peaks, the insufficient number of violists in the orchestra, the inexistence of time off and replacements that would make it possible more rest for musicians, could significantly contribute to the presence performance related pain. In another article, where Costa (2002, b) mentions the risks of musical profession, she states that in Brazil, the preventive actions still do not regard the musicians who are working for their formation which is of great concern in other countries. These countries would provide proper orientation such as Eutony, Alexander technique, among others. Research by Silva (2000), with harpsichordists, calls attention to the necessity of studies on the body. Harpsichordists may develop several body problems such as low resistance to practice, pain and bone problems. Gannett (1997, cited by Ray , 2001), points to the importance of the body aspect concerning playing an instrument. Using Martial Arts fundaments, she emphasizes the importance of identifying and controlling the elements that interact in an artistic performance. Andrade and Fonseca (2000), developed a reflection about the body role in the performance of instruments, suggesting that musicians preparation should be thought of as the preparation of an athlete. Galvão and Kemp, (1999), state that research - a kinaesthesia - that a unique sense of space and movement are still a poorly explored field. If properly explored, it can have great influence in the teaching of musicians.

The questions related to the motor learning are also regarded in research by Lage, Borem, Benda and Moraes (2002), that supports that motor learning would be of particular interest to the performer, and also to the music teacher, because the understanding and the application of knowledge that rule the movement may significantly improve performance level, leading to a better control of body movements. The authors state that there are still several deficiencies in the interfaces of the musical performance in areas like medicine, psychology, physics and Sport Sciences.

In a research concerning pianists, held in a Brazilian Public Conservatory (Martins, 2000), the perception about the body with the teachers of this instrument, showed itself as a hindering factor in the learning process. The author reports that it may happen due to the belief traditionally solidified of the mind supremacy in relation to the body.

Music Psychology and the body

According to Seashore (1938), three great pillars support the music psychology: the musician, the music and the listener. For Seashore, music can happen without previous knowledge of physics, physiology or psychology. The researcher however must be attentive to all these aspects to explain the process as a whole (e.gs). A number of investigation address the issue of practice. To help musicians to acquire, develop and keep the technical abilities, having in mind the learning of a new song, the memorization or interpretation and to get ready for the performance there is the Musical Practice (Barry e Hallan, 2002). Practice capacitates musician in terms of physical and cognitive abilities. Teachers do search for efficient strategies viewing to incentive their students to adopt a constant practice. However, students seem not to have enough knowledge to distinguish quality from quantity. This should be deliberate and conscious. The authors recommend the development of metacognition, i.e. to become conscious of practice as related to physical and mental processes. They also suggest a systematic practice, with oriented aims, mental practice related to physical practice, among others. Gabrielson (1999) define the musical performance as a theme that can be approached in different ways. Some psychology manuals of Music treat this topic discussing performing questions and techniques under several topics and from various approaches. Bayle (1985, 1990. 1991) emphasizing the motor processes that are part of the music representation. The mental practices of motor abilities that refer to an imaginary rehearsal of muscle movement. Its remarkable that such investigations although focusing in bodily processes, do not mention aspects related to corporality.

The musical performance presents a high demand of body work. Concerning human activity it is one of the activities which demands more fine motor ability. The body demands pertaining the musical activity usually cause frequent medical

problems to musicians, such as overuse syndrome, focal distonies and psychological stress. Fry (1985, 1986, 1987, 1988, 1991) present extensive data about overuse syndrome of musicians of Symphonic Orchestra and in music schools. This may be caused by genetic factors poor.

Brandfonbrener & Kjelland (2002) state that the physical and psychological interaction of the musician with the musical repertory, the technical performance and the specific questions of each instrument could be the generating factors of medical problems in musicians. They consider that it would be preferable to work with prevention than with treatment, but considerably more research on playing musical instruments necessary to enlighten musician about the performance, such as the identification of risk factors. They mention the necessity of cooperation between medicine and musical education. The authors assure that the best way to prevent problems would be to develop this work in the first years of the musical education with the instrument. Such process would happen with the development of good body posture habits, a healthy lifestyle, positive attitudes, efficient techniques, avoidance of excessive repetition, treating oneself from fatigue and tension and keeping routine exercises since the first lessons with the instrument.

Although the question involving motor process is a central owe issue in musical performance, it is still a theme that requires investigation. Sidnell (1981, cited by Gabrielson), developed a research about efficiency on the motor practice, motor memory proprioception, transfer of motor ability, and application of motor models. Wilson and Roehmann (1992) explains the complexity of the human behavior in music considering that music teachers should not wait for solutions for these problems in a near future.

The medicine for performatic arts has grown since 1980. Since then people has shown more interest in it and in a medicine applied to music. When renowned concert pianists decided to talk publicly about medical problems that affected their abilities for performance, people started to pay attention to them. Musicians fear to harm their careers dueto the announcement of their problems and the experience of colleagues who had received poor treatments contributed to delaying the issue of treatment. It is necessary positive criticism and questioning, from both , musicians and teachers about the needs and requirements concerning musician's health. (Brandfonbrener & Kjelland, 2002). One should try to establish the means to evaluate the physical and psychological needs musicians, and the possibility of reeducating them to learn habits and motor abilities. The validation of pedagogical practices should start from the expert evaluation. Those who achieved success and health balance in their life. (Druckman and Swets, 1988, cited by Brandfonbrener & Kjelland).

Conclusion

The excessive muscle and emotional tension frequently inseparable to which musicians are exposed are an important risk factor. Basic warm up routines (Yoga, Feldrenkais method, exercises of body consciousness, among others) help but are not enough, to solve the problem. Musicians of all ages should be attentive to search for the original causes of these factors. Brandfonbrener & Kjelland (2002) states that it is necessary to call the attention of educators to this theme that is part of the musical education process of the instrument. Teachers and parents should develop the consciousness of all variables that affect the musical practice and help the development of physical and psychological methods that could be applied to improve the health of musicians. In this way we are constructing a human practice and body perception in musical performance without pain. Body perception in musical practice should be approached according to a more holistic way of feeling and perceiving the sounds of the world.

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The role of music in the spiritual dance (Malombo) of Vhavenda nation

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Background of Vhavenda

The Venda people or Vhavenda (nation) are living in the northern part of South Africa , close to the borders of Zimbabwe . It is believed that Vhavenda migrated from Central Africa .

Among the Vhavenda, relationships go beyond the living and extend to the dead. It is believed that the ancestors' spirit has a great influence on the living. As such the spirit chooses who to inhabit amongst the living. Religiously the ancestral spirits (midzimu) take interest in the welfare of their descendants like birth of child, first harvest and protection of the family. That is why in every new event, whether unusual or unacceptable or even good event, there should be consultation with the ancestors. This ritual of 'u suma' (way of telling the ancestors) must be carried out by Vho-Makhadzi (the father's sister), who is an important figure of the family. The ritual is the snuff used by vho-makhadzi to tell the ancestors that they are in need of him/her.

In traditional Venda society the presence of the spirit is widely acclaimed. As far as the spirit dance is concerned, we have two major divisions. These are the royal family ancestors and the common people or non - royal citizens. It is believed that the ancestral spirits of chiefs transmigrate. The chiefs return to earth as animals after their death (Wessman, 1908:82). That is why members of a sib are named after an animal with which a special relationship has been formed or which has been connected with the ancestral spirits of their forefathers. This is formed with animals like lions, elephants, pigs, snakes, etc. As such the royal family members do not engage in the spiritual dance.

Non - royal citizens are the ones who dance malombo. According to Van Warmelo (1932:141), becoming or being regarded as possessed by the spirits is the highest socio-political and religious status any person could acquire. (Stayt: 1968) reported that, the appearance of malombo possession cult was recognised as early as 1914. This may be referring to written information; I think malombo is as old as Vhavenda nation.

The ancestors are believed to protect the interests of their descendants and they also possess the power to bring about illness and misfortune if they are angered or not worshipped.

The patient and malombo dance

According to Van Warmelo (1932:141) the spirit of a departed ancestor is believed to occasionally make ill one of his descendants, invariably a girl or a woman. The recent research reveals that even males are possessed by the malombo. The type of illness which cannot be healed by any other means is an indication of malombo. As such the help of the medium (maine) need to be sought because he or she is the only one with solution. The medium then diagnose illness. Thereafter the dice doctor will indicate that the illness is due to malombo. The patient will be transferred to' maine wa tshele' (the rattle doctor). This type of patient will be healed by the rattle and singing of ancestral songs only. E.g:

Song 1: Vho maine ri a fa.

Vho maine ri a fa ra fhela tavhanyani
Hee,huwee,aha ri a fa ra fhela
Na midzimu a vha tendi nayo
Mifhululu a vha tendi nayo
Aha vho maine ri a fa ra fhela

In short the song is saying that unless the rattle doctor helps the patient, we will all die because the spirit has chosen that person. We urge the doctor to attend the patient urgently and get him or her healed.

The messages of the song reveal how desperate the family is for assistance. The rattle doctor, will advise the family members to prepare for rattle dance (tshele). Tshele is made of calabash filled with seeds, so that it emanates sound when shaken. The calling of ancestors is done through singing and rattle ensemble. The patient will be lying down during the process. Calling of the ancestral spirits is done through continuous singing of malombo songs for example:

Song 2: Vhakalanga ni langane.

Vhakalanga ni langane
Ahee vha langane Galanga ahe vhalangane
Ni langane ni zukwa zukwa
Ni zukwa zukwa ri do renga halwa
Havha vhakalanga ni langane.

The song in short says that the ancestors must agree with each other and make contribution to buy home brew bear for drummer. The emphasis is in the fact that the drummer will play the drum for a long time; as such more energy will be needed in carrying out the task.

The process of singing and playing rattles together with drums can take a long time, ranging from one day to a week at the bedside of the patient, before the ancestral spirit allows arrival and be identified. The activity revolves around singing various songs one after another, accompanied by playing rattles and beating drums. The singing continues with the rattle doctor and her invited mentors, singing songs like:

Song 3: Ndi a sinda.
Ndi a sinda
Sinda u mphe

Ndi a sinda ndi mutuli wanga

The song emphasise that the process is painful, repetitive and strenuous but has to be done until accomplished. Research indicates that sometimes it takes long for the ancestral spirits to arrive, as it is believed that some of them come from caves and some from thickets or huge forests. In order that ancestors may arrive, the mentors ought to sing powerfully.

Singing and rattle playing never stop until the patient makes reactions. These songs provoke response. The patient will sit up straight and commence with the swaying of his or her body round and round, nodding his or her head, with ever increasing violence. This will lead to patient falling down and remaining stiff, groaning and moaning for a while making sounds like that of a lion. This is an indication that the spirit has arrived, Maine (medium) and the mentors who were former patients will be busy singing the songs of the arrival of the spirits like:

Song 4: Idani ni do vhona thovhele mmembe.

Idani ni do vhona thovhele mmembe
Ni do vhona dzi vho nga madambi
Alilali tsho no vha nanga naa?
Tsho vha tshinanga tsho lafha vhangana?
Tsho vha tshinanga tsho lafha mashonzha
Zwa midzimu zwi dina henefha

In short the song invites everyone to come and see the ancestors that have just arrived, which is described as magic.

By this time the patient can only communicate in Kalanga language because the ancestor has taken control. Kalanga (karanga) is the native tongue of the Shona of Zimbabwe. As indicated that the Vhavenda originated from central Africa , history indicates that they also lived in Zimbabwe . There is a strong belief that the ancestors of Vhavenda are Kalanga. The ancestors are expected to reveal themselves, who they are and where they come from. When the possessed replies, it is believed that it is not the real living person but the voice of the ancestral spirits. In the process of revelation, the possessed (nyadala) will tear the modern attire. Because usually there have been changes after the ancestors has passed away, and so the modern attire seem strange. And the newly possessed will demand old-fashioned attire. After this identification, the family members are required to provide the desired attire such as different types of materials for example:

(Palu) - scotched grey and purple materials.
(Nzheti) - a white mixed with maroon patterned material.
(Nwenda mutshena_ A white cloths
ribbons of red, blue and green colours.
And beads for mupakato - beads to wear across the shoulders.

After the revelation of the ancestor, the possessed is bathed and dressed accordingly. Lastly the possessed is given the ornaments like axes, spears or tail whisks to be used while the ancestral dancing is being performed **.**

Then the possessed (nyadala) and other mentors in traditional ancestral attire will start with the dance. The drum, rattle and the singing continue for the whole day or two, to celebrate the arrival of the ancestors. Malombo consist of singing all types of songs, with different messages as the ancestral spirits are amongst them. The living beings are now communicating with the ancestors through music and dance as shown in the example below:

Song 5: Ndo vhidzwa musanda.

Ndo vhidzwa musanda Tshifulanani.
Ndila thi I divhi
Ndo hweswa muhwalo muhuluhulu
Minwe thi I divhi Minwe thi nga ruli

Ndo vhidzwa musanda Tshifulanani
Ndi ri thi nga swiki Vhala vha hashu
Ndo fhiwa muhwalo muhuluhulu
Ene minwe thi I divhi Minwe thi I koni

In short Nyadala sings song 5 which says that I have been called to Tshifulanani (village) and I don't know the way to my destiny. I have been given huge responsibilities, some I won't manage to carry them out.

During this period, nyadala dance even though previously weak have now gained energy from the songs, rattle and drums.

Demonstration

The presenter has organized rattle, drum and malombo dancers to demonstrate how ancestors are called in the Vhavenda tribe. In this way the researcher will be showing another sound way to discover. There is another hidden African drum hidden in between. While busy dancing and singing continuously, the patient is busy dancing round and round and also jumping, as it will be done in the workshop

4. The music and the drum patterns

NB: The open spaces below are for staff notes for different drums, which will appear on page 8 and 9 on fax papers.

Person one-main drum (dumbula)

Expert teacher (matsige)-Esther

Person two-small drum (thungwa)

Music expert -Christina

Person three-small drum (murumba)

Music teacher- Violet

Person four-first rattle

Music teacher - Lorraine

Person five-second rattle

Music teacher- Johanna

Person six-third rattle

Expert - Masindi

Person seven-the malombo dancer

Music expert- Angelina

Person eight-the malombo dancer

Music expert- mutangwa

Conclusion

From this research one can conclude that music is important in the calling of the ancestral spirits because the patient cannot be possessed without music, neither he nor she can receive healing. Singing start when the patient was seriously ill and the process brings health. The patient can only gain power by music and be able to dance. When they celebrate the availing of the ancestral spirits, this is done through different types of songs. Here the sib express joy and relief from threat. The drums and non- stopping power and dedication indicate the power of music. Maine (medium) and rituals performed are very important for the deliverance of the patient from the bondage of sickness, which can never be healed by anything else except to undergo the mentioned process. Above all the singing, rattle and drum are the main contributing instruments for the success of the whole occasion.

The music that accompanies the spiritual dance is significant for the restoration of sanity and health amongst the affected individuals. The healths of individual members affect the family as a whole, and this in turn bears good prospects for the health of sib.

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Understanding the changing nature of music teacher education

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In the United States of America , like many countries of the world, schools are having difficulty finding teachers to accept the challenges and rewards of helping young people discover a world of sound and music through teaching. If we are to be successful in engaging young people in the discipline of music, then we must have a readily availabe corp of teachers to help these young people develop their musical knowledge and skills. It is the purpose of this paper to identify problems in music teacher education in several major areas: (1) redefinition in light of the National Arts Standards, (2) internationalization and technologicalization, and (3) the "hidden curriculum" and the "null curriculum." It will be noted that these problems cut across the work of several of our ISME Commissions. Solutions to these problems will also be proposed which will require cooperation across our discipline (music education) and other disciplines in order to prepare teachers for the challenges ahead.

Colwell (1985), in his exhaustive review of program evaluation in music teacher education in the United States, argued at that time that "The literature on program evaluation in music education is sparse . . . " (p. 19), and it appears that this assessment is still valid two decades later. The literature, however, does identify problems in several major areas: (1) music education and the "core curriculum," (2) redefinition in light of the National Arts Standards, (3) internationalization and (4) the "hidden curriculum" and the "null curriculum." It is the purpose of this paper to summarize the research literature which has helped to identify these problems and present potential solutions.

Music and the "core curriculum"

Except in magnet or satellite schools specializing in the arts, music as a subject area in many schools in the United States in practice does not form part of the "core curriculum," i.e., subject areas in which all students should demonstrate skills and knowledge before graduation. This is clearly demonstrated by the fact that in many secondary schools, credits in the visual and performing arts are not required for graduation; or if there is such a requirement, it is six to eight times less than the number credits required in "core" subjects such as English, science, math, or social studies. This fact has made it difficult to recruit and retain music educators who are worried about security in a profession which is seemingly viewed as expendable in times of financial crisis.

Several recent research studies regarding music's effect on spatial-temporal reasoning and the so-called "Mozart Effect" (Rauscher, Shaw, & Ky, 1995; & Rauscher, Shaw, Levine, Wright, Dennis, & Newcomb, 1997) and a commissioned review of the literature regarding research that shows music study supporting growth in other curricular areas (Cutietta, Hamann, & Walker, 1995) have somewhat offset the effect of the reform movement *Goals 2000* , which has been interpreted to stress the "core curriculum" at the expense of the arts. Extolling the virtues of the so-called "extra-musical " values of music education, i. e., claiming that the study of music is important because it enhances growth in other areas rather than being important for its own sake, would have enormous implications for change in music teacher preparation programs. While the debate about this philosophical shift continues, little response to the debate has manifested itself in music teacher education programs.

In some states (Nebraska , for example) legislatures have not included the arts in the definition of the "core curriculum," and therefore standards have not been written for music and the arts. In an attempt to attach music and the arts to the "core curriculum," some educators in these states have advocated "crosswalking" objectives in music and the arts to objectives in the other "core subjects" in which standards have been written. The concept of "crosswalking" refers to finding ways in which various learning activities can be used simultaneously (or "crosswalked") to achieve objectives in

two or more disciplines, for example, understanding form in music and form in geometry (Nierman, 2000). If "crosswalking" is to be promoted as part of a curricular framework for the teaching and learning of music, it would seem that careful scrutiny regarding how "crosswalking" affects student learning is warranted. Such studies are not yet forthcoming in the research literature.

Redefining music education in light of the National Arts Standards

The drive to make music a part of the "core curriculum" in the United States resulted in the formation of the *National Standards for Arts Education* (Music Educators National Conference, 1994). Since at least the beginning of twentieth century and the rise of instrumental music in the public schools, performance training and providing entertainment for the community have been a part of the philosophical justification for including music in the school curriculum. The profession has called for a more comprehensive approach to music education curriculum in the past in the form of comprehensive musicianship (Evaluative Criteria for Music in Education, 1968); but in practice, the concept of curriculum development in music for many K-12 students revolves around selecting music for the next public appearance or contest. With the passage of *Goals 2000 Educate America Act* and the acceptance of the *National Standards for Arts Education* by Secretary Riley, music educators in the United States are not only being asked to teach K-12 students to sing and play an instrument, but also to compose; to improvise; to make connections with events and knowledge in other disciplines; and to meet other important content standards.

As was the case with systematic studies of the overall effectiveness of the traditional music teacher education curricula, only descriptive studies were found in the literature to examine the impact of the National Music Standards on music teacher preparation. Adderley (1996) completed a survey of college faculty and K-12 music educators in South Carolina to determine whether teachers are prepared to help students meet the voluntary national standards for music education. The findings revealed that college faculty believed that they are relatively effective in preparing teachers to help students achieve the Standards, but the teachers did not believe that they were adequately prepared to implement the Standards by their undergraduate education. Interestingly, both faculty and teachers gave themselves the lowest ratings for three standards--improvising, composing, and understanding relationships between music, the other arts, and disciplines outside the arts. Kirkland (1996) also surveyed South Carolina teachers and concluded that according to the teachers' self- reports, only the performance-oriented standards (Standards 1 and 2) were being met at the highest proficiency levels.

In California , Byo (1997)surveyed general education classroom teachers and music specialists to examine their perceptions about pertinent factors affecting the successful teaching of the National Music Standards. Among her findings were that music teachers feel most effective implementing the evaluating; listening and analyzing; and singing standards. Generalists, on the other hand, feel most effective implementing the history and culture; other subjects; and singing standards. Both groups indicated an overall lack of time and resources to effectively teach most standards.

The National Music Standards have been adopted by MENC--The National Association for Music Education as the framework for K-12 music curricula in the United States ; and as such, it would seem that music teacher education curricula would reflect changes that would prepare teachers to teach accordingly. Shuler (1995) contends, however, that while from a philosophical perspective the Standards are not very radical, they do pose major challenges for programs in the traditional university music department. Based on program descriptions available via the internet, it appears that Duquesne University has actually redesigned their undergraduate (Mary Pappert School of Music: Undergraduate program of study, 2000) and graduate (Mary Pappert School of Music: Graduate program of study, 2001) music education programs based on the conceptual framework provided by the Standards. However, Colwell (1995) points out that without empirical research and assessment, the voluntary National Standards will plummet to the rank of "educational fad." It is likely that more impact of the National Music Standards will be seen in the future as state licensing criteria enfold the preservice teacher's knowledge of the K-12 standards into the requirements for granting a license. MENC continues the process of compiling and verifying the extent to which the National Music Standards have been incorporated into state standards.

Internationalization

Change does not take place in a vacuum. Just as the cry for accountability led to national standards in many curriculum areas, so multicultural developments and the tendency toward internationalization in contemporary society are signaling enormous changes for music and music teacher education. There is a more rapid change in and blending of musical

styles. Further, there is simply a larger number of musical styles available to the listening public simultaneously.

Surveys and case studies have been been used to examine the multicultural component of music teacher education programs. Using the University of Washington Music Teacher Education Program as the focus of a case study, Okun (1998) investigated how undergraduate music teacher education programs can respond to recent laws and regulations stressing pluralistic values. Employing more traditional descriptive survey techniques, Norman (1994) and Lacy (1985) questioned music educators, music supervisors, and/or music education faculty about the multicultural component of music teacher education programs. Fiese and DeCarbo (1995) surveyed selected music educators from large urban areas in the United States where multicultural theories are put into practice every day. The general consensus of these studies seems to be that although there is a wide range of positive and negative attitudes present toward multicultural music education, most K-college educators recognize the need to reflect the changing cultural demographics of the United States in music teacher education programs. Many would like to have multicultural content infused into the entire curriculum, rather than focused in one or two courses.

In considering the state of research of the multicultural component of music teacher education, it seem prudent to not only examine research internal to the area, but to look at related research just outside of the area. Two such studies merit attention. When moving just outside the study of music teacher preparation programs to subjects who are preservice teachers taking music education courses as part of an elementary education program, Teicher (1997) found a significant relationship between exposure to multicultural music and attitudes of willingness to teach it. No effect was observed on attitudes of willingness to teach in culturally diverse environments, however. Delpit's (1984) ethnographically-based evaluation of a mother tongue medium instructional program in the North Solomons Province of Papua New Guinea moves beyond the study of strictly educational issues to include linguistic, psychological, socioeconomic, political, religio-cultural, historic, demographic, and geographic factors. As denoted in the beginning of this section, change does not occur in a vacuum; and yet too often the implications of research about educational issues are confined to educational contexts only. Considering educational issues and reforms in a broader context, as advocated in the Delpit study, has much to offer educational researchers in this country in making research relevant to practice.

The "hidden curriculum" and the "null curriculum"

Not all knowledge, skills and attitudinal "residue" are part of the intended outcome of the curriculum. Ginsburg and Clift (1990) describe the "hidden curriculum" of teacher education as the messages transmitted to students through institutional contexts as well as the structure and processes of the programs themselves. They suggest that these messages relate to several themes: (1) teaching is a low-status profession; teachers as a professional group lack power, and (2) teacher education coursework and practica tend to communicate an inaccurate view about knowledge as an absolute body of facts created by informed persons. Music teacher education graduates, like preservice teachers in other areas, may experience these misconceptions as a result of their schooling. Perhaps another message of the "hidden curriculum" is that college music educators are "out of step" with the reality of the real purpose of music in the schools--to provide entertainment for the community--as experienced by students in various practicum settings.

Music teacher education programs can also be characterized by their "null curricula," i. e., what is not included in the curriculum (Flinders, Noddings, & Thornton, 1986). They suggest that the ethics of teaching and the biological roots of human behavior are examples of the "null curriculum" in teacher education. Katz and Raths (1985) further suggest that the development of professional character is not typically included as a goal of teacher education programs. Other examples of the null curriculum in music teacher education programs include practice in error diagnosis from the podium (VanOyen & Nierman, 1998) and modeling of techniques for teaching aesthetic understanding in rehearsal settings (Schnoor, 1999).

What hidden beliefs about music education in schools do preservice teachers bring with them to their first job as a result of their pre-professional education? What is not a part of music teacher education curricula that is needed? It would seem that it is in our best interest to research the answers to these questions.

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African classical drumminig in modern music studies and performance: A project proposal

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Introduction

A lot has been published about the African drums and drum music from the time of the early explorers' contact with Africa . The early explorers noted the dominance of drum sound in African music generally. Later, the colonial and missionary sojourners in Africa were impressed (negatively and positively) by the potent psychoactive affect of drum music on humans, themselves included.

Since the 1920's scholarly literature, published and unpublished, some speculative, others research-informed, about the drum as the most central instrument of musical production in Africa , has emerged. About the earliest insightive of assessment of the nature of the African drum music generally is Ward's article, "Music in the Gold Coast" (1927). He, for instance, recognized the principle of ensemble cohesiveness (pulse), anchored on the 'big drum' beat. Other scholars who have since then discussed the nature as well as the music of African drum music include (1) Kirby (1934), Herskovits (1944), Herzog (1945), Waterman (1948), Merriam (1959), Jones (1959), Nketia (1963), Wachsmann (1965), Koetting (1970), Ladzekpo and Pantaleoni (1970), Ames (1971), Pantaleoni (1972), Bankole, Bush and Samaan (1975), Anderson (1977), Nzewi (1989), Nzewi (1999) etc. Only a few of the studies such as Ladzekpo and Pantaleoni, Koeting, Nzewi O. and Nzewi M. are devoted to the search for adequate notation for the unique musical features and of the African drum music thought and practice.

John Blacking (1987) has noted "Anyone who spends time in Africa , and learns from African musicians will soon find that drums are invariably perceived as melodic instrument". Indeed, how many lovers of African music outside Africa can find the time to devote to understanding how the African drum is conceived and played as a melodic instrument. This underlies the educational principle informing our theoretical and compositional works on the African drum music. Blacking further argues that the convention of the drum as a melody instrument needs to be understood "if performance of African music are to have value in music education" (141). Blacking's cognizant observations anchor our research experiments and productions in African drum music area for many years now.

Our study of how the African music is currently learned and presented in modern Africa, Europe and America, reveals that the essential theoretic and principles of African drum music thought and practice, has been poorly perceived and disseminated in the modern music milieu. This is irrespective of whether the teachers are African or non-African; and the learners Africans or non-African. Our concern is that the African drum is becoming more and more ubiquitous and an in-demand instrument in the world music studies and performance.

Our survey reveals that indigenous African Music instruments are not being formally and systematically taught or learned in any institution or level of music education in the Nigerian school system. Some higher institutions and schools do have African instrumental music ensembles. But learning and performance are by rote process, without any theoretical as well as literary content.

What we have achieved in our many years of research and experimentation is the development of creative (compositional) and performance continuum for the African drum music heritage. That is, deriving from tradition, a logical advancement of the musical essence and human interests of African drum music thought and practice, appropriate for the modern context of world art music. The accomplishment of this vision is predicated on designing adequate music writing devices, which take account of the unique phonic and musical features of the African drums.

In the Ama Dialog Foundation (NGO) in Nsugbe Nigeria, we have researched and developed original notational systems for three principal types of drums in Africa- the very common single membrane drum, the wooden slit drum, and the tuned drum row. The Ama Dialog Creative Movement has as a result produced a sizeable repertory of written music compositions and tutorial studies for the three types of drums. Our literacy oriented process of drum music education has been applied over the years to our teaching of African drum music in Europe as well as in the annual international study-visit workshops in Ama Dialog Foundation in Nigeria . Unfortunately, local financial restraints are primary among other factors that have constrained our interest to introduce drum music performance in Nigeria .

Music appreciation in Africa has a strong visual dimension because of the dramatic component conceptually integrated in musical creativity and performance. Our modern African music compositions and presentation takes into account this important theatrical content that enriches performance and appreciation.

PROJECT OBJECTIVE

African drums and drum music have generated considerable ethno musicological discourse, which have implications for modern music education. However, this project proposal is primarily devoted to the dissemination of the method, content and creative-performance literacy. Our modern advancements of the traditional drum music theories and principles of performance will, through this project demonstrate:

a) The African single membrane drums of any origin or sound production technique, as a classical concert music instrument of modern, international relevance and inter-cultural music potentials without need for modern standardization theory.

b) The creative-educational possibilities of the drum with particular focus on the modern music theory, composition and performance. That is, the ability to encapsulate the essential traditional creative idioms as well as presentational imperatives of drum music thought in written, modern concert music for the traditional drum (solo) or in ensemble with other European classical or African instruments.

We are particularly interested in producing classical drum music teachers who will propagate drum music literacy in secondary and primary schools in Africa , where the economic environment cannot support the purchase of sophisticated European classical music instrument/equipment for modern music education. Drums can be procured cheaply or by donation, locally, in most schools in Africa .

We expect that this project would lead to the growth of music literacy in all tiers of modern music education, and generate multiplier effects in Africa , and else where African drums are popular. Our objective therefore, is to produce a core of competent theoretically articulate African classical drum music teachers, performers and composers who will disseminate African drum music literacy all over the world.

PROJECT PLAN

This training program is predicated on the availability of written materials. Apart from tutorial studies and exercise we have scores of performance repertory for:

Single membrane drum solos

Single membrane Drum and Saxophone duos

Single membrane Drum and Voice duos

Orchestral Ensembles for the single membrane Drum, classical European instruments, slit Drum etc.

Slit-Drum and Flute.

Training strategy

Phase 1

Training of music students from selected Colleges and Universities with viable music departments and programmes in any part of the world. A training program in any institution will last three weeks of intensive workshops, lectures and tutorials (master classes and individual tutorials). It will involve a select number of students at a time.

Phase 2

Further advanced classical drumming workshops sessions for would be " modern classical drum teachers" could be mounted at the Ama Dialog compound in Nigeria for selected exceptional students, who can find funding, or pay their way to Nigeria. They will be camped for Four weeks of intensive classical drumming workshops, including tanning in Creative Drumming and Ensemble practices. The workshop will be aimed at producing professional classical drummers; composers and specialist drum music teachers.

The Ama Dialog Foundation is a center for the research, re-orientation and production of new, modern concepts of African Arts heritage, which represent authentic modern continuum of traditional creative and performance geniuses. The center's programmes and projects have strong educational and professional-practice contents and directions.

It is expected that at the end of the first phase, that the students would have learnt how to play the drum, the art of drum music composition, and also the ability to read and play classical drumming. It is also expected that they would have produced an Ensemble music performance with European and African instruments.

A Pilot project of the first phase will be carried out at the music department of the Zulu Land University , Durban South Africa in October 2003. A complete report on this pilot project will be presented at the ISME conference 2004 in Tenerife , if the paper is accepted.

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Revisiting graduate research education

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Service learning courses provide stimulating educational experiences for higher education students and faculty. Buchanan et. al, (2002, p.28) defines service learning as "a pedagogical approach in which students learn and develop through active participation in thoughtfully organized service experiences that meet actual community needs." Students study in real world situations, reflect on and critically analyze their learning experiences for intellectual growth. The professional growth of faculty who engage in service learning has been well documented (see Bennett, 2000; Rice & Stacey, 1998).

Roots' (1997) outline of service learning experiences includes: students learn course content as a result of community services that they perform, apply course content in a community setting and are provided with time and opportunity for reflection on the experiences. Also, conducted in one's area of expertise, the relationship between the participants is collaborative, and the benefits reciprocal, service is *with* , rather than *for* the community partner, the community partner reaps benefits from the program, while research students gain valuable knowledge and skills (Roots). In this paper, service learning is experiential learning conducted in the area or related area of faculty expertise, where college level students, faculty and communities collaborate to address problems and issues, and mutually benefit from the simultaneous gaining of knowledge, skills, and dispositions thereby, advancing personal and community development.

Service learning need not be confused with in-service training (INSET) or Continued Professional development (CDP) in the UK . All organized programs and activities engaged by practicing teachers that contribute to their academic and professional growth may be described as INSETs and CDPs. Service learning, by my definition, combines INSET and CDP with community partnerships and the processes of higher education.

Service learning is well established in teacher education (Stacey & Rice, 1998), business (Kattelus, 2000) and communication studies (McLellan, 1998; Schutz & Gere, 1998). Several leading research institutions in the United States of America have strong service learning components . The health sciences were developed in service learning and thus doctors and nurses have always learned through real medical situations the intricacies of medical practice. Often in arts education- service learning is defined after Buchanan et. al, (2002), with suggestions for implementation (Barnes, 2002; Reynes, 2001) made from the student's point of view. However, there is a paucity of work on service learning as research pedagogy.

The purpose of this paper is to grapple with the complex relationships of research, policy, and practice in the design and implementation of a new graduate course that gives voice to service learning. The central issue is the value of qualitative service-learning research for music educators, its contribution, and unique and controversial characteristics.

Review of Literature

For a long while service learning existed in music teacher education through curriculum development projects and performance partnerships with orchestras and arts organizations (McCusker, 1999; Addo, 2003). However, the arts education literature, while rich in documenting community partnerships, is rather scant in documenting service learning. There may be two reasons for this. Researchers have concentrated on the role music in arousing targeted and well placed emotions (Newcomb, 1994; Yob, 2000) or on its more utilitarian function as providing performance and teaching practice to the community (Mourant, 1997; DeWitt & Joyce, 2001; Barnes, 2002). In either cases service learning may have been seen as *in service for* rather than *in service with* after Roots (1997).

For Yob (2000, p.76) music is in the service of arousing emotions that are specific and focused and may "open the door for music educators to consider the role music may play in developing good citizenship." Further, Yob defines service learning as service projects undertaken in the classroom to complement and supplement classroom learning. Listing performances held at hospitals, schools and retirement centers as service learning project examples, Yob posits that music performances can provide the emotion or service needed for educating good citizens. By this, Yob does not place service learning at the center of pedagogical practice, but rather on the periphery, as supplemental to pedagogy. In this paper, service learning is at the center of the pedagogical practice for graduate research courses. She also presents music content as the service component and does not address the role of service learning in music pedagogy or music education research.

Barnes (2002) views service learning as providing students in music teacher education with the opportunity to use newly acquired academic skills and knowledge in real life situations. Similar to Buchanon et. al (2002), Barnes lists learning objectives, structured time and reflection as distinctive aspects of service learning, which differentiates it from volunteerism. While Barnes also views service learning as providing civic engagement and social-personal development, she does not address the role of service learning in academic and intellectual development. Likewise, researchers documented the role of opera in enhancing school age students appreciate for music, and the related social, multicultural and interrelationship issues (Yeadon-Erny & McDowell, 2002). In a similar vein, Reynolds and Boyer (2002) reported on the perceptions of participants in a service learning music education field experience to address the social-personal dimensions of service learning.

Regardless of service learning's civic, social personal or academic benefits, music educators have been 'suspicious of submitting music to instrumental or utilitarian purposes" (Yob, 2000, p. 68). Undergraduate students in music education are suspicious of service related dimensions of teacher education (Addo, 2003). If music education were viewed, as providing the learning needed to spur emotions towards right citizenship, then Yob's argument for service learning would suffice. However, music education is about developing in teacher artists the desire to share their art and also to learn how best to solve the problems that arise while sharing the arts. Research education must, in practice and policy, provide music educators and arts educators with the experiences needed for conducting research in the social cultural environment of schooling.

The value of qualitative research in educational inquiry is boldly presented by Eisner, (1991), Berliner, (2002) Erickson and Gutierrez, 2002). Educational researchers conduct research to learn about individuals, the nature of knowledge and the process by which people acquire and validate knowledge in their learning community. On account of the interpersonal nature of qualitative research, the definition of the researcher role is situationally determined, depending on context, the identities of others, personalities and values. Qualitative research is the most viable method of studying educational contexts because the quality of relationships, activities, situations or materials that exist in education can be studied. Berliner, for example, cites three cases where the findings have become irrelevant because of changes in social cultural and intellectual environment.

Educating music teachers as effective researchers continues to be of interest since Lundquist's (1986) research. As reflective practice in context-based research by practitioners continues to rise, research educators are investigating new ways to make research inviting to students and its findings relevant to all sectors of society. Roberts (1994) lamented the lack of practicing music educators who are involved in music education research. He noted that this deficiency might be linked to the predominance of psycho statistical research in our profession, which is at odds with most practitioners' views of education (Roberts). If education must be addressed in all its complexities, then the study of language, culture, teaching and learning processes in context, conflicts, and dissonance are important. Qualitative considerations are therefore crucial when investigating arts education programs and issues.

The broad research question for this study-American Folk Dance: Marcy Open Arts Action Research Partnership-is: What kinds of pedagogical and research experiences can be provided for beginning researchers to help them make sense of the consistencies as well as the incongruities in research? Three sub questions are:

1. What specific content of qualitative research should every beginning researcher know and be able to do?

2. How does practicing qualitative research prepare students to engage in life-long research?

3. Why is qualitative research still a minority approach in music education academic communities given its well-established place in social science research?

Theoretical underpinnings

The following model demonstrates how service learning can stimulate non-lineal thought processes and critical thinking (see Figure one). The theoretical structure is informed by the work of Eisner, Vygotsky, Dewey and Lave & Wenger, who all advocated situated collaborative learning experiences and Carroll and McKenna's (2001) who suggested a model for organizing and reporting research results in a collaborative project. Following Vygotsky (1967, 1978), the students in the qualitative research class use tools and symbols to create a culture of research. Therefore this culture changes and develops as they select and learn new tools for research.

Music education students are expert-based researchers after Eisner's (1991)-connoisseurship model for they bring a lot of disciplinary knowledge to research courses. As connoisseurs, graduate students bring their voices to the course and define their qualitative studies through self-reflection and criticism.

Demonstrated in the course design characteristic section is Dewey's (1938) belief that students learn best when theory is grounded in practice. Dewey argues that teachers should be both learners and educators of classroom life. Thus following Dewey, I teach about research and consistently reflect on and adjust the in situ experiences and interactions I create for graduate research students. Situated learning, as defined by Lave & Wenger, (1991), allows students to learn best for it is through the collaboration of learners that the activity, context and culture in which learning occur.

Methodology

Colleges of education have service learning components in graduate research courses in the form of collaborative action research (Tom 1997). Similar strategies may be used in music education research courses as was used in this course. The central sites for the graduate course, in addition to those defined by students with individual research interests, were the University of Minnesota (UM) and Marcy Open School (MO). Eighty-four males and 68 female Grade 1-3 students of 8 teachers at MO learned 6 American Folk dances and play parties and presented a community dance event to all project participants and their families. Nine doctoral and masters students from music therapy, musicology, and music education programs took part in the spring 2002 pilot run of the Qualitative Research in Arts Education course. The folk dance artist for the partnership was Robin Nelson, a parent volunteer at MO.

Figure 1. The Service Learning Model for Graduate Research Courses.

The eight week Marcy Open Arts partnership was funded by the *Arts for Academic Achievement: The Annenberg Challenge* created to transform teaching and learning through partnerships between schools and artists and arts organizations.

Program evaluation research began after clearing ethics for the field exploration, and a class protocol for students who would be developing self-selected research topics. After Comstock, (1982); Fetterman, (1989); and Marshall & Rossman, (1989), participant-observations and direct observations , photographs, video recording, and small group interviews provided information on the learning environment of the project. Video recordings of children working together with the dance artist on dance patterns and coordination were transcribed and available to all participants for review. UM students developed focus interview questions following the review of the video recording, and conducted follow-up interviews with teachers on the impact of the lesson on their own practice. Graduate students and I transcribed audio-recorded and video recorded data. The dance artist also developed questions and administered a questionnaire to Marcy Open teachers. This personalized approach meant that all participants in the project owned the research and was very productive because there were several layers of information to tease through in analysis. Graduate students were evaluated on their responses to qualitative field experiences, knowledge of the content of reference materials, and study sheets. They discussed their assignments in class and also wrote reflective pieces after Dewey (1938). UM students, the dance artist, and I completed the analysis after Miles and Huberman's (1994) and compiled a research report. Research questions were developed to serve as a focus throughout data reduction, display, verification and conclusion.

Discussion

1. What specific content of qualitative research should every beginning researcher know and be able to do?

Researcher educators need to teach students how to identify, ask and answer critical questions of interest about issues facing our profession. In addition to the "inputs" dimension of Service Learning Model (Figure 1), graduate students developed a knowledge base by reading two books, required articles and articles of individual research interest.

Transfer of knowledge occurs when there are similarities between the learning context and the context in which it is used. I, therefore, evaluated student learning by studying their participation in situated learning experiences of the complete research process. Savery and Duffy's (1994) three primary constructivist principles are that understanding comes from our interactions with our environment, cognitive conflict stimulates learning, and knowledge evolves through negotiation and evaluation of the viability of individual understandings. Vygotsky (1962, 1978) refers to these interactions as "socially meaningful activity." Not all students in the research class were required to take part in the dance field exploration since some students had already identified research interests. Such students conducted field explorations in their areas of interest. Altogether, they learned how knowledge evolves through negotiation in situated learning spaces.

Using a process-oriented service learning model in the research classroom and in the field, the research class learned how multiple contexts of learning directed them to confront their own assumptions about the qualitative research process. I was consistently aware of the stakeholders' exerted power interests on the research process and as a result sought opportunities for in class discussions of participant expressions, roles, and relationships.

How does practicing qualitative research prepare students to engage in life-long research?

Preparing for field observations with ethics reviews and entering and leaving the field simultaneously directed graduate students towards the representation question, Whose story is it anyway? There was no consensus on representation (LeCompte & Schensul, 2001) but rather a consideration of ethical issues and the opportunity to ask questions. The graduate students learned to consistently ask questions, and systematically find answers. Asking questions is a pre-requisite for life-long research practice.

The graduate students reflected on their ability to find and present their own voice in writing while making explicit what is heard and not heard in qualitative research practice. They discussed the impact of the temporality of writing on being present in their writing and grappled with rhythm, cadence, and expression as means of placing signatures on their own writing. With voice and signature as central to the emic of qualitative writing, existential conditions of inquiry purpose, narrative form, and audience formed the etic. They learned to listen and be sensitive to presenting several voices in research writing and to keep research purpose and questions in the forefront of their thinking as they navigated each step of the research process. In presentations to specific audiences, they read several examples of narrative forms and experimented with them in their writing. This constant evaluation continues to live with graduate students. In class discussions it became clear that most evident to the graduate students was the rigor involved in qualitative method. They learned to be reflexive by having an on-going conversation with themselves and with others. By creating a collaborative learning environment, the students saw the value of learning together to refine their research questions, problems, and ideas.

Why is qualitative research still a minority approach in music education academic communities given its well-established place in social science research?

The efficacy of qualitative research inquiry is evident from the increasing amount of publications on qualitative method by textbook developers and also arts education researchers. Despite the availability of research texts the manner which graduate students are prepared to conduct research in education continues to be debated (Pallas, 2001; Metz , 2001, Page, 2001). Key sources of difficulty in graduate qualitative research education rests in a lack of clarity in the steps from questions and analysis and interpretation (Metz , 2001), an absence of public discourse around qualitative research methodology (Page, 2001) and the nurturing of limited epistemological perspectives (Pallas, 2001).

In addition to the findings of Metz (2001) Page, (2001) and Pallas (2001), the course implementation was stimulating yet time consuming, and expensive. It is logical to think that the time involved in setting up and coordinating such a course could be better used for faculty research--another reason why this approach though beneficial to graduate research education is not prevalent.

LeCompte (2001, p. 18) noted that individuals can reach beyond their *cultural habitus* (drawing on Bourdieu) to produce

themselves through conscious acts of personal agency rather than to be reproduced by some impersonal disembodied cultural force. She also suggested that identity and agency are socially constructed and historically mediated. After Pierre Bourdieu (1977) power and control is exercised in education as cultural capital. In qualitative research learning and education occurs in the ability to decipher the educational cultural capital, and by maintaining and situating particular habits of thought, perceptions, dispositions, and manners- *cultural habitus* . Graduate students learned to alter their cultural habitus to decipher the codes of qualitative research.

Implications

First, service learning provides contexts for looking at teaching and learning in realistic ways. Immersion in authentic community concerns validates the content of service learning (Buchanan et. al. 200 2, p. 33) and provides the clarity needed in the steps from questions to analysis to interpretation. This signature course is now a regular part of the doctoral sequence in the music education and therapy division of UM and is available to all graduate students interested in arts education research. Second, the students developed an understanding of themselves and the changes they experienced as their research evolved. In addition to a practical and systematic introduction to qualitative research procedures, graduate students went away thinking positively and enthusiastically about research practice. Third, the teachers at MO and the partnership coordinator saw the importance of their contributions to the university and the preparation of future education researchers. The professional development of UM students, the teachers and students at Marcy Open, the dance artist, and I demonstrate that service learning gives everyone the courage to ask questions, the willingness to learn new things, and the ability to become connoisseurs in their own learning.

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Contexts of musical formation: Music education between the formal and informal: Masters of music from Bahia (Brazil)

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The study and its theoretical foundations

Research in music education has tried to amplify its theoretical models of interpretation including its relations with culture. Several studies have been developed, aiming a more deep understanding of the interfaces of education with local culture (Rios, 1996; Borges, 1997; Prass 1998; Stein 1998; Gomes, 1998; Arroyo 1999). People learn music in social relationships, with opportunities and motivations found in the local context where they live (Gomes 1998; Corrêa 2000). This study intends to help teacher preparation courses since it presents analytical data for the development of educational bridges (Oliveira, A . 2001 and 2003) to promote musical and personal development motivated by the discovery of different worlds of sounds. The educational bridges approach (*pontes*) by this author (2001 and 2003) is used as a basis to analyze data collected. Oliveira defends that each didactic situation may be similar to another but they are never the same, they are unique. In order to deal with educational situations, music teachers, either planning ahead or not, learn and practice the design of several different educational bridges (*pontes*) to fit each didactic situation and develop a natural flexibility and capacity to adapt themselves to each new social relationship.

Sociology of music education studies (Souza, 1999, 2000; Hentschke, Oliveira e Souza, 2001) show the diversity of musical practices that exist in the society that help musical transmission for the population, so, the music teaching is done not only by the schools. Musical learning is done also through other community partners, communication media such as TV, Internet or other didactic materials self-instructional.

From these research results one can conclude that music education systems, defined as formal and informal, are closed systems, and as such, they must be seen as distinct and complete. They seem to have specific methods, specific characteristics, and that they should not be mixed, in order to maintain its integrity, special features and efficiency.

This study if justified mainly by the needs of: a) identification of the process through which individuals learn music in different cultural contexts; b) identification of the internal relations between the formal and informal aspects in music education; c) identification of the mechanisms of assimilation and accommodation in terms of music education development with individuals exposed to formal and informal; d) identification of the analytic-structural aspects related to the different activities and repertories of Brazilian culture; and finally e) because of the urgency to document the knowledge of the masters of the culture before they forget or die.

This study as a whole has the following objectives:

a) identify the masters of knowledge and wisdom in different socio-cultural contexts at the state of Bahia; b) investigate and analyze the music masters' history of life, focusing on the learning and teaching processes; c) describe and analyze the pedagogical and musical knowledge of the different actors involved, identified as the more relevant ones; d) investigate the formative processes in music of the actors from different contexts; e) investigate the processes of initial and continued formation of music masters of culture and their disciples, focusing their relationships with professional claims; f) identify the professional claims and the different competencies needed to work with the informal processes of teaching and learning in music; g) analyze comparatively the knowledge of the masters of culture in music and the knowledge used by the academy to prepare music teachers.

This study starts a line of research very important for the development of historical texts related to memories and histories related to music teaching in Bahia , Brazil **.** Its focus is on human action in time, in its space and social memory. Felix says that

all nations that have their "history in the hand" as an instrument of construction, or, who have memory and historical awareness, for sure, will be the owner of present and future. Every group who forgets their past, who erases their memory it is easily caught by tricks and interested groups; they pain their present and become bewildered before the future. (Félix, 1998: p. 19)

This research has its focus in the analysis and understanding the musical and educational knowledge and wisdom of masters of Brazilian (from the state of Bahia) music culture, their plays, educational bridges, identifying how they are developed, articulated and transmitted. The aim is to listen to their accounts on their life and musical experiences, trying to identify the subjective meanings attributed to his musical experiences.

The methodology used is the oral history, a branch of historiography, which is adopted as the most adequate to rescue and value the memory of the masters of music culture of Bahia .

Masters of music from informal contexts: masters of Capoeira

The relationship between formal and informal contexts is yet unbalanced in Brazil . Not every school has music in curricular activities, while music is present in most of social gatherings, commercial, political or cultural/educational activities. Even so, schools have special difficulties to articulate with community music and to understand the pedagogical principles around the informal music settings. The music teacher formed through the academic programs in general do not have the skills needed to articulate didactic structures to move from formal to informal activities. The traditional division between them is still present in curricular settings, in both ways. So, this study is interested in observing the special characteristics that characterizes both types of music teachers in Brazil , in order to help to educate the music teacher to deal with different music styles, repertoires, populations and socio-cultural contexts. ISME defend music education values, which include the importance of the musics of the world, without distinctions, for the education of all individuals. A multicultural vision of repertoires in nowadays very ecological for education around the world. But we still preserve some prejudice or bad musical practice in schools. The document published by Dr. Clifford Madsen, "The Housewright Declaration" ("Vision 2020, The Housewright Symposium on the Future of Music Education", at Florida University in Tallahassee) defends that all musics have space in the music curriculum, not only the classical tradition has to be preserved and promoted; music educators must be aware of the world musics and integrate them in classroom activities (2000, p. 219).

Oliveira (2001) considers that exists planning in different degrees in formal and informal musical activities. All activities have different levels of planning: dimensions, intentions, timings, contexts. These processes include mental actions, reasoning, values, reflections, interpretations, and human critical. In essence, the variable for the music educator is the relationship between the spontaneous and the conscious. These mental actions are conceived by the individual in relationship to his past experiences with the world, with people in his context, with the communication media. Are these media "informal"? Sometimes the spontaneous encounters may display more "formal" educational bridges than in "formal" contexts, since in some cultures some bridges are crystallized and formalized by the communities. A.Oliveira (2001) proposes that there may be different degrees of formality and informality that perpass these activities. We need to recognize how much of formality or informality we may find in each educational bridge or artistic activities in order to act educationally more properly.

Results

Analysis of the data collected during the semi-structured interviews and field observations with Master João Pequeno and his disciples of Capoeira Angola, Masters Faísca and Ciro, and Master Bola Sete, have showed the following findings:

1. Masters João Pequeno (and his disciples Masters Faísca and Ciro), considers Capoeira an art expression that can be a sport and a profession. Master João Pequeno says that nowadays, if the person is good and makes a living truthfuly, this person can never die. He says: "today, only dies who wants to die". For him, Capoeira makes people better.

2. In Capoeira, the music commands all the actions (body movements, expressions and attitudes, defense and attack). There exists a general integration between music and dance.

3. The methodology of Capoeira uses educational bridges that carry the learner to act through play activities. Capoeira is taught by means of structured educational bridges and performances that are full of life and enjoyment. Master Faísca distinguishes between classroom ("aula") and game ("jogo"). In the "aula" they teach the structured exercises and strokes ("golpes"). During these activities they learn the basic movements and musics from the traditional repertoire. At the Capoeira game they play all together and they use creative movements and musical improvisations. It is the time to show the participants' idiosincrasies and test their reflexes and talent. This play is essential to learn how to stimulate the mind to improvise, to accept other people with mutual respect, to sing, to play instruments, and to accept both the brilliance of a talented learner or the mistakes and special needs of others. Master João calls this system "circle or round school". Musical improvisation is essential in the Capoeira context. If the person do not improvise, "he only does the pure sound."

4. The Capoeira system develops a traditional structure from the beginning until the end of the learner preparation. The "circle school" acts like a fixed parameter, where the respective elements interact, stimulating the participants to challenge the colleagues to learn, to develop themselves, to work with "malícias", to be smart, creative. For the master, this works because Capoeira is taught with love and because it is considered a game with fun.

5. The Capoeira approach is inclusive and follows each people's rhythm. The time to learn is individually respected. The master do not define with precision the amount of hours or months to form a student or a master. Evaluation is done by observing carefully the results, each one's products, attitudes and abilities demonstrated in practice and the decisions taken. According to Master Faísca, Master João Pequeno adopts natural procedures to evaluate the learners, accross time. Evaluation is done continuously in the context by all participants. Pressure for quality is present always.

6. Asked about the inclusion of changes in his methodology, master João Pequeno admits that each one may teach the way he prefers, but he prefers to follow the tradition. He affirms that he decided to do what he does. Master JP do not demand that his disciples teach in his way.

7. Each of his students was attracted to study with him for different reasons. Master Faísca identifyed himself with master JP, because of his paternal attitude, his organization, devotion, demand and belong to tradition. It is a rustic work that do not aim to belong or to follow the demands of the consumption society.

8. Master Faísca says that master JP's requirements are clever. It is not authoritarian. He permits freedom. The person has to be bright to learn with master JP.

9. It is important to note that the musical improvisations are fundamental. In this aspect the process of change is almost obliged. People must know how to sing the Capoeira songs by heart and at the same time they must know how to create different verses and melodies. In spite Master JP say that the Capoeira movements (the strokes) must be the same ones and that he does not admit changes in these strokes, we can notice that this is true at the "aulas", but not always during the game. The tempo and the situations, the relationships between the participants may change. The body movements must flow naturally in accordance with the situations created in the context of the circle school of Capoeira. As a whole, the discipline of the body, the mind, the behaviour, the music is evetything developed in accordance with the tradition, even though they are making a special public performance.

10. In accordance to the information given by Master João pequeno, Capoeira comes from Africa to Bahia, and here it was called Mimoso. If this is true, this word cannot mean delightful or tender in Portuguese. It can be possible that this word is an African dialect and can mean another thing. It can mean also a gift, a talent.

11. Athough musical improvisation is demanded, master JP affirms that the real Capoeira is the Angola one, and that he does not like to invent. He prefers to follow the tradition of Capoeira Angola.

12. Recently, master Ciro is worried about the situation of traditional Capoeira in the Brazilian context. Capoeira is spreading in the whole world because of its organyzed structure, aesthetic, cultural and educational potentials. Even so, Capoeira does not have the desired respect in the formal Brazilian context of education. The recent black movement, of anti-racist characteristics that comes from the global society, rejects (in a hidden way) the traditional activites of the

culture. In Ciro's vision, the prestige of Capoeira has decreased due to the decision to preserve its essential values and do not want to let contaminate with the new demands of the globalyzed society. Nowadays capoeira is seen as something curious inside a turistic display case.

13. The Capoeira masters complain about the absence of recognition by the society. This happens mainly because of the disconnetction between the formal and the informal educational systems and mainly because the system acts with the notion that the artist do not need money to survive. Society thinks that the capoeira man cannot selll its knowledge and work. It seems that the society considers the artist a God who does not need to eat, sleep or dress. Master Ciro does not see this aspect as a naive decision, but he imagines that this is a conscious movement that intends to eliminate in a long term, the participants and owners of this culture. Master Ciro complais also about the absence of returning attitudes: while in Capoeira the participants make all the possible to respect other people and accept everybody without discrimination, they cannot understand the exclusion value systems of the society, which leave them out of the main decisions on politics, cultural and educational policies.

14. Master JP mantains an attitude of obedience to the norms, to authority, keeps calm and peace of mind, even that he is pressured by the orders given by somebody else. During the interview I decided to pressure him in order to know how he could react to the created situation. Master JP gave me a lesson of wisdom. Instead of fighting the decision of the opponent, he decides to ignore and do wherever he has to do in his way. He knows that with time, his way of doing things in Capoeira will result in better products. Master JP knows how to wait to show who works better.

15. Masters Faísca and Ciro are worried about the respect that the society needs to develop for the Capoeira and the Capoeira players. They think that their way of working with education is similar to the formalized institutions: they are always trying to get a continuous education, they are trying to fil the spaces, and to discover new paths. So, they deserve being respected.

16. The Capoeira player has to try to find a balance for every life situation: he has to develop an attitude of respect and seriousness for all the activities he is making, respecting its rules, the work rules. Everybody, in spite of race, political and educational levels, must do its tasks with honesty and responsability. Master JP affirms that the Capoeira player must occupy the world, transmitting a message of freedom through the development of internal knowledge and the capacity to prepare other individuals.

Analysis of the interviews based on the educational bridges approach (Oliveira, 2003) [1]

At this point we take the approach of teaching and planning music through the perspective of educational bridges as a basis to analyze the knowledge of the Capoeira masters. According to Oliveira, A. (2003) each educational situation is new, since the teacher needs to get the student to understand and learn the new contents starting from where each student is in terms of musical development. The educational encounters may be similar but they are never the same, since education is a social activity, and the number of variables is great. For this theoretical approach teachers are seen as creative actors or researchers who can be competent in each new educational situation, both in formal and informal contexts.

Although the Capoeira masters affirm that they do not change the traditional repertoire of musics or the body movements and strokes, we notice that they tend to build educational bridges that are very flexible, but they keep a foundational structure based in the circle, using stable points as support for the big changes that occur during their practice, caused by the challenges that stimulates the students and all the participants. As the educational bridges approach defends, the Capoeira masters develop a creative attitude and an acute observation capacity, to garantee the educational results.

Capoeira masters learn and practice different designs of micro educational bridges that are adequate to each circle school ("roda escola") [2] of Capoeira, and develop a flexible and stylish approach to promote new adaptations to each new need. This educational approach is similar to the researcher approach, who tries to discover the knowledge about the reality, about the other people and contexts.

The Capoeira masters observed in this study always present a positive attitude towards the student and to the different didactic situations. They develop a capacity to observe the participants in detail, tto know how to surprise the opponent with sudden creative combinations of the structured tricks ("malícia", "manhas") and to improvise informative and

stimulative musical improvisations to guide the Capoeira game. The Capoeira players practice also to observe the daily situations in order to be ready to attack and defend, although they learn Capoeira not only to fight: it is a way of life, an attitude, a gesture, a form of individual and group development.

Representations are also important in the Capoeira contexts. The master demands uniforms, instruments well taken care, courtesy, calm. They are seriously concerned with order, serenity, collaboration among them. They are also concerned with the development of the communities with special needs. In fact, the leadership in community matters. It is one crucial requirement for the formation of a Capoeira master. In order to be considered a master, the Capoeira player must create his own academy and teach other "capoeiristas" as well, mainly in socially underdevelopped contexts. The Capoeira master represents a father, who guides his son with his hand. He is a point of reference for the community, and a spiritual guide for the development of wisdom and better life. African signs and symbols usually are used to show the relationship between the Capoeira tradition and the African culture.

We observed that the Capoeira masters of Angola type always try to act naturally, although Master Bola Sete affirms that "Despite of the primitive Capoeira Angola do not use stardardized sequences and 'passages'.... I believe that teaching standardyzed sequences and passages permit the aprentice a faster assimilation of the strikes....without interfering in his creative potential. (p. 168). They train their bodies and minds everyday to gain concentration, speed, good reflexes. This type of performance is done in order to permeate the person with the special traits that characterize a Capoeira person. Although João Pequeno and other old masters of music such as Landinho Pé de Bode did not have the opportunity to have a general formal education, they all are trying to understand what the student wants to know and what he is expressing. They all value the relationship between the master and the disciples. Although they are demanding as teachers, they are generous and very simple, modest. Master Faísca told that Master João Pequeno until now makes visits to the academy of his disciples. He has said many times to the students: "I do not know anything. You are going to teach me." Once the begginers listen a great master saying that, they realize the level of modesty and simplicity that he wants to convey. This attitude is taught since early stages to stimulate curiosity, creativity and a continuous respect for the learning activities and the values of Capoeira.

Analyzing the practice of the masters studied (João Pequeno, Faísca, Ciro, Bola Sete, Landinho Pé de Bode), we can notice that they all display an efficient technique of educating through their music and art. They do not say that they have a recipe to teach or educate the learner. Usually the main educational bridge used is modelling. The learner observes what the master does and imitate. Challeging situations are used also, where the learner is stimulated to respond with a creative and new answer, action, product, attitude or insight. Practice is taught first. Theoretical discussions are contextualized and directly tied to the practical situations. Usually the master pushes the disciple to teach Capoeira to other students by improvisation, do they will learn by doing. Master JP works with his students in a natural way. He uses a naturalistic view of development. There is no specific point where the aprentice is ready. Master JP involves him in many different learning situations that are socially evaluated. Consequently, this readiness is naturally recognized among the participants. The same occurs to become a master in Capoeira. When this social recognition comes, they do a "graduation ceremony". They invite several masters. The master asks the disciple to do some specific tasks, they play Capoeira together and the Capoeira godfather gives the disciple a certificate with the title of master. Each Capoeira participant has a nickname. Sometimes is the godfather who creates this nickname after having performed a game together, but this is not a rule. In the masters' tradition the teaching is done little by little and sometimes the master do not teach everything he knows. Master Pastinha is mentioned by Master Bola Sete, who says that "Nobody can show everything that has.... There are secrets that can not be revealed to all people." (Bola Sete, 2003, p. 187)

The masters' educational characteristics are full of expressiveness, although discreet. Although they try very hard to maintain the tradition, they are permanently creating new situations (educational bridges) to facilitate learners' development and engagement during the process. The learning process enphazyses both information and expression. The master demonstrates to have faith in the development of his disciples, although he gives them freedom to follow him or not. At the same time, he is permanently following their life achievements, problems and products.

Master João Pequeno calls our attention for the importance of integrating the different languages in Capoeira. Although the music commands the activities, the body movements, the way they dress themselves, the way they keep and decorate their musical instruments, the immense contact they develop with nature, are all very relevant for representing Capoeira's style.

Although the Capoeira play is open to different artistic languages, to nature and student's needs, the Capoeira master

deals more with his repertoire of songs and percussive rhythms than to other music genres. We did not notice any drive for bringing other music styles to the students, although they leave the students free to choose what to perform outside the Capoeira play.

Conclusion and recommendations for Music Education

School is socially and politically needed to teach and promote music, in spite of the plurality and effectiveness of informal music in community settings. But in order to get the advantages of the plurality of community music and the knowledge displayed by the masters of culture, we recognize that schools need to incorporate new approaches to articulate with more informal activities, repertoires, pedagogical processes, materials and the know-how of masters of oral culture. The exchange between formal and informal will certainly provide better quality to discover new worlds of sounds. We believe that both academy and community may get more positive results with their aims they share processes of music education. Consequently, there is the need to study and apply the knowledge about the oral processes of teaching music, respecting their integrity and essence. The limits can only be respected if we as music educators analyze, practice and study them with care and detail.. Afterwards, as Carlos Brandão affirms (1981), life is always mixed with education, and schools are not the only place where it happens and the teacher is not the only practiser.

The role of the music educator transcends the classroom walls or the school. He or she needs to be in the community, in the neighborhood, in enterprises, in televisions, in radios, in ONGs. The choices are many and broad, but in each one, has to be done to influence the formal or informal curricular decisions in the different contexts. Besides, his or her role must be to develop student 's awareness. They may be better citizens and more aware of the need for a better and ecological education. (Oliveira,1999. Curriculum for Pracatum School of Professional Musicians: introductory text)

Latin-American music educators currently face many problems in re-introducing music into schools, namely: the short duration of the music lessons; the lack of adequate infrastructure for music lessons; the tendency to organize the school calendar around festivities, visitors, educational trips or other such events; the high level of truancy; lack of teachers' competence to teach the whole diversity of musics that abound in the region; lack of articulation between formal and informal music and artistic activities. In spite of these problems, one can notice several individual examples of good teaching and and many pop and classical professional musicians are developing successful music careers. In some regions music is even the center of the social life of the community. The teaching of music nowadays has to consider many different variables and conditions in order to be efficient, adequate, musically and socially meaningful. Classical methodologies are still valid and efficient, but the world and the society have changed gradually. Consequently, teacher preparation programs need to consider more flexible, creative and competent curricular options. We suggest that the music teacher may be prepared to compose different educational bridges for teaching music. He is the person who builds these bridges between what the student knows and the new knowledge to be acquired. If music teachers learn and practice the design of several different bridges to fit each didactic situation, they can manage and develop a natural flexibility to act as a link between the formal and informal systems.

In conclusion, masters of music of Brazilian oral culture, from schools and university centers may share with music educators around the world their wisdom and knowledge. Idiosincrasies, common sense thoughts, values, methods, skills, products, curiosities of known Brazilian music masters may help to develop more qualified music programs for prospective music teachers and bring more light to the historical studies in music education literature.

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1 Main perspectives of the educational bridges (*pontes*) approach:

P . **P** ositive approach, perseverance, articulation power, and ability to sustain student's motivation, believing in student's potential for learning and development.

O . **O** bservation capacity: carefully observe the student, the context, the daily situations, repertoires, representations;

N . **N** aturalness, simplicity on the relationships with the student, the curricular and life contents, with the institutions, the context and the actors; trying to understand what the student is expressing, wants to know and learn;

T . **T** echniques fit for each didactic situation; ability to design, develop and create new adequate teaching/learning structures;

E. E xpression: creativity, hope and faith towards the development and the expressiveness and learning ability of the student;

S . **S** ensibility to the several different musics, to the artistic languages in general, to nature and the environment, to the needs of the students and the different contexts.

2 Master João Pequeno refers to the *Roda escola* or circle school to describe the way they practice and play the Capoeira game, in a circle. The Capoeira instrumentalists stay in a half-circle: three berimbau players (gunga, berra-boi and viola, in three different pitches), one or two pandeiros, agogô, reco-reco and atabaque players. Performers complete the circle. they play the Capoeira in pairs. The master of the instruments begins to play the berimbay and pandeiros. Then the singing starts with a spiritual feeling of respect and concentration. Then, after a verse that says "what the world gives" is like a sign to start the game.The first part of the game (inside game) has as the main objective to get the head of the partner without touching the floor with the body. The person can only support the body with the hands and the feet on the floor. Then comes the second phase (outside game): standing up, the fighters can strike any part of the body. The "brincadeira" (the play) continues until the berimbau master calls them with a special motive which means that the fight is over. The players go again to the floor and compliment each other by shaking their hands. Then, come another couple to perform, following the same ritual. The Capoeira players learn to be disguised in order to catch the opponent absent-minded. This process is called *mandinga* or *malícia.*

Drummistic piano composition: An approach to the teaching of piano composition To Nigerian students

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The search for Nigerian based content and methodology for music education has been one of the primary concerns of music educators in contemporary Nigeria. Debates, and criticisms on existing curricular have been on for a long time too. Natural response to such criticisms is the suggestion of possible alternatives leading to solutions that aim at the development of Nigerian based Approach to music Education. Such approach lays priority on the cultural background of the learner as a necessary pedestal for music education.

The objective of this paper is not to add another voice to those calling for change of content and style of music education in Nigeria without providing reference models. It aims at submitting a theoretical framework that seeks to stimulate practical approach to the teaching of piano composition to Nigerian students based on Nigeria 's cultural foundation. Far from being a final solution to music education problems in Nigeria , it is a contribution that seeks to elicit responses and further contributions from others in other to define music education in Nigeria from the Nigerian perspective.

Introduction

Since after colonial rule in Nigeria, music scholars have consistently pointed to the imbalance in the content and methodology of music education in Nigeria. It has been variously observed that music education in Nigeria has largely depended on European models, even when music educators in Nigeria are ninety percent Nigerians. In his observation, Okafor says:

An examination of music education in Nigeria presents the observer with an immediate and glaring anomaly. Tmhe focus of music education itself appears to be on western music, music transplanted or introduced into the culture of the indigenous Nigeria from an outside culture. The syllabus of the educational system, the curriculum content, and the philosophy and thrusts of the institutions, which teach music place strong emphasis on Western music. The student and even the Nigerian teacher of this type of music will, therefore, have to grapple first with an understanding of the music, an understanding of the culture, and an understanding of the method of teaching it. (1992: 8-9)

In this observation, Okafor makes pointed attack on the curriculum content, methodology and the teaching approach, emphasizing that they are alien to Nigeria's students' cultural background. In a similar observation Nzewi says:

So far curricular and course contents are whimsical and often culturally unrealistic, deriving from European-based ideas about music education for our environment.They are not designed and implemented with reference to students' cultural backgrounds.(1988:8)

In the above statement, Nzewi also attacks the curricular content as well as the mode of implementing it. He observes that the cultural background of the learner is ignored in the approach to music education in Nigeria so far.

In the two cited observations cultural backgrounds of learners is pointed as crucial factor of music education. Priority attention will be given to this in the discussions. It is understandable that music educators in Nigeria in the colonial times stressed the teaching of European music as well as adopted congruent methodologies and approaches, haven known little or nothing about Nigeria 's music and its place in the proper music education of Nigerians. On the other hand, postcolonial

music educators in Nigeria are to blame for not developing suitable Nigerian-based methodologies and approaches to music education haven been responsible for music education in Nigeria for more than fourty years.

The objective of this paper is not to add another voice to those calling for change of content and style of music education in Nigeria without providing reference models. It aims at submitting a theoretical framework that seeks to stimulate practical approach to the teaching of piano composition to Nigerian students based on Nigeria 's cultural foundation. Far from being a final solution to music education problems in Nigeria , it is a contribution that seeks to elicit responses and further contributions from others in other to define music education in Nigeria from the Nigerian perspective. The paper draws more from my creative approach to piano composition as a composer and teacher of composition and piano in the university for more than ten years as well as those of some leading composers in Nigeria .

In the remaining part of the paper we shall attempt a conceptual definition of drummistic piano style as well as the cultural basis. Its application to the teaching of piano composition to Nigerian students will be discussed also. Demonstrative piano works will be presented for further clarification.

Drumistic piano style: a conceptual definition

This is an approach to piano composition and performance that transfers the techniques of African drums to the piano. The approach entails perceiving, responding and relating to the instruments as one would to normal traditional drums in Nigeria. It ultimately entails drumming on the piano. Contrary to the perception of the piano as purely lyrical cum harmonic instrument, drummistic piano style goes further to embrace the perception of the piano as a percussive instrument. Writing about the piano, Ferris says the piano is technically a percussion instrument, since depressing the keys causes hammers inside the piano to strike the strings (1995:61). Drummistic piano style goes beyond the technicality of depressing piano keys. It rather reaches out to the idiom of piano performance and expression. This calls for a different attitude to the piano as an instrument. I refer to this as **the alternative attitude to piano** . It manifests in the two main concerns of music education- Composition and Performance. Composition subsumes theory and analysis of music. Drummistic piano style would be discussed from these platforms.

Drumistic piano compositions

Different contemporary Nigerian composers have attempted synthesis of Nigeria's traditional ensemble techniques and European compositional idioms. These have manifested in compositions that capture the essence and spirit of various music traditions of Nigeria at different degrees of successes. Describing the challenge of developing a continuum of traditional music in modern art music Nzewi says the role of modern educated musicians who are catering for a new world audience as well as new trends in music appreciation will not be to repeat tradition (1997:71). The idea of continuum of traditional music in modern art music form offers the creative foundation for composing drummistic piano works as a Nigerian perspective. Drummistic piano compositions basically transfer the melorhythmic principles and idioms of African drum music to the piano (PASMAE 2002:6). It is a conscious effort of a composer to capture the sonic and idiomatic features of traditional drum music for the piano.

Some leading Nigerian composers of piano music have made relevant contributions that enable the identification of this style of piano composition. The works of three composers will be used for demonstrative discussions. These are Joshua Uzoigwe, Akin Euba and Christian Onyeji.

Talking about his **Talking Drums** Uzoigwe says:

In my search for an African Identity, I recently composed a piano work called *Talking Drums.* It has four movements, each movement named after either a well-known African instrumental ensemble or a principally vocal ensemble. They are as follows: movement I = "Ukom"; movement II = "Egwu Amala"; movement III = "Bata"; and movement IV = "Dundun" (2001:163).

Consciously or unconsciously given, the title of these piano works point to drummistic style as the conceptual basis. The music, some of which I have played, offer clear evidence to the attempt of the composer to synthesize the creative and performance idioms of the traditional drum ensemble music for the piano. The manifestation of these in the deployment of tones, melody, rhythm, melorhythm and harmonic structures in Ukom, Bata and Dundun show conscious efforts to transfer

the role of these ensemble instruments to the piano in modern art music form. For instance, Ukom employs the ten-tone instrumental scale structure of the traditional Ukom drumrow. It reflects the creative social-musical role of the individual player but it also satisfies a compositional role of ukom music by the specific manner in which pitch-intervals are set up. (Ibid: 164) This piece captures the essence of Ukom ensemble music of the Ngwa community, for the piano. It utilizes the harmonic structures, textural, melodic and melorhythmic elements of the traditional music. The piano work simulates the drum passages as well as dance of Ukom music. Multilinear polyphony normative in Ukom music is utilized.

Similarly, Bata and Dundun pieces exhibit certain rhythmic, melodic and melorhythmic patterns that the composer assumes are characteristic of Yoruba bata and dundun ensembles (Ibid: 169). Again conscious efforts of the composer to synthesize the sonic materials of these ensembles are evidenced in the words of the composer thus:

In fact octave doubling of parts is a major distinguishing characteristic of the third movement, thus reflecting the sudden hammering or loud bashing sound effect of bata drumming that one often hears when listening to a traditional performance (Ibid: 170).

Rhythmic and melodic characteristics of these piano works are those that are associated with the traditional ensembles. In the dundun, emphasis is placed on deploying motives in a way that captures the musical roles of each of the drums found in the orchestra.

It is evident from the highlights above that " Talking drums" is a contribution to drummistic piano works.

Earlier on, Akin Euba had made relevant contributions to drummistic compositions in some works he conceptually describes as ***African pianism*** . Discussing his concept of African pianism, Euba says:

One of the concepts arising from the practice of African composers is that which I describe as 'African pianism'. The concept is primarily defined by the keyboard music of African composers but also includes the piano works of non-African composers in which African elements are featured.Africanisms employed in neo-African keyboard music include (a) thematic repetition (b) direct borrowings of thematic material (rhythmical and/or tonal) from African traditional sources (c) the use of rhythmical and or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms (d) percussive treatment of the piano and (e) making the piano 'behave' like African instruments (1993:8).

Although Euba chose to name the concept African pianism, the last two features of the concept point creatively toward drummistic piano music. Commenting on the recent development in modern piano music in Nigeria, Anri et al, say the piano is often treated in a 'drummistic' style prevalent in the contemporary style of 'African Pianism' (2003:in print). Close affinity of Euba's piano works with traditional drums also serves as pointer to this. In his contributions to piano music, Euba has composed intercultural works that combine in special ways Yoruba drums and piano such as **Igi Nla So** for piano and four Yoruba drums, composed in 1963. A manifestation of his concept of African pianism is found in **Wakar Duru** : Studies in African Pianism, 1-3 of 1987. In these works, Euba explores the creative potentials and techniques of African drums and ensembles as well as articulates their performance behaviours for the piano. In the attempt to simulate African drum music for the piano, the composer lays emphasis on the element of rhythm, percussive sound, dance, fragmented melodic style, cyclic motives, thematic repetitions, linear textural organization and tonal organization that characterize the drum ensemble music. These contrast sharply with the lyrical and expressive melodic style of non-drummistic piano works.

In my contribution to drummistic piano works, I have explored the creative and sonic potentials of **Ufie** (See Pan African Society for Musical Arts Education CD and video productions, 2003, for listening) traditional slit drum music for titled men found in Igbo land. Ufie for piano utilizes musical elements and idioms of the traditional ufie music. It is an attempt at a synthesis of the elements of rhythm, dance, polyrhythm, texture, melorhythm and stylistic distinctions of Ufie music for a new medium, the piano. Transforming transcribed rhythmic and melorhythmic materials of the traditional Ufie for the piano derived essential musical themes of the composition. In other words, melorhythmic themes of Ufie music are simulated on the piano in a manner that achieves sonic relationship between the traditional Ufie and Ufie for piano. In the attempt to simulate the drum music for the piano, emphasis is placed on the element of rhythm, percussive sound, dance, fragmented melodic style, cyclic motives, thematic repetitions, linear textural organization and tonal organization that capture the desired sonic colour. These also contrast sharply with the lyrical and expressive melodic style of non-drummistic piano works. A series of drummistic piano works have been composed as introductory works to the teaching of drummistic style piano works to music students.

Drumistic piano performance

Although drummistic piano compositions implicate drummistic piano performance, I have chosen to discuss it separately in order to lay emphasis on the technique for its expression. While piano performance technically calls for a special application of the ten fingers on the instrument generally, it does appear that drummistic piano performance requires a special way of relating to the piano. This entails a special way of seeing, feeling and responding to the music. It calls for a different psychology of performer-music-instrument interaction. Although drummistic piano music is essentially contemplative, the performer imaginatively opens up appropriate performance cum social environment of the traditional music in the performance. The performer adjusts his psyche and feels as though he is playing a drum. The use of the left and right hands and articulation of the fingers are adjusted to imitate the application of the hands on drums, not necessarily physically but imaginatively. The performer attempts to release the hands from the dominance of any on the other. This is what I refer to as the **emancipation of the hands** . Any piano player is aware of the dominance of the right hand over the left hand. It is essential for the drummistic piano players to free both hands so as to enable them interact and dialogue as two musical "minds" in the manner traditional drummers perform. Constructed on the traditional drum music technique, the performer brings to bear on the piano performance a clear perception of the drumming technique required for the music in tradition while at the same time relates to the piano as a modern instrument. This imposes dual responsibility on the performer of seeing the piano as a modern instrument but playing it as a traditional drum. Creative interpretation of drummistic music on the piano requires clearer knowledge of drum language; performance nuances as well as idiomatic expression of chosen drum tradition or ensemble. The technicalities of performance (touch and release of notes) as well as performance dynamics require astute perception of the creative intention of the music vis a viz the traditional base. Drummistic piano performance is therefore, the performer's competence to relate to a drum music tradition/ensemble as well as the piano in order to give congruent interpretation to a written drummistic piano work. This relationship is represented diagrammatically below.

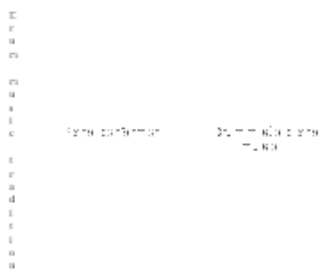


Diagram showing the relationship between the performer of drummistic piano music, the creative influences and the performance outcome.

In a personal discussion with Joshua Uzoigwe, one of Nigeria 's leading composers of drummstic piano music, he provided evidence of his application of drummistic piano performance technique in his performances. Application of the two hands on the piano is done in a way that makes them behave as though they are two persons engaged in a dialogue. Both hands are free from each other and operate independently. The operational dynamics entails emancipation of the two hands as well as empowerment of the left hand, giving it equal strength as the right hand.

Cultural foundation for drummistic approach to the teaching of piano composition

Africa south of the Sahara is a drumming society. Therefore, drums occupy a central place in African music. The drum is the foundation of most African music ensembles, fulfilling much the same function as the string section of a classical

western symphony orchestra (Akpabot 1986:11). Several explorers and African music writers have taken note of the dominance of drums and drum music in Africa . In his African Music (continuity and change in African cultures), 1959, Alan Merriam identified dominance of drums as one of the characteristics of music areas south of the Sahara . He says:

The 'hot' concept, as well as the traditional use of the three-drum choir and the consistent use of drums in a majority of types of music, extends southward in the coastal regions of French Equatorial Africa and Belgian Congo.(79)

Akpabot also goes on to note that:

Whereas it is possible in Africa to have an orchestra made up entirely of drums, it is rare to find an orchestra consisting entirely of strings.[also] to sustain an African orchestra properly, almost all ensembles make use of percussive rhythms, which means including a drum or two in the orchestra, since the drum occupies a very distinctive place in Africa (Ibid2).

These corroborating observations provide evidence that demonstrate the significance of drums and drum music in Africa south of the Sahara .

Drums in Africa are in two main varieties. These are the wooden drums and the membrane drums.

There are a great variety of these musical instruments in Nigeria . While an instrument like the open-ended membrane drum has wide distribution all over the country, other instruments have localized or regional distributions (Nzewi1981: 67). Various types of drums in Nigeria such as the Igba, Ekwe, Dundun, Iya ilu, Gangar fada, Bata, Ese, Ukom, Ufie, etc feature in different traditional ensembles in Nigeria.

The dominance of drums and drum music in Nigeria as in the rest of Africa points to a creative paradigm for the use of the drum as sonic infrastructure. Creative and performance developments of the Nigerian child in music in the traditional milieu emphasize acquisition of relevant technical skills on the drum. This inculcates musical sensibilities as well as nurtures performance and creative responses in the child. Being the foundation of traditional music expression, it is a parameter for assessing the musical development or otherwise of the Nigerian child in his culture area. Akpabot notes the importance placed on the drum in traditional ensemble music thus:

In almost every transcription of African music, the rhythms of the drum and gong will be found to be most vital to the overall pattern of a performance (1986:26).

We can glean from this observation that a culture that places great emphasis on the use of the drum will introduce the young ones to the techniques of its performance early in life. Allowing young children in adult ensembles does this. This perhaps explains the great musicality and expertise on the instruments by Nigerian performers. The culture of drumming is nurtured in the young and imbibed as one develops in the music tradition. Expression of oneself on the instrument becomes second to nature as one matures. It is therefore not uncommon to find children belonging to marching bands in large numbers in contemporary times. This is because of the link it offers them to their traditional drumming background. I would dare say drumming is in the blood of the Nigerian child hence we find children playing different types of drum during games at home, school and in the play grounds. This innate potential blossoms with age and experience. It is logical to conclude therefore that with the nature of exposure to and the assimilation of drum music tradition as well as the priority attention given to it in Nigeria traditional music milieu, the Nigerian child would be denied the basic musical infrastructure when introduced to music education that divorces him from his drum music foundation. It is also logical to conclude that music learners in Nigeria would eagerly pursue modern music education that fosters and sustains Nigeria's drum music foundation. A teaching method that offers a direct link from the traditional music foundation to modern music education is deemed necessary for optimum results. When we turn to such teaching approaches that emphasize the drum music background of the learner we would offer him a link to greater musicality and congruent self-expression in music. This is the objective of the drummistic style of piano composition/teaching in modern music education.

Methodology

Data for this presentation was collected from my previous experiences on my practical teaching activities over a period of time (the last ten years: 1992-2002) within and outside classroom. The technique is empirical. Fourty students of

composition were randomly sampled to give their opinion on the approach to composition through administering of questionnaires. Close observation of composition activities of the students was also done. The data presents a summary of my approach to the application of drummistic style to my piano compositions and their performances as a framework for teaching composition to Nigerian students. It also supplies sample drummistic piano compositions that demonstrate how understanding of a drum music tradition enables drummistic piano music composer/performer create and interpret works for the piano. The presentation of data aims to convey the viability of drummistic approach to piano composition and performance as well as its application to the teaching of piano composition. The presentation to gives the overall viewpoint of the students that apply the approach to composition.

Discussions

Three piano works would be used for the discussion in this section of the paper. These are marked example 1-3.

It is the intention of any composition teacher to convey to the learners easy but effective means of achieving greater results in the composition of musical works. Since our scope in this study is limited to the composition of piano music we shall direct our discussions as such. The need to provide creative infrastructure from a familiar cultural foundation has been argued. What remains is to provide framework for achieving this by the application of the drummistic approach. Ab initio, it must be emphasized that application of drummistic approach to the teaching of piano composition to Nigeria students in contemporary times does not entail immediate abandonment of the old methods. Rather it is an enhancement or another way of doing the same thing from a familiar standpoint for more productive results. It is nevertheless congruent for the composition/study of drummistic piano works or works that have been tagged African pianism. The composition of such works have gained grounds in contemporary Nigerian art music scene that it would be unnecessary to ignore its possibility to be a representative piano genre for modern Nigerian piano music. In this wise it is my projection that when more composers of piano music, teachers and students of piano turn to drummistic approach it would then be possible to adopt the framework for composing, teaching and learning of piano music in Nigeria.

My approach to the composition and learning/teaching of drummistic piano works is to first reduce sound patterns to drum mnemonics. In other words, I would attempt to reduce the melodic lines to drum thematic patterns. Such patterns immediately put the surging music for the piano on a familiar feel with my cultural sonic milieu. Such cultural relationship personalizes the patterns and draws them to my subliminal consciousness, giving the sonic materials a cultural base. I would then be able to drum the thematic patterns, sing them and more importantly, feel them not as alien abstract sounds but as sounds that I have a level of cultural affinity with. Any onomatopoeia could be used for the purpose vocal reproduction of the patterns. This could be "Da", "Dam", "Ka", "Ti", "Ko", etc. These sound patterns would then be constructed as motives; thematic patterns and then musical sentences that imitate drum patterns than I am hearing in my creative consciousness. When this is clearly structured in my mind I would then visualize the music in the context of a traditional ensemble. This then enables clearer perception of the performance mood, tempo, underlying pulse and interpretation of the piece as per traditional drum music before it is then realized on the piano. Also, the imagined performance environment informs and animates the performance reproduction of the music on the piano as per modern transformation of traditional music for another medium.

I have often observed with interest the composition process of one of my composition students who is also a voice major student. This student translates any melodic line she is composition for the piano to vocal melodies using tonic solfa or vocables first before attempting to construct it for the piano. In this way she works her way through a piano piece, bringing down the piano music to a familiar level of vocal melodies. This enables her relate with the music on a personal level as well as facilitates easy study and memorization of the piece. While the student is able to approach her piano compositions as vocal melodies, her approach does not emanate from Nigerian cultural foundation. She merely abstracts the sounds as per her European musical background. The result of her approach is compositions that are essentially lyrical (vocal in style) without Nigerian cultural base. Although her compositions could be appreciated on their artistic/aesthetic and creative merits, they lack cultural merits even when folk melodies are used in some. A sample copy (Ex. 1) of her composition is attached as reference material. Drummistic approach on the other hand, further reduces the sounds to almost palpable cultural phenomenon. In example 2 for instance, the first phrase of the piano piece could be perceived as drum patterns from two drums performed by two drummers thus:

Call: Du kam du kam kam

Res: Du du du du du du

Call: Du kam du kam kam

Res: Du du du du du du

Call: Ka ka kam

Res: Du du du

Call: Ka ka kam

Res: Du du du

Res: Du ka dum

Res: Du ka dum

Res: Du ka dum

Res: Du ka dum

Res: Dum

Call: Kam

Call/Res: Dum.

Perceiving the left and right hands as two talking drums engaged in call and response enables a closely-knit relationship between the two hands on the piano. This is an example of various possibilities. A composer/player could employ any mnemonics he feels suitable for the purpose of achieving greater results. At the same time the choice of tones are left to the ingenuity of the composer bearing in mind that at the level of composition, music students have acquired some appreciable level of creative infrastructure that serve as creative tools. Coordination of the left and right hands with respect to the realization of the musical phrases is taken at different tempi in the time and space of the music.

To start constructing the piano work, I imaginatively play the drum patterns with the fingers as they are perceived in my consciousness. Initially this is not done on the piano but in my mind. This enables me articulate the rhythm and flow of the patterns. When the thematic patterns are clearly established I then employ the fingers on the piano for the realization of the music. After this the work is set against a background of an imaginative drum ensemble for proper performance interpretation with respect to tempo, mood and dynamics. For the performance presentation of the work also, I perceive an underlying performing drum ensemble that propels and animates the performance. In this way the examples were composed and learnt.

The composition process discussed above is an introduction to my drummistic approach to piano composition/learning that I also apply it to the teaching of my composition students.

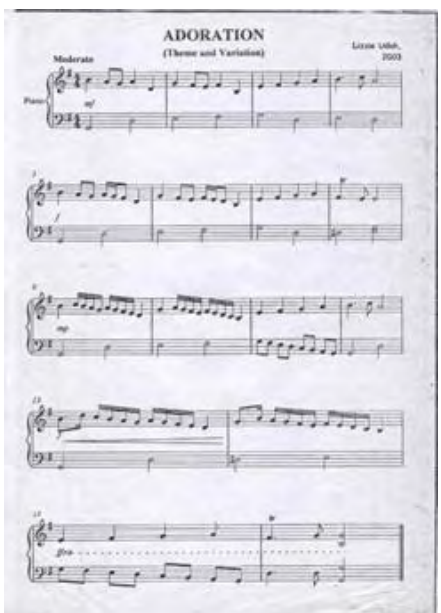
From the analysis of a questionnaire randomly administered on students that studied composition with me between 1997 and 2002, 70% strongly agrees to the practicability of the approach while 65% have applied the approach to their compositions at various degrees of successes. I have therefore chosen to share my ideas so that interested composition teachers and students may adopt it also. Example 2 and 3 are drummistic piano works that could be used for exercises. They are a selection from a piano book to be published soon for beginners on Nigerian drummistic piano music. This book is aimed at assisting students and music enthusiasts with sample materials for study and application in the composition of drummistic piano works. It may be worthwhile to give an analytical summary of example 3, **Ekele -Greeting** (see score) **.**

The piano work simulates the usual salutation and welcoming of musical audience by an ensemble in the traditional Igbo music performance. The first section of the work, mm. 1-12, simulates the role of the lead singer and instrumental accompaniment in which the singer presents salutations as well as welcomes the audience. The drum accompaniment is subdued while emphasis is placed on the lyrical nature of the voice in the right hand. This is followed immediately by a typical drum interlude by two performers, mm.13-16 in call and response in the right and left hands. In this section of the music the patterns are fragmentary and essentially rhythmic bringing to mind the bashing of drums by two players. The lead singer comes in again at measure 17 to take the music to a two-measure coda, mm.21-22, in which the ensemble ends the presentation with more emotive and sonic intensity. This drummistic background is the extra musical material that inspired and shaped the composition of the short piece of music.

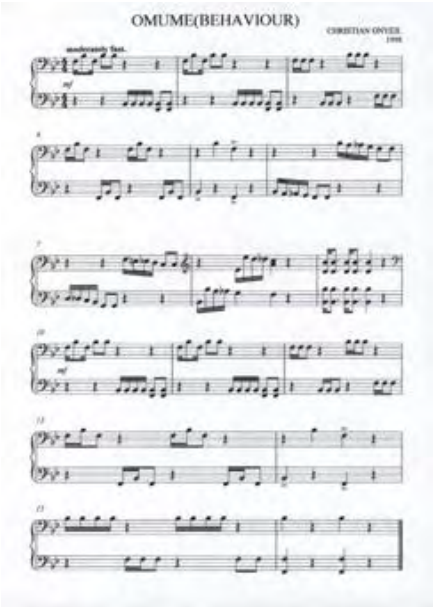
Conclusion

Drummistic piano composition is discussed in this paper as an approach to composition that aims at exploring the creative background of the learner/composer with a view to enabling him draw creative resources from his cultural sonic world. The application of drum traditions of Nigeria's music culture(s) in the composition of contemporary art music for piano offers limitless creative infrastructure that have enabled the composition of piano works with the objective of ensuring a continuum of African music in new forms. The fast growing approach to piano composition promises creative parameter for the identification of Nigeria 's piano music in the global art music. Although it is yet inchoate, the contributions of Akin Euba, Joshua Uzoigwe, Bode Omojola and Christian Onyeji offer creative paradigm for the assessment of the success of the approach to composition or otherwise. Drummistic piano composition from the Nigerian perspective as discussed here offers a framework for its application in the composition of drummistic works from different cultural standpoints.

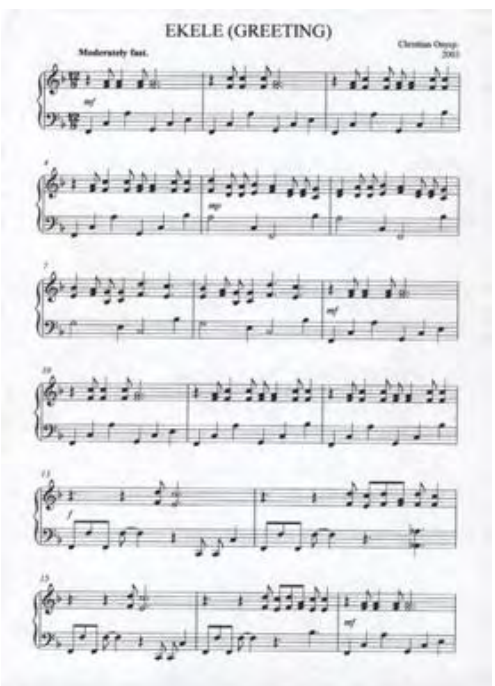
Ex. 1

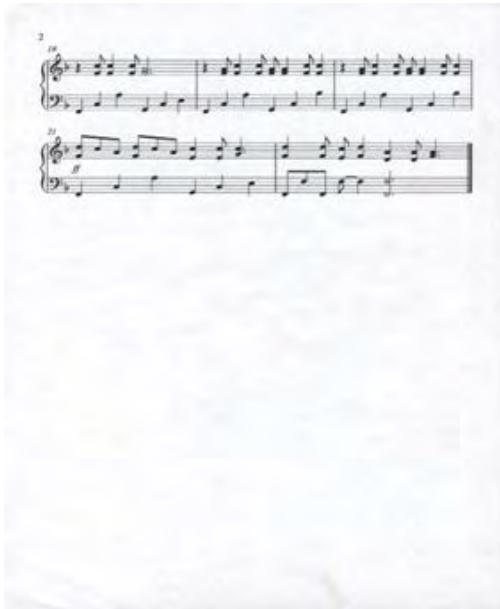


Ex. 2


OMUME(BEHAVIOUR)
CHRISTIAN ONYEJI
1998
Moderately fast.
mf

Ex. 3


EKELE (GREETING)
Moderately fast.
Christian Onyeji
2003
mf
mp
mf
f
mf



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Proyecto Razona: Técnica razonada de la guitarra basada en la independencia de los pulgares y el mástil ergonómico

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Martínez Frankue. España González Llanera, Zebenzui. España

Esta investigación educativa tiene como finalidad demostrar los beneficios de la Técnica razonada de la guitarra y del mástil ergonómico del profesor D. Frankue Martínez, la cual ha proporcionado evidencias de avances en la ejecución instrumental y producción del sonido. El fin último de este trabajo es generar un conocimiento significativo para la comunidad profesional de profesores e intérpretes de Guitarra, que proyecte un mejor rendimiento en el estudio del instrumento, y que sus conclusiones estimulen la realización de futuros estudios. Mediante un diseño de investigación evaluativa se pondrá a prueba el proyecto en la Escuela de Música de la Isla Baja, perteneciente a la Red Insular de Escuelas de Música de Tenerife.

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Profesores colaboradores:

Profesores de guitarra de la Escuela de Música que constituirán el grupo de control.

Colaboradores y evaluadores externos:

Miembros pertenecientes al grupo de investigación de la Dra. Olga María Alegre de la Rosa, de la Universidad de La Laguna.

Introducción

Con carácter general, la enseñanza de la Música se ha venido organizando mediante una serie de métodos que parten de las experiencias en las aulas. Mediante esta línea de trabajo, se han construido distintas escuelas de enseñanza instrumental, basadas en la experiencia del profesor. De esta forma, el conocimiento sobre cómo aprender a tocar un instrumento se ha ido organizando por la transmisión directa profesor-alumno, con carácter artesanal, que pasa de generación en generación. Respecto a la *Técnica Razonada de la Guitarra* del profesor Frankue Martínez, su concepción se resume en un uso diferente de los dedos de ambas manos para tocar la Guitarra, correspondiendo a un comportamiento muscular distinto al que se ha venido experimentando hasta ahora. La clave fundamental de este nuevo enfoque es el desarrollo de la independencia de los pulgares de ambas manos. Con este fin, se incorpora al instrumento una pieza complementaria, *el Mástil Ergonómico* , que facilita el desarrollo de la nueva técnica. Esta propuesta continúa el importante camino recorrido por el maestro Abel Carlevaro, cuyos conceptos reflejados en " *La Escuela de la Guitarra-Exposición de la Teoría Instrumental* " han tenido un amplio reconocimiento. La palabra "técnica" en sí, designa tanto al conjunto de procedimientos de un arte o ciencia como a la habilidad de una persona para hacer uso de dichos procedimientos. En el caso de la ejecución guitarrística, "técnica" puede referirse al dominio que el ejecutante tiene sobre los distintos mecanismos que el instrumento exige. A este respecto ha escrito Carlevaro : " *La técnica no puede ser nunca un estado irreflexivo. El arte pertenece al dominio del espíritu. La técnica es patrimonio de la razón. De la unión de esos dos elementos nace la manifestación artística, verdadera simbiosis creada por el hombre* ".

Las técnicas de guitarra previas a la propuesta de Carlevaro muestran un cierto número de ideas comunes:

El trabajo exclusivo de los dedos de ambas manos, con la menor movilidad posible del brazo.

El uso del "toque apoyado" como forma de resaltar dinámicamente las notas.

El traslado de la mano derecha hacia el puente o la boca como forma exclusiva de cambiar el timbre.

El uso del "dedo guía" en los traslados de la mano izquierda en el diapasón.

Una forma de sentarse y sostener la guitarra que comporta incomodidad y delata un esfuerzo permanente para mantener la estabilidad del instrumento.

Como respuesta a los interrogantes que estos principios suscitaron en Carlevaro, su técnica se desarrolla con las siguientes características básicas:

El uso de la fijación articular para permitir que la mano, la muñeca y el brazo puedan ayudar a los dedos.

La liberación del brazo izquierdo para facilitar la acción de los dedos y, en concreto, para facilitar unos traslados de mano izquierda más fluidos y silenciosos.

El replanteamiento de la forma de sentarse y de sostener el instrumento, de modo que " *la guitarra se amolde al cuerpo y no el cuerpo a la guitarra* "

La liberación del pulgar de la mano izquierda en su contraposición a la fuerza generada por el resto de los dedos.

La obtención de diferentes niveles dinámicos y tímbricos mediante distintas fijaciones en los dedos de la mano derecha.

La aplicación en los dedos de la mano derecha del *ataque y la contención del impulso* .

El uso del pulgar de la mano de derecha como una unidad, sin flexión de falanges

Una novedosa conformación de la uña del pulgar de la mano derecha que permite actuar tanto con yema como con uña y ejecutar el llamado "toque doble" en dos o más cuerdas.

Planteamiento del problema En Tenerife se encuentra el profesor D. Frankue Martínez, alumno directo de D. Abel Carlevaro, que ha sido el exponente fundamental de la creación de la Técnica Razonada de Guitarra basada en la Independencia de los Pulgares y de la invención del Mástil Ergonómico. Tras realizar numerosas experiencias con las propuestas técnicas de Carlevaro, el profesor D. Frankue Martínez llega a la conclusión de que la liberación del pulgar de la mano izquierda (punto 4 del anterior apartado) se hacía inviable por dos motivos: El diseño del mástil del instrumento, que obligaba a presentar una posición de la mano poco favorable. La necesidad de unos recursos musculares específicos, que permitieran actuar con solvencia a los dedos índice, medio, anular y meñique de la mano izquierda. Tras un largo proceso de búsqueda personal, el profesor D. Frankue Martínez idea una serie ejercicios para la mano izquierda, reconsidera la técnica de la mano derecha como resultado de sus hallazgos en la otra mano, e inventa el Mástil Ergonómico para poder ejecutar el nuevo concepto muscular con el instrumento.

Hasta este momento, el desarrollo de esta nueva técnica se ha aplicado a distintos individuos, aprendices y profesionales, evidenciándose claros avances en la ejecución instrumental y producción de sonido. Por tanto, las expectativas permiten vislumbrar un cambio importante en la enseñanza de la Guitarra, que definitivamente pueda ayudar al guitarrista y a su expresión artística.

El proyecto de investigación Con estos antecedentes, este trabajo pretende evaluar en un marco riguroso la Técnica de Guitarra basada en la independencia de los pulgares, aplicando la metodología correspondiente a la investigación en el aula, y garantizando que el conocimiento que se genere sea significativo para la comunidad profesional de profesores e intérpretes de Guitarra, y acumulativo para su aprovechamiento en futuros estudios. **Objetivos Objetivos generales:**

Valorar los beneficios de la Técnica Razonada de la Guitarra.

Iniciar la actividad investigadora en el campo de la enseñanza de la Guitarra en Canarias y propiciar el desarrollo de futuros proyectos.

Divulgar el desarrollo del presente proyecto y las conclusiones finales.

Objetivos específicos:

Valorar los beneficios de la Técnica Razonada de la Guitarra.

Valorar el aumento de la independencia de los dedos en ambas manos.

Valorar la mejora en la coordinación de ambas manos.

Valorar el equilibrio sonoro melodía-acompañamiento.

Adecuar la Guitarra a la nueva técnica, con la aplicación del Mástil Ergonómico.

Iniciar la actividad investigadora en el campo de la enseñanza de la Guitarra en Canarias y propiciar el desarrollo de futuros proyectos.

Llevar a cabo la investigación educativa en una Escuela de Música para poner a prueba la Técnica Razonada de la Guitarra.

Observar los efectos de la enseñanza tradicional de la Guitarra en una Escuela de Música donde no se aplique la Técnica Razonada de la Guitarra.

Comprobar la eficacia de la Escala de Competencias Básicas Guitarrísticas (E.C.B.G.)

Proponer a partir de la investigación realizada futuras líneas de investigación en este ámbito educativo y artístico.

Divulgar el desarrollo del presente proyecto y las conclusiones finales.

Presentar en Congresos y Revistas científicas los resultados de la investigación.

Difundir la utilización del Mástil Ergonómico.

Elaborar un manual educativo con el diseño curricular de la Técnica Razonada de la Guitarra.

Método

Sujetos:

Profesores:

Dos profesores de guitarra

Alumnado:

Grupo Experimental:

12 alumnos, repartidos entre hombres y mujeres

Edades: 8 a 13 años

Nº de años de estudio: 1 a 3

Grupo de control:

12 alumnos **,** repartidos entre hombres y mujeres

Edades: 8 a 13 años

Nº de años de estudio: 1 a 3

Diseño

El presente proyecto seguirá un diseño de investigación de estudio de caso, correspondiente al modelo A-B-A de Investigación en el Aula, que implica tres fases: A: Evaluación Inicial, B: Aplicación del Programa-Evaluación Media y A: Evaluación Final.

Se crearán dos grupos de alumnado con características de edad y competencias instrumentales homogéneas, siendo uno de los grupos (grupo experimental) al que se aplicará la nueva técnica y el otro (grupo de control) el que recibirá clases con el desarrollo de la técnica guitarrística estándar.

Ambos grupos recibirán el mismo número de tiempo de clases y tendrán igual programación de ejercicios y obras para interpretar.

Para poder determinar las competencias instrumentales iniciales de cada individuo y su evolución durante el período de prueba, se ha diseñado una batería de criterios de evaluación organizados en una escala diseñada al efecto, la Escala de Competencias Básicas Guitarrísticas (E.C.B.G.)

Para cada alumno o alumna se elaborará una ficha personalizada con sus datos iniciales y de progreso. De esta forma, cada individuo tendrá un historial personalizado que refleje sus avances. Además, la evaluación de cada grupo se realizará por parte de su profesor y de un evaluador externo, que será el mismo para los dos grupos, usando filmaciones de video de cada sesión de evaluación.

Instrumentos

Los instrumentos que se utilizarán en la investigación son los siguientes:

Guitarras con o sin Mástil Ergonómico

Varios artilugios de apoyo

Escala de Evaluación de Competencias Básicas Guitarrísticas (ECBG)

Test de Aptitudes Musicales (Seashore) y otros test madurativos.

Entrevistas y cuestionarios dirigidos al alumnado y al profesorado.

Grabaciones de video y registro de observación.

Programa educativo secuenciado con ejercicios y obras.

Procedimiento

Se concretará con las dos Escuelas de Música los alumnos y alumnas que participarán del grupo experimental y del grupo control. Se administrará a tales alumnos las baterías de pruebas iniciales y elaboración de fichas y carpeta de cada alumno y alumna. Se iniciará en el grupo experimental la Técnica Razonada de la Guitarra basada en la Independencia de los Pulgares, mientras que en el grupo control se continúa con la técnica tradicional, usando ambos grupos el mismo programa educativo en cuanto a metodología docente y obras y ejercicios. De manera establecida previamente se administrará algún instrumento de control y seguimiento durante el proceso a ambos grupos: grabación, observación, entrevistas, etcétera. Al final de la aplicación del Programa, se administrará de nuevo a ambos grupos la Escala ECBG para comprobar los avances obtenidos en los dos grupos.

Resultados

Tras la recogida de todos los datos del estudio, se llevará a cabo un análisis estadístico de los datos cuantitativos a través del programa estadístico SPSS y un análisis cualitativo de los mismos a partir del Atlas.ti. Se llevará a cabo un estudio estadístico descriptivo y correlacional de manera que se pueda demostrar la bondad de la Técnica objeto de estudio en el grupo experimental. Se comparará en el perfil de cada alumno o alumna sus esperados avances. Se presentarán los resultados en tablas y gráficos de barras.

Beneficios esperados

Esperamos poder demostrar que esta nueva técnica guitarrística, que comprende un programa educativo de ejercicios, una serie de artilugios de apoyo y un soporte físico, el mástil ergonómico, facilitarán a los alumnos y alumnas del grupo experimental un cambio importante en la significación de la guitarra para ellos. Se espera que dichos alumnos avancen no sólo más rápido sino con mejor calidad sonora y menor tensión física.

Discusión y conclusiones

Una vez obtenidos los resultados, se procederá a elaborar un apartado relativo a la Discusión y otro de Conclusiones, que serán incluidos en la presentación de este trabajo (ISME 2004) En el apartado de Discusión, se mostrará el aporte que esta investigación supone, a la luz de la bibliografía sobre técnica guitarrística en general y en particular, sobre la técnica razonada existente. Además, se irá analizando punto a punto cada uno de los objetivos del estudio y las relaciones encontradas en los resultados. Las conclusiones se presentarán numeradas y redactadas en términos de afirmaciones que se deduzcan claramente de los resultados obtenidos.

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The "Razona Project". A reasoned technique for the guitar based on the independence of the thumbs and the ergonomic neck

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In general, the teaching of music has been organized around a series of methods that have their roots in didactic classroom experience. By means of this approach, different 'schools' of instrumental teaching have emerged, all based on the experience of the teacher. As a result, knowledge about how to learn to play an instrument has been transmitted in a direct teacher -student way, in a sort of artisan-like fashion, passed on from generation to generation.

With respect to the Reasoned Technique for the Guitar developed by teacher F. Martinez, this concept can be summarised as a different way of using the fingers of both hands to play the guitar, which is linked to a different muscular comportment to that used up to now. The fundamental key to this new focus is the development of the independence of the thumbs of both hands. To this end, a complementary piece, the Ergonomic Neck is fitted to the instrument, which facilitates the development of the new technique.

This proposal is aimed towards a similar direction taken by the guitar maestro Abel Carlevaro, whose concepts, outlined in 'La Escuela de la Guitarra-Exposición de la Teoría Instrumental', have had so much recognition.

The word 'technique' in itself can refer as much to the group of methods of an art or science, as the ability of a person to make use of these methods or procedures. In the instance of guitar performance 'technique' can refer to the mastery that the player has of the distinct mechanisms that the instrument demands. In respect to this Calevaro has observed:

'Technique can never be an impetuous, unreflective state. An art is linked to the supremacy of the spirit. Technique is a legacy of the reason. From the union of these two elements artistic creation is born, a true symbiosis created by a person'.

Prior to Carlevaro's proposal, techniques related to the guitar shared a certain number of common ideas:

The exclusive 'working' or use of the thumbs of both hands, with as little use of the arm as possible. The use of the 'rest stroke' as a means to dynamically stress or 'bring out' the notes. The movement of the right hand towards the bridge or the sound hole as the only way to change the timbre. The use of the 'guide finger' in the movements of the left hand on the fingerboard. A way of sitting and holding the guitar that creates discomfort and demands a permanent effort to maintain the stability of the instrument.

The reservations that these principles raised for Carlevaro were answered in his own technique, which stems from the following basic characteristics:

The use of an articular configuration ('fixation') that allows that the hand, the wrist and the arm can help the fingers. The freeing of the left arm to facilitate the action of the fingers and, more specifically, to make some movements of the left hand more fluid and quiet. A repositioning of the way of sitting and holding the instrument so that 'the guitar is moulded to the body and not the body to the guitar'. The freeing of the left hand thumb from its counter-position to the forced generated by the fingers. The gaining of different dynamic levels and timbres by means of different configuration of the fingers of the right hand. The application, in the fingers of the right hand, of ' the attack and the containment of the

impulse' The use of the thumb of the right hand as a unity with out the flexing of the phalange. A new configuration of the right hand thumbnail that allows the tip of the thumb, as much as the nail, to play the so-called 'double touch' on two or more stings.

Analysis of the problem

Frankue Martinez is a teacher of the guitar in Tenerife and former student of the Maestro Abel Carlevaro. He has been the primary exponent of, and responsible for, the creation of the Reasoned Technique for Guitar based on the Independence of the Thumbs and the invention of the Ergonomic Neck.

After carrying out numerous experiments with Carlevaro technical proposals, F. Martinez came to the conclusion that the freeing of the left hand thumb (point 4 above) was non-viable for two reasons:

The design of the neck of the instrument requires a positioning of the hand that is not favourable. The necessity for specific muscular configurations that would allow the four fingers of the left hand to play comfortable.

Following a long process of personal search, F. Martinez developed a series of exercises for the left hand; reconsidered the right hand technique in the light of his findings with the left; and invented the Ergonomic Neck so that the player would be able to adopt the new muscular configuration with the instrument.

Since then, the new technique has been used with various individuals, both learners and professionals, and has clearly demonstrated the attainment both in instrumental execution and sound production. As a result, expectations are raised of an important change in the teaching of the guitar; a change that could definitely help the guitarist and his/her artistic expression.

The research project

This project attempts to rigorously evaluate this new guitar technique based on the independence of the thumbs, by applying the related methodology to research in the classroom. By doing so, it guarantees that a knowledge generated will be significant for the professional community of teachers and performers on the guitar, and will be of undoubted use in future studies.

Objectives

General Objectives

To evaluate the benefits of the Reasoned Technique for the guitar

To initiate research activity in the area of the teaching of the guitar in the Canary Islands , and to encourage the development of future projects.

To make known the development of the present project and the final conclusions.

Specific Objectives

To evaluate the increase in the independence of the fingers on both hands

To evaluate the increase in the independence of the fingers on both hands

To evaluate the improvements in the co-ordination of both hands

To evaluate the melody-accompaniment sound balance

To adopt the guitar to the new technique by the application of the ergonomic neck.

To initiate research activity in the area of the teaching of the guitar in the Canary Islands , and to encourage the development of future projects.

To carry out the educational research in a school of music in order to test the Reasoned Technique for the Guitar.

To observe the effect of traditional teaching of the guitar in a School of Music where the new technique is not used.

To check the effectiveness of the Basic Competency Scale for Guitar

To propose, working from the research carried out, future lines of research in this educational and artistic field.

To make known the development of the present project and the final conclusions.

To present the result of the research in scientific journals and conferences

To encourage the use of the Ergonomic Neck

To prepare an educational manual with the curricular design of the Reasoned Technique for the Guitar.

METHOD PARTICIPANTS:

Teachers:

Two guitar teachers

Students:

Experimental Group:

12 students: 6 males y 6 females
Age: Between 8 and 13
Nº of years study: between 1 and 3

Control Group:

12 students: 6 males y 6 females
Age: Between 8 and 13
Nº of years study: between 1 and 3

Design

The present project will follow a case-study research design, corresponding to the A-B-A model of Research in the Classroom, and has three phases:

A.: Initial Evaluation

B: Application of the programme- Mid-term evaluation C: Final Evaluation

Two groups of students will be set-up, all of similar age and all of similar competence on the guitar. One will be the experimental group, to whom the new technique will be applied, and the other will be the control group who will receive classes aimed at the development of the standard guitar technique.

Both groups will receive classes for the same length of time and will have the same program of exercises and pieces to perform.

So as to be able to determine the instrumental competence of each individual, and the progress during the test period, a set of evaluative criteria has been design using a scale developed for that purpose: The Basic Guitar Competence Scale.

A personal record with the initial data and details of progress will be designed. In this way each individual will have a personal history that reflects his or her advances. Moreover, the evaluation of each group will be carried out by the teacher and an external assessor, who will be the same for the two groups. Each evaluation session will be videoed.

Instruments

The instruments to be used in the research are as follows:

Guitars with or without Ergonomic Necks

Several mechanical aids

The Basic Competence Evaluation Scale (BGCS)

Musical Aptitudes Test (Seashore) and other maturation tests.

Interviews and Questionnaires to both students and teachers.

Video Recordings and Observation Records.

Educational Program with exercises and other pieces of work.

Procedure

The students from the two schools of music, who will form both the experimental and the control groups, will be finalised.

Sets of initial tests will be given to all the students. Record-cards and files will be prepared for each student.

The Reasoned Guitar technique based on the independence of the thumbs will be introduced in the experimental group, whilst the control group will continue with the traditional technique. Both groups will use the same educational programme in terms of teaching methodology, repertoire and exercises.

In a form to be previously establish (sound recording, observation, interviews, etc.) a control instrument and follow-up will be utilised with both groups during the process.

At the end of the program the BGCS scale will again be used with both groups in order to verify advances made.

Results

Following the collection of all the data related to de study, a statistical analysis of the quantitative data will be carried out using the statistical program SPSS and a qualitative analysis of the same will be made from the Atlas.ti.

A descriptive and co relational study will be carried out so as to demonstrate the efficiency of the technique that is to be used with the experimental group.

The expected progress of each student will be compared by his or her respective profiles.

Results from the study will be presented in tables and bar graphs.

Anticipated benefits

We expect to be able to demonstrate that this new guitar technique, which comprises and educational programme of exercises, several mechanical aids and an actual tool, the ergonomic neck, will facilitate for the students in the experimental group an important change in the significance of the guitar for them. It is anticipated that these students not only progress more quickly, not also but with better sound quality and less physical tension.

Discussion and conclusions

Once the results are obtained, a Discussion and the Conclusions will be given, which will be included in the presentation of this paper at ISME 2004.

In the discussion section the contribution that this research presupposes will be considered. This will be in the light of the bibliography concerning guitar technique in general and in particular. Furthermore a comprehensive analysis of each of the objectives, and the further analysis of the relations found in the results, will be made.

The conclusions will be enumerated and written in terms of statements clearly deduce from the obtained results.

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Building alternative musical instruments: Worlds of sound to be discovered

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This communication focuses on a small chapter of our doctorate thesis in education, which is in progress [1]. It presents reflections on instrument-building activities, developed in an Inclusive Music Education experiment, administered to non-impaired students and carriers of special educational needs - visual impairment (*Portadores de Necessidades Educativas Especiais - Deficientes Visuais:* PNEE-DV).

Our Inclusive Music Education practice consists in the development of CLATEC [2] activities - instrument-building, literature, appreciation, technique, performance and composition (*Construção de instrumentos, Literatura, Apreciação, Técnica, Execução e Composição* - CLATEC). The activities are gradually introduced and integrated with each other. We observed that student involvement in the process of building teaching materials and alternative musical instruments in the classroom produces the following results: a) helps develop their fine motor skills and ability to read music scores; b) expands their perceptions and multiple intelligence; c) fosters varied musical and extra-musical understandings; and d) promotes contemporary music creation and improvisation. In addition, it offers support to activities related to PNEE-DV students.

Our studies are based on paths defined by auditory research, alternative instrument creation, the history of ethnic instruments, methods authored by 20 th century musical educators and new educational methodologies, Brazil's National Curriculum Parameters (*Parâmetros Curriculares Nacionais* - PCN), Special Education PCN, specific PNEE-DV courses (Daily Life Activities; Orientation and Movement), and studies in Educational Psychology.

Therefore, our objective is to present those interested with a synthesis of our observations. These were developed through the research, construction and use of alternative musical instruments, as well as through the application of adaptable teaching materials. In this manner, we will demonstrate the importance of this activity in the context of 0an Inclusive Music Education at a beginner's level. We will display an array of 200 objects that were created in the classroom (adaptable teaching materials and alternative musical instruments).

In conclusion, we would like to confirm the hypothesis that: the instrument-building activity, applied to the context of the CLATEC approach, promotes the discovery of a unique world of sound, as well as musical creation and improvisation, in addition to providing varied musical and extra-musical understanding.

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1 Consists in a doctorate thesis, which has been in progress since 2002 at the Federal University of Bahia's (UFBA) Education Department. Dr. Sérgio Farias is the advisor (Drama Department) and Drs. Theresinha Miranda (Education Department) and Cristina Tourinho (Music Department) are the co-advisors. Theme: Multireference Music Education: An art-education experiment in view of creating a Teaching Program.

2 CLATEC - Music Teaching Approach by educator Keith Swanwick, having been adapted and expanded by educator Brasilena Pinto Trindade.

Locating learning in music education: Case studies of musical participation

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This paper reports on the educational aspects of a large-scale study investigating adult motivations for musical participation. It builds on an earlier study (published in *Musicae Scientiae* in 2002) of music students undergoing the transition from school to university. Students in their first year of a music degree appeared to be doubting their right to call themselves 'musicians', comparing themselves unfavourably with others and finding it difficult to be one of a large group of similarly skilled peers. This led me to question the effect of context on musical identity, and to search for groups and events within which participants felt more secure in their musical self-perceptions, in the hope that there might be lessons for education in a greater understanding of how people engage with music outside institutional settings.

Three empirical studies form the focus of the discussion in this paper:

Study 1: Performers and audience at a Gilbert and Sullivan festival - a fieldwork study, including interviews with performers and an audience questionnaire survey, investigating experiences of contributing and belonging to the musical event.

Study 2: Participants in a contemporary music summer school - fieldwork and participant observation were combined with a diary and questionnaire study, yielding a large body of data about individual motivations and experiences from the participants on a residential summer school run by Contemporary Music for Amateurs (COMA).

Case Study 3: Performers and audience at a chamber music festival - this study investigated the Music in the Round chamber music festival, run annually in Sheffield (UK) by the Lindsay String Quartet. Concentrating on the audience experience, the study used observation, interviews, questionnaires and diaries to capture their sense of involvement.

Participants in each of these events were engaged in musical learning, and their experiences have much to contribute to a debate on how musical engagement can be fostered in institutional settings. Areas for discussion in this paper will include: the close relationship between enjoyment and learning in participants' accounts of the rehearsal process; the willingness to learn from peers evident at the summer school; and the sense of belonging and involvement felt by audience members of both festivals. The paper will address the following research questions:

To what extent are adult participants in musical events motivated by a desire to acquire or develop musical expertise?

How does the learning that takes place in concerts, festivals and summer schools differ from that typically undertaken in schools and universities?

What implications do these findings hold for institutional teaching and learning?

Examples of the learning behaviour demonstrated by case study participants are analysed in the paper, including an account of a summer school workshop where participants resisted an 'autocratic' teacher in order to feel involved in the musical outcome of their work, and a discussion of the purpose and potential of the educational outreach programmes attached to the Gilbert and Sullivan and Music in the Round festivals. By considering the musical worlds of the participants in the case studies, the paper sheds light on the conference theme - *Sound Worlds to Discover* - by exploring the motivations, experiences and attitudes of a group of learners who are usually hidden from educational research. As they

'create', 'interpret' and 'feel' their musical experiences, their attempts to articulate the value of their musical activities offer new insight on the ways in which adult participants engage with music.

It is suggested in this paper that the institutional constraints placed upon music education can obscure potential comparisons with 'real world' musical behaviours that could prove valuable in fostering sustainable learning in schools and universities. Suggestions for such connections are offered in a discussion of the implications of these findings, and plans outlined for further research.

Introduction: in search of musical learning

This paper reports on the educational aspects of a large-scale study investigating adult motivations for musical participation. Surprisingly little is known about the role of music in the lives of those who perform with amateur societies or attend concerts and festivals on a regular basis. Through empirical studies of three week-long musical events, this project considered the importance of music for those who engage with it in their adult lives, using interviews, questionnaires, diary studies and fieldwork observations to gain a rich picture of their involvement and experiences. For this paper, the educational aspects of the data will be addressed in a consideration of the following research questions:

To what extent are adult participants in musical events motivated by a desire to acquire or develop musical expertise?

How does the learning that takes place in concerts, festivals and summer schools differ from that typically undertaken in schools and universities?

What implications do these findings hold for institutional teaching and learning?

These questions build on recent developments in the sociology and psychology of music, where increasing attention has been given to the ways in which people use music in their everyday lives (see especially DeNora, 2000). With a few notable exceptions - Patricia Shehan Campbell's (1998) study of children's musical activities in the school context, and Lucy Green's (2002) work on the learning that popular musicians engage in outside school - researchers and practitioners in music education have been slow to make connections between this knowledge of self-directed musical behaviours, and the traditionally teacher-directed world of the school classroom or university lecture hall. By investigating the experiences of adult musicians, who balance enjoyment and learning in their approaches to musical activity, this paper will shed new light on the potential for modelling institutional learning on that which takes place in 'real world' musical contexts.

Three case studies of musical participation

This study was prompted by an earlier investigation (Pitts, 2002) of music students undergoing the transition from school to university, in which it was found that the students experienced what could be termed a crisis of musical identity. Having occupied a 'star' role as one of few musicians at school, the students found it hard to adjust to being amongst a larger group of musically accomplished peers, and often questioned their past achievements, comparing themselves unfavourably with others and doubting their right to call themselves 'musicians'. This led me to question the effect of context on musical identity, and to search for groups and events within which participants felt more secure in their musical self-perceptions, in the hope that there might be lessons for education in a greater understanding of how people engage with music outside institutional settings. The case studies were chosen to investigate the motivations of performer and audience participants in three distinctive aspects of Western classical music, that are sufficiently similar to allow comparison, but that lie slightly outside the mainstream and were thus likely to generate clear opinions on participation. Three studies were carried out as follows:

Study 1: Performers and audience at a Gilbert and Sullivan Festival

This fieldwork study was carried out in August 2001 at the Eighth International Gilbert and Sullivan Festival, a three-week festival held annually in Buxton, in the English Midlands. Performing societies from Britain , America and occasionally elsewhere gather in Buxton each year for a celebration of the music of Gilbert and Sullivan, resulting in a near-complete cycle of their Victorian operettas in the picturesque setting of the recently-restored Buxton Opera House. Data were gathered from the audience (174 questionnaire responses), performers (41 questionnaires; 20 interviews) and organisers,

and supplemented with a week of fieldwork observations, during which time I attended the performances, masterclasses and post-show cabarets which make up the festival, as well as noting the behaviour of participants and the impact of the festival on the local town.

Study 2: Participants in a contemporary music summer school

Contemporary Music-making for Amateurs (COMA) brings together amateur performers and composers for a week-long summer school (with weekend and one-day options) at Bretton Hall, a campus of the University of Leeds located within the inspiring landscape of the Yorkshire Sculpture Park in the North of England. In August 2002, I attended the summer school to carry out fieldwork, interview and questionnaire studies, becoming a participant observer for the one-day course, when I joined in improvisation sessions, attended a 'Composing for Beginners' class and soaked up the atmosphere of this very energetic and intense week of activity. Questionnaires were given to all participants, and replies received from 10 out of 17 (59%) on the weekend summer school, and 26 out of 59 (44%) attending the full week. In addition, twenty participants were asked to keep diaries during the week, in the hope of capturing the day-to-day changes in energy, enthusiasm and evaluation that would seem inevitable in a week of this kind. Fourteen diaries were completed, and proved to be invaluable for the insight they offered on the classes and interactions I had not observed, and the new perspectives on events that I had witnessed but might have understood differently from the participants.

Study 3: Performers and audience at a chamber music festival

The final study in May 2003 focused on the Music in the Round chamber music festival, hosted annually by the Lindsay String Quartet in Sheffield , UK . Music in the Round consists of two or more concerts daily with additional social events and lectures, with around half the concerts given by members of the Lindsays (as the quartet are generally known) and the remainder by their 'friends', many of whom are regular performers at the festival. Usually themed by country or composer, this year an 'Audience Choice' programme had been devised to celebrate the twentieth anniversary of the festival, making it an ideal occasion to focus on the opinions and experiences of audience members. A detailed questionnaire was distributed at performances throughout the festival, yielding 347 responses, around 30 of which were followed up with interviews. Thirteen audience members kept diaries of their concert attendance, recording their responses to the music, the venue and the social interactions which formed part of their festival experience. Once again I attended all concerts and made fieldwork observations, this time with a research assistant, Karen Burland, who made independent fieldwork notes to be compared with mine after the festival.

The remainder of this paper will consider evidence on learning styles and motivations that emerged from i) the performers and ii) the audience members.

Insights on learning: the case study performers

Performers at the Gilbert and Sullivan festival and participants in the COMA summer school were principally motivated by the enjoyment they gained from musical participation, and the opportunities it afforded for social interaction with like-minded and supportive group members. At the Gilbert and Sullivan festival, some reference was made by participants to developing their skills in singing and acting, and they noted the pressure to gain the respect of colleagues, as well as audience members:

J: It's the toughest place you'll ever perform, is in the rehearsal room, where all your folk are sitting around looking at you.

B: Yes - "he didn't get that note" or "she didn't get that", or "gosh, that duet was terrible, they were flat". They're terribly critical. The urge then is to do it better, to get it right by the end of the rehearsal.

(Group interview with members of a G&S Society)

Describing the rehearsal process, participants emphasised the combination of 'hard working, listening, learning and enjoyment' that contributes to a good rehearsal, in which the enjoyment of the process must be balanced with the success of the outcome. Performing groups varied in the extent to which they prioritised the competitive aspects of the festival, the fun of belonging to their performing group, and the satisfaction that musical involvement can bring to individual participants.

Musical participation was shown to serve different purposes according to the needs and perspectives of members of the group, offering a reminder that music education, similarly, cannot be expected to fulfil the same function for all who experience it.

Performers and composers at the COMA summer school were more overtly committed to learning and to being taught, having chosen to attend a musical event that featured a demanding schedule of rehearsals, workshops and concerts. Their attitudes to learning were quite distinctive, in that they had a clear respect for their tutors - professional composers and performers in the field of contemporary music - but were prepared to question their teaching styles where workshops were not operating at their full potential. Two tutors, in particular, prompted such interventions from their groups: one who was excessively authoritarian, and another who 'divided the class with politeness', proving unable to maintain the focus of the sessions when they were 'taken over by some men who were not beginners' (quotes taken from participants' diaries). In each case, the participants demonstrated their eagerness to gain full value - in every sense - from their attendance at the workshops, and also to feel a sufficient sense of engagement and ownership with the work they produced. The diary entries of several participants illustrated this clearly, as in the following example:

[Wednesday] [The tutor] started by being ultra-democratic with the group and has now become totally autocratic, making all decisions himself without consultation. I can't decide whether to protest or let it go. I half want to fight it and let us into the choices, but this takes energy and may not be worth it. I'll see how easy it is, or not, to take part in the editing of the music we have recorded.

[Thursday] I got the backing of the group to insist that we were present for the editing, and we do that tomorrow morning.

Having recorded her sense of frustration and struggle with this workshop, the diarist quoted above noted on that the performance of the music produced by the group was one of the highlights of her week. Clearly her insistence on being fully involved had allowed her to take pleasure in the work in a way that had not been possible when the tutor assumed too much control. Her experience offers another reminder for music educators; that the outcome of a performing or composing task is not the only criterion by which it should be judged. Process, too, is important, and indeed offers greater opportunities for sustainable learning and musical development to take place.

Another striking feature of the COMA summer school was participants' eagerness to learn from one another, rather than to assume that their most significant learning would come through the formal workshops. Conversations at mealtimes and between sessions were wide-ranging and intellectually demanding, and participants appeared to relish the opportunity to discuss ideas amongst like-minded peers. One questionnaire respondent characterised the participants as 'people with a strongly developed individuality who are at the same time very much of aware of what is going on socially in the world they live in', and most seemed to value the intensity of discussion this generated. Sometimes the exchanges were specifically musical, as when a beginning composer sought advice from a more experienced colleague, or when ideas for repertoire and concert-programming were exchanged across the dinner table. Tutors and participants took their meals together, and the opportunity for informal conversations were clearly valued by participants and mentioned frequently by the diary respondents. These chances for fleeting but valuable conversations are difficult to reproduce in the school or university context, but form one valuable element of so-called extra-curricular music-making, where teachers and students are removed from the classroom and boundaries can usefully be re-negotiated.

The COMA study also demonstrated participants' readiness to connect the intensive learning of the summer school with their self-directed musical development during the rest of the year. Several came with this very intention, or left with explicit resolutions to change their practice or composing routines:

'It is my life-blood and I am up here for another injection.' [Diary extract]

'I shall plan a better practice routine into my day and week. Maybe take lessons.' [Diary extract]

'I have reinforced . my resolve in my own work and its importance to me.' [Questionnaire response]

Their attendance at the summer school in the first place suggests that these participants are likely to be self-motivated learners, so their resolutions to sustain their musical involvement on their return home is not surprising. However, in seeing such a clear link between an intensive week of teaching and the following months of independent learning, they offer a

model which university lecturers everywhere would be delighted to perceive in their students. Indeed, one participant described COMA as 'the best university in the world', and it is worth considering whether aspects of the participant attitudes or the tutor-student interactions could be fostered more effectively in higher education in order to give university students a greater sense of responsibility for their own learning.

Insights on learning: the case study audiences

Audience perspectives formed part of Study 1 and the main focus of Study 3, where regular attenders at Music in the Round reflected at length on the educative aspects of their twenty year involvement in the festival. Many felt that the careful programming of the festivals - usually themed around a particular composer or country - had increased their knowledge of repertoire and made them more open to new musical experiences (although some confessed a continued preference for more familiar works). Concerts at the festival are deliberately informal in dress code and style, and feature spoken introductions, usually given by the leader of the Lindsay String Quartet. Many interviewees noted the contribution of the venue, an intimate hall in which the performers occupy the floor area in the middle of a circle of tiered seating. The close proximity of performers and audience not only affects the musical communication, but also allows the spoken introductions to take on a conversational style, which many audience members contrasted with the 'stuffiness' of other classical music concerts. Audience members at Music in the Round feel closely involved in the proceedings, or as one interviewee put it, 'as if your being there really makes a difference'. Feeling comfortable and welcome in this concert setting contributes to audience members' sense of belonging, and so allows them to develop musical preferences and listening skills that might otherwise have remained dormant.

Similar appreciation of the context of their listening was evident at the Gilbert and Sullivan festival, where participants praised the 'appropriateness' of the tranquil Derbyshire town and its recently restored Opera House. Here, though, audience members were more devoted to a specific repertoire, and were keen to display and extend their knowledge of Gilbert and Sullivan through the quizzes and masterclasses that formed part of the Festival Fringe, and through their discussion of the adjudicator's comments on each staged performance of the operettas. Audience members were for the most part fully conversant with the repertoire, and generally resistant to departures from established performance styles; the festival includes an award for 'most traditional opera', but no equivalent recognition for innovation or novelty. This festival was therefore a celebration of existing knowledge, rather than an opportunity for learning as at Music in the Round. The pleasure and commitment felt by audience participants at Buxton shows that such an approach is valued highly by those involved, but the reluctance to be challenged offers an interesting contrast with the other two case study events. Although enjoyment, belonging and celebration of existing musical knowledge were certainly in evidence at the COMA summer school and at Music in the Round, their prominence at Buxton limits the opportunities for intellectual engagement and self-directed learning that were also features of the other events. This lesson has long been known to music educators; Vygotsky's 'zone of proximal development' (see Wood, 1997) and Csikszentmihalyi's 'flow theory' (Csikszentmihalyi, 1990) both emphasise the need for existing skills to be placed alongside an achievable challenge in order to facilitate learning. Whilst learning was not a stated aim of the Gilbert and Sullivan festival, the ways in which it was inhibited there whilst encouraged in the other events offer a useful insight on the optimal conditions for learning, and can help with a judgement of how effectively these are present in schools and universities.

Despite their differences, the Gilbert and Sullivan and Music in the Round festivals shared a similar struggle to attract younger people to the events, and each had launched educational outreach schemes designed in part to counteract the ageing profile of their regular audiences. For the Gilbert and Sullivan festival organisers, the main motivation for their education programme was a fear that the repertoire itself would die out if enthusiasm for it was not fostered in the younger generation. Music in the Round members were less concerned about the effects on their chosen repertoire, even suggesting that chamber music is best appreciated by 'third agers' (i.e. retired people) because the patience and intensity it demands is at odds with the hectic lifestyle of most younger people. Educational outreach work was seen as important by audience members, who saw the broadening of the audience as an important part of the accessibility which in their view characterises the festival. Other studies of arts attendance suggest, however, that one of the strongest barriers to attendance is being in a minority group amongst an established audience, and so festivals with a strongly biased profile (whether of age, ethnicity or other factors) face a considerable challenge in broadening their clientele (see Pitts *et al* , 1999 for a review of the literature). In holding the local schools and universities partly responsible for the absence of young people at the Music in the Round festival, audience members are right to point out the dual responsibility of arts organisers and educators to ensure that their efforts are co-ordinated and compatible. The sense of involvement and ownership felt by regular members of the Music in the Round audience perhaps offer some ways forward; frequent involvement, in the company of like-minded people, is likely to give young people a more effective engagement with music than some of the one-off initiatives that typify educational outreach programmes.

Conclusions and implications

The examples offered here are just a few of the many instances of self-directed learning that occurred across the case study events (further examples will be included in the spoken paper if time permits, and others can be found in publications arising from the studies: Pitts, 2002; in press a & b; forthcoming). Interim conclusions have been drawn throughout the paper, as summarised below:

Musical participation serves different purposes according to the needs and perspectives of members of the group: music education, similarly, cannot be expected to fulfil the same function for all who experience it.

The processes of rehearsing and composing are as important in learning as the final outcome: assessment and feedback in schools and universities should perhaps reflect this more systematically.

Conversations which place musical participation in a broader context, and which break down the barriers between tutors and participants, are highly valued: extra-curricular music-making in schools offers one possible context for such exchanges.

Self-motivation and responsibility for learning contribute to participants' musical engagement and self-concept: universities, in particular, could aim to foster this more deliberately.

The valuing of existing knowledge alongside new challenges contribute to learning amongst audience members: this is well-known in music education, but worthy of renewed consideration as curriculum pressures become ever more intense.

Educational outreach work is one route to increasing young people's access to the arts: schools and universities also have a role to play in ensuring that institutional music learning is compatible and contiguous with 'real world' musical behaviour.

Looking outside institutional settings for evidence of musical learning and engagement has much to contribute to the development of educational approaches within more traditional settings. Certainly, there are constraints on institutions that are unavoidable; class sizes, curriculum requirements, assessment and examinations, lack of resources, and the interminable growth of bureaucracy and paperwork. These are not to be underestimated, but neither should they be allowed to limit the appetite for innovation. These case studies of adult musical participation have shed new light on the motivations and experiences of a currently under-researched group, and have demonstrated the highly valued role of music in the lives of those who regularly participate in performing or listening. The connection with these 'real world' activities is vital to the success of music education, which is to be measured more accurately in the life-long musical engagement of students than in their exam results or degree classifications.

This study did not aim to be comprehensive in its coverage of musical behaviour in contemporary English society: Ruth Finnegan (1989) and Anthony Everitt (1997) have already attempted broader survey approaches, and the literature in ethnomusicology, folk music and popular music offers detailed studies of musical genres that have been omitted in my work (see for example Cohen, 1991; Mackinnon, 1994). Much research remains to be done in understanding the motivations, experiences and beliefs of voluntary participants in musical activities, not least for the insight they can offer on the close relationship between learning and enjoyment; surely a valuable aim for all institutional settings too.

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Musical expression as an exercise in freedom

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The paper questions the scant research in music education into the area of the emotional component of music and considers some recent findings surrounding the homogenising trends of pot-industrial society, and the supposed logical instrumental skills over expressive skills. It starts from the hypothesis that music provides elements for education that are not to be found in other areas of knowledge, and defends musical expression as a small time-space for the exercise of freedom, in a particular moment in history in which children and adolescents are moved by music to a greater extent than by any other force. A comparative analysis is made of the musical content offered by television, and certain music programmes are highlighted, together with the content, strategies and tasks that they require the school to take on.

From the perspective of the mass media and in parallel within the school, television offers a curtailed, edited discourse, a generator of opinion and ideology. If we add to this the musical changes of the second half of the 20 th century, we could state that the voice of new popular music is in the hands of the major components of the mass media. Through these, the representation of the world is heard, and a major part of the imagination's sonorous references are thus constructed. Music in the mass media acts from two very different positions "the space where music speaks" and "the space where it is heard", both of which have very different specific weights, but with a high degree of influence on listening and limited space for participation and expression. Despite this, music can if not meet, at least point out some of the objectives that are still not recognised in education policies, some of which are emotional objectives, others are cognitive, and most form part of both: music as a synthesis of culture, as a teacher of emotion and sensitivity, and also as a connection between emotion and rationality, an understanding of multiple languages and the development of a critical capacity, to mention only a few.

The educational function of the school is specified in two complementary intervention axes: *1) to compensate inequalities of origin* and *2) to stimulate and facilitate the reconstruction of knowledge.* In music education, inequalities essentially come from the child's auditive perception, as it compromises his or her timbric, rhythmic and stylistic imagination that determines subsequent aesthetic taste and interpretative capacity relating to music. The second of these intervention axes refers to the dialogue between the channels of sound production and the child who, from the other side of the television, radio or cinema screen, sees and listens to them.

As a result, *the tasks* of evaluative and critical reading and interpretation of music in its new forms and languages has created a need for an educational trajectory that takes in different areas of knowledge, strategies and tasks along the following itinerary: *Expression - Production - Interpretation - Critical Analysis.*

The consistency of this affective-cognitive sequence is based on the fact that it is constructed from within, through cultural and affective immersion, experience and learning. Thus, contemporary quotidian soundtracks will gradually be placed on the opposite side, as one more auditive experience, chosen or rejected according to criteria of choice rather than criteria of fascination and seduction promoted by the spectacular communicative advertising strategies of the powerful mass media.

Photograph 1.- Music gives them some of their most intense emotions, their heroes are musicians and their myths have their own soundtracks.

Globalisation, values and musical expression

While frequent allusions are made to the emotional component of music education, analysis in this area continues to be scarce. Emotion forms part of music and it has been, through its influence, a quality or a rousing element -depending on the authors-, from Plato and Wagner to Arnold Hauser, Adorno, Benjamin or Small, to name but a few (Porta, 1996).

The globalising tendency of Neo-liberalism defines the market ideals and homogenising trends of post-industrial society, together with the supremacy of supposed logical instrumental skills over expressive skills, as presented in the writings of Hoffman, 1990. On other occasions, we have dealt with music's cognitive values, and its capacity to develop auditive perception, memory-related skills, temporal perception, the development of reversibility and logical thought, its relation with mental operations and the development of psychomotor skills, language and mathematical analysis. But today we want to dealt with the element that defines music, not in terms of its links to the other sciences, but rather what makes it unique, which can be summed up in three aspects: its temporal and abstract quality, its capacity to arouse emotions, and its ability to absorb and synthesise the culture to which it belongs to a greater degree than any other form of expression. Music's ability to arouse emotions through a wordless language expresses all culture, and the most intimate and private emotional life traverses history and enables barriers of time and space to be crossed. It acts as a junction between the worlds of the heart and of rationality. A theoretical reflection on this aspect is urgently needed, since expression, through art in general and music in particular, offers education certain elements that are not to be found in other areas of knowledge, elements that move children and young people with a much greater force than any other. Music provides them with some of their most intense emotions, their heroes are musicians and their myths are accompanied by their own soundtracks. The direction in which our society is moving creates a mind swamped with a scientific view of the world which goes even further, to devalue and mistrust the emotional, sensual and instinctive aspects of life, in general considered to be deceptive and even dangerous, that Freud explored in *Civilization and its Discontents* and were subsequently used by Small (Small, 1989).

Musical content in the Media as a source of reflection and learning

The discourse of television is a parallel discourse to that of the school, its most important repercussions being to generate opinion, to show a small section of the world as though it were the entire world and to construct an ideology using discourse itself (Postman, 1995); (Benavides, 1992). If we add to this the changes experienced by popular music and its surrounding environment in the second half of the 20 th century (Porta, 1996), we could say that the voice of new popular music is held by the huge mass media organisations, particularly radio and television, through which the representation of the world is heard. In this way, most of our imagination's aural reference points are constructed.

Music and the mass media, as seen from the diagram, act from two very different positions in Discourse Theory, with different specific weights, but with a high degree of influence on listening and limited space for participation and expression (Porta, 2003).

Music in the Mass Media

If we specifically apply this reflection to music on television, its presence as a source of learning in education must meet two requirements: its programming must respond to the general criteria to *educate, inform and entertain* , and it must not lose sight of the construction of values and ideologies generated by *the medium.*

The "other" objectives and contents of music education. A social need

Various authors share the idea that the institution of the school is mistaken in regarding television as a rival (Hardaway, 1979; Palmer and Dorr, 1980; Raffa, 1985; Pintado, 1997). To this viewpoint, we wish to add that this rivalry is a luxury that neither the school, nor those responsible for education nor the controllers of television can afford, but, and here we must be careful, neither must they fall into parallel discourses. On one hand, television must review its content and the values its discourse generates, but the school is missing the point and barking up the wrong tree if it thinks musical expression is a trimming that gives a certain *glamour* to the institution. Some of the objectives and content still to be established in Education refer to its emotional content. By this, we refer to content that can help to channel feelings and rationalise certain of them, provide ways of expressing them and allow feelings to be brought to the fore so as to speak with or of them through music in a dialogue with oneself, with one's emotions and cognitive structures, and also with one's own and other cultures. Thus, through the use of all of these elements, and others besides, perhaps it will be possible to approach one of the most important targets facing the individual, and consequently, education: the free individual. The ability to choose is a scarce resource and requires affective-cognitive strategies that involve the aural experience as a source of encounters, experiences and learning. On occasions, music can if not meet, at least point out some of the objectives that are still not recognised in education policies: music as a synthesis of culture, as a teacher of emotion and sensitivity, and also as a connection between emotion and rationality, bringing with it an understanding of multiple languages and the development of a critical capacity, to mention only a few. We could summarise this by saying that we advocate musical expression as a modest time and space for expression, creation, understanding and analysis, in other words, a small time-space in which to exercise our freedom. We could finally say, following the ideas of Herbert Read, that the purpose of art in education, which should be indistinguishable from the purpose of education itself, is to cultivate in the child a modality of integrated experience in which "thought" always has its correlation in the specific visualisation - and we should add auralisation - in which perception and feeling move to an organic rhythm of systole and diastole heartbeats, in the words of the author himself, "towards a comprehension that is increasingly full and free from reality" (Herbert Read, 1943).

New soundtracks for schools in the new millennium

The opening image is striking. It shows the passionate, unreserved, forward and unconditional abandon of an adolescent

girl (photograph 1) at the concert of an idol she first came across on a television quiz show. Media soundtracks, although under different names, constantly allude to education's "other" objectives and contents. Our task is to rename them and, what is more important, assign them a place in the curricula because they require to be conceptualised from the forms of expression and knowledge involved. The hero and the myth already have their, and their medium is radio and television.

Emotions are also lived through the screen. Torres, Conde and Ruiz (2002) state that most high audience programmes have an elevated emotional content presented in narrative form, either through dramatic fiction or programmes with a strong social realism. To these resources must be added the cinematographic language based on montage and editing with a luxury-class agglutinative affective-contextualiser: music. With regard to selection criteria, we must distinguish the values contained in the media of television as a new, cultural, aesthetic format for the transmission of content, procedures and observable values, while at the same time, the situations of manipulation and cultural alienation that it generates. According to Vilches (1996), television is a medium that represents the myth of modern society through narrative. Thus in the following lines, although very briefly, we do not want to look at the form of this virtual window we know of as television, nor its setting, nor even its format or the way it is given the choice place in the house and offers better company than any other member of the family or how it competes with work in the school. We want to see, and above all listen to what it offers from inside. To do this, we have selected two maximum-audience music programmes from the radio and the television. On one hand, *Los 40 Principales* stands out as a thematic radio station whose target is to create and broadcast the list of the top forty most important songs in the pop music category. *Los 40 Principales* is located, because of its discursive position, in the space *where music speaks* as a result of its self-referential and self-publicity strategies, together with the huge influence record companies have on its programming. On the other hand, we have chosen the programme *Operación Triunfo* which, although somewhat vaguely and without a perspective of time or of a wider definition of objectives, we can observe a possible change in orientation towards the space *where music is listened to and expressed* , for three main reasons. Firstly, the programme opens up possibilities and acts as an indicator of interest in expression and participation amongst the youngest section of the population (80,000 hopefuls were heard in the auditions for the second edition of the series). Secondly it champions the value of learning (we are shown outstanding classes and workshops on vocal technique, diction and interpretation, dance and movement, flamenco, African dance, theatre, etc). Finally, it enables us to perceive television's potential for introducing itself into processes instead of focussing everything on the final result through a finished product (in the creation of a weekly CD we observe the process from the song's selection and the attitude and choice of tonality to its arrangement and staging, through to its performance, recording and release). In addition, it presents the possibility for a change of model, from that of the inaccessible magic hero, to one that intervenes in the construction of his or her future.

Yet if we now go back to the other side of the television, and put ourselves in the listening space, Goodman describes an important part of the spectacle of television, participation and audience capacity for critical interpretation when he says "Given that only a few individuals can really manifest their personal thoughts, values and artistic capacity, within the social structure, the vast majority is abandoned to a common, impoverished uniformity (...). While a powerful image is created of one single self-made man or woman, societies founded on individualism and social conformity coexist as parts of the same social order within the most advanced societies" (Goodman, 1989).

The reconstruction of knowledge and experience

Ángel Pérez (1992) talks of the contradictions of culture and points to socialisation as the reproduction of its own arbitrariness, subject to negotiation, resistance and conflicting interests, and as a preparation for the labour market in which homogenous structures favour salaried, bureaucratic work. In all cases, these demands stand in the way of any compatibility with the demands in other spheres of social and political life, of consumerism and of our personal relationships. However, he justifies change when he states that the educational function of the school goes beyond the reproductive function of the socialisation process in that it is supported by public knowledge (science, philosophy, culture, art, etc.) to encourage the development of private knowledge in each one of its pupils. Bearing this in mind, the educational function of the school in contemporary post-industrial society must be specified in two complementary intervention axes: *1) to organise the radical development of the school´s role to redress inequalities of origin through attention to and respect for diversity* and secondly, and of particular interest to the issues we are dealing with in this paper, *2) to stimulate and facilitate the reconstruction of knowledge, attitudes and behaviour patterns that the child assimilates in his or her life parallel to and previous to the school.* These two aspects also determine the sonorous and therefore auditive function of education, taking as a reference point the musical background nearest to the child and facilitating the reconstruction of the knowledge needed to understand, interpret and modify reality. This author, along with many others, highlights education as a redresser of inequalities. In music education, inequalities essentially come from the child's auditive perception, as it compromises his or her timbric, rhythmic and stylistic imagination that determines subsequent

aesthetic taste and interpretative capacity relating to music, which is also cultural, industrial and aesthetic. The second of these intervention axes refers to the reconstruction. In our case, it refers to the possibility of dialogue between the main sound production channels and the child at the other side of the television, who sees and hears them on a continual, daily basis, and above all, with no contact with other channels. Once again, an educational analysis of the mass media's musical discourse begins to make sense, especially with reference to the television. This leads us to a new task: the reconstruction of knowledge and the experience of music in the school environment.

The meaning of music and its reconstruction

The reconstruction of knowledge and musical experience presumes, as in any other area of knowledge, that positions must first be taken on the frame of reference of the universe of meanings and any possible need for their reconstruction, in other words, implicit values. According to Banes and Elespuru, values are understood as priorities that reflect human behaviour, and are the foundations that give the individual meaning and motivation. (Banes and Elespuru, 1998). This is not a starting point, but rather an arrival point, and involves the existence of strategies within the school to facilitate its presence, since it cannot be put forward through simple verbal communication or indoctrination, nor even through content selection, although this is essential, but intervention is necessary to structure situations where experiment can take place and "the experience of value" can be traversed, as indicated by Puig Rovira (1995)

A methodological note: Tasks and content analysis

Thus, *the tasks* to be carried out in the school point to the reconstruction of meanings from the content transmitted by the media according to Corominas (1999); in our case, we are dealing with the audio-visual media of the television which has a narrative structure, moving images and music. Pupils must be offered a package of knowledge and cognitive strategies that enables them to transform the information they have available into meaningful knowledge. In music this implies the strengthening of areas of expression, listening and analysis; in these areas the role of the teacher will consist of reconstructing new meanings, as a mediator between the pupils and their context.

From the educational perspective, Pérez González (1995) demonstrates how, through the mass media, pupils can become more critical and a comprehensive reading of audio-visual language itself can be guaranteed. In order to achieve this, he presents four areas where the social mass media penetrates the curriculum, which we adapt to the specific case of the television sound-track: *1) as a teaching instrument or strategy in any learning area, 2) As a mediating variable that favours an inter-disciplinary approach, 3) as a strategy to transmit structured information that comes from outside the classroom and 4) as a means of transmitting information prepared by the pupils themselves, with both a critical and participatory meaning.*

Ferres (1994) with reference to television, and previously Alcocer and Úrbez (1976) on critical interpretation of film, structured a series of sections referring to *Content Analysis* . Likewise, music on television requires a methodological approach adapted to the media. To this end, we propose three sections: *1) A situational and contextual reading, 2) Musical reading and 3) Evaluative and critical reading,* together with all expressive and critical strategies that music places within our reach from the most comprehensive perspective. We may therefore say that the new soundtracks for the school in the new millennium require an educational approach based on *Expression, Production, Interpretation and Critical Analysis* . For *Expression* , the knowledge from the work of the major teachers of music education (Willems, Dalcroze, Orff, Kodaly, Martenot, Word,...) put into practice in the first half of the 20 th century is available to us. The area of *Performance* is attended to by the aforementioned and in addition, work associated with case simulations, role play etc., along with other areas that take part in *Expression* and *Production* such as interpretation of vocal and instrumental works - what is known as "making music" as an experience and also as a finished product to be listened to by both its creators and others; music festivals, soundtracking, making television and radio programmes, parodies and staging of music competitions etc. The purpose is to give shape - including aural shape - to the principle of the symbolic game "as if." developed by Piaget in *The Psychology of the Child* (Piaget, 1969) as a beginning to the understanding and subsequent analysis of the phenomenon. For the third aspect, *Interpretation and Critical Analysis* , linguistic-communicative and discourse strategies are available such as brainstorming, semi-structured questionnaires on paper, surveys, opinion polls, case study and analysis and content analysis.

Of the three major sections, the last one, *Interpretation and Critical Analysis,* has received the least methodological attention from music education. For this reason, we briefly examine it here. We propose music interpretation as the central focus of the analysis. This in turn, consists of three steps: *narrative - musical reading; formal analysis ; , timbric, stylistic*

and expressive resource reading . The first, *narrative - musical reading,* is the consideration of the purpose of the film or programme, the characters and the context. In *plot reading* , a start can be made to penetrate the producer's and script-writer's intentions, whether implicit or explicit. Likewise, the effects of the story may be analysed from the point of view of an individual viewer, or a sector of the audience. In carrying out a *critical interpretation* , the teacher must become involved as a mediator between the values transmitted and those significantly reconstructed by the pupils, thereby involving new questions referring to both sets of values: What sectors of the public are the programme and its soundtrack aimed at? What does the music reveal? What does it hide? In the same way, we propose a comparative analysis of the timbrics used, the resolutions and cadences in advertising, the choice of tonalities and their changes in different scenes in feature length cartoon films. The extent to which certain genres and styles are used by different producers, languages and countries, the presence of classical and popular music in different programmes, the ratios of synthetic to acoustic sounds and the emotional effects (by sequences) in film and programme soundtracks are just some of the possible areas to be considered.

Conclusion

To draw the paper to a close, let us go back to a quote from Small (1989) "Music is too important to be left in the hands of musicians". The accusation is still there, but now its direction has changed to point at the mass media as the author goes on to say: "if we recognise this fact, we strike a blow at the dominion held by the experts, not only over our music, but also over our lives. If we can control our own musical destiny, make our own music instead of leaving it for others to make, then, perhaps we can also gain control over other experts that control our lives from outside". Once again, we can see the extremes of a great distance, that which extends between the social, strategic, discourse and communicative position of *who speaks in music* as opposed to *who listens* , because, while music is important to us, as teachers, the experience of music is even more so. According to Small, the receptor of art, in lacking the creative experience, also lacks the necessary confidence in his or her own capacity to distinguish whether or not it is worthy of contemplation. When we charge professionals with creating art, we reinforce the tendency towards the breach in our society between those who produce and those who consume.

To conclude, let us reflect on the words of Jean Duvignaud in *The Sociology of Art:* "The imagination is much more than the imaginary. It embraces the entire existence of the individual. Because we do not only respond with feeling or admiration, but rather through the symbols that a work of the imagination offers us, we participate in a potential society that is out of our reach".

However, from the field of education, we are aware that this final aspiration demands that a prior route, based on a sequence, be taken

Our proposal is as follows:

Expression - Production - Interpretation - Critical Analysis.

The consistency of this affective-cognitive sequence is based on the fact that it is gradually constructed from within, through experience and learning. For this we propose personal construction process beginning with *Musical Expression* experienced in the school from a cultural immersion and therefore close, quotidian and continuous attachment. The second phase of our sequence follows on naturally from the first, the need for a demonstrated communication in a privileged way in *Music Production* (making music). Finally, the third phase involves the reconstruction of knowledge through *Interpretation and Critical Analysis,* the results of which may be transferred and generalised to other spaces and situations in order to evaluate how positive or negative their contribution is. In this way, music from the mass media in general, and from television in particular, takes on its real value as one more auditive experience, which can be chosen or rejected according to criteria of choice rather than criteria of fascination and seduction promoted by the spectacular communicative advertising strategies of the powerful mass media.

We thus claim the right to musical expression as a small time-space in the school in which freedom can be exercised; a corner where culture, the right to be different, emotion, magic, perception, empathy, the development of knowledge and interpretative and critical capacity can be heard.

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Music-our link to a lost world

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The focus of this paper is on the teaching of English as second language to Zulu speaking children through the use of Zulu and newly created English songs and sign language. Keywords highlighting this research are Zulu and English songs, sign language and improved communication.

In the process of becoming a unified nation in South Africa we are often faced with the decision to judge something 'different' than our own as inferior while 'different' might be best for a particular group. The dilemma of making several daily judgments in this regard seems to be at the root of most of our communication problems.

South Africa has eleven official languages of communication, which has a staggering effect on communication especially in the big cities. In rural areas people seem to be more at ease with themselves and others because they have local customs and are bound by the use of a local dialect.

Situated in the quiet on the boundary of Kwa-Zulu Natal and Mpumalanga , two of the nine provinces in South Africa , near a small settlement called Wakkerstroom the language or local dialect used by the local people is mainly Zulu. A farm school at the Zaaihoek Dam, Sinqobile Primary School , had the advantage of an education specialist being involved with teaching practical skills at this school on a voluntary basis. Being already accustomed to having outsiders take part in the day-to-day teaching and learning this school was selected as target for the research.

To facilitate and monitor the learners' understanding and use of English three hundred words were chosen from the thousand most frequently used English words listed by Wright (1965). These words were set in blocks (Potgieter 2003) and the learners were taught the sign language with which the words correspond.

I composed songs making use of short rhymes which include the sign language words. The opportunity was used to examine the enhancement of learning and resulting implications it had on the learners' understanding and correspoinding increased use of English as communication tool.

Whilst visiting Kwa-zulu Natal for this school project an ethnographic research was also launched to investigate the existing Zulu children's songs. This initiative was linked to a project launched by the National Research Foundation. The indigenous knowledge systems project which is striving to document the songs of children in differing cultural groups to maintain such traditions in a rapidly changing environment where the bright city lights call the rural people and their traditional cultural roots are lost along with their music. If we don't take cognizance of this the unique South African historical and cultural kaleidoscope will be lost.

Broad outline of the concerns leading to the investigation

If sanity is of importance to modern mankind we can no longer afford not to earnestly search for means to link societies together. It becomes a concern around the globe to find ways to communicate with cultures far beyond borders as the civilized world becomes bigger, faster and according to many, better.

In the process of becoming a united people in South Africa we are often faced with the decision to judge something different than our own as inferior while different might be better for a particular group. The dilemma of making several daily

judgments in this regard seems to be at the root of most of our communication problems

At this spot on the globe where eleven languages must each come to their own right the problem of communication seems to be staggering especially in the big cities. In rural areas people seem to be more at ease with themselves and others because they have local customs and are bound by the use of a local language. Maybe this is where the saying "local is lekker", which can be translated as local is special, has its origin. Recently, there is a tendency in South Africa to use sayings were up to three of the official languages are used, for instance in this example English and Afrikaans.

Initiation of an investigation of the Music Department of University of Pretoria into local music

Against this background the following line of thought developed:

It is necessary to find a way to preserve what is essential to a "local" group and at the same time make it possible for individuals from such a group to find their way and be at ease in the much more complex world in and around the big cities.

If we can find a way, it will firstly involve improved communication. To improve communication we will have to find common cultural ground and will have to find ways to express a shared value system. This could be achieved through language and other means like music and dances to share joys and sorrows.

Speech or language can be regarded as the first means with which humans had to express memories and to relate them interpersonally. Writing was eventually invented in order to record memories and transfer them across time from generation to generation. In our information age writing is becoming an essential tool to be able to communicate and survive.

As writing is growing in importance for the transfer of messages the significance of music as a means of communication becomes more and more distant. A SMS is much quicker to convey joy or sorrow than to sing a song about it or to act it out in dance.

In our search for common ground in a world which is growing faster by the day we will have to go back to the rural areas where music and dance can still be found as a means of communication. Such an environment was found about 300 km from the Tswane, a district of Gauteng, metropolis.

Selection of the locality for the investigation

The selected group for investigation is situated in the quiet on the boundary of Kwazulu Natal and Mpumalanga near a small settlement called Wakkerstroom. The language of these locals are mainly Zulu. Villages with Zulu huts can be seen in the escarpment of the Drakensberg surrounding this area. The main transport is by bus. Farm schools are scattered and children have to walk long distances to get to the schools.

This seemed to be an ideal situation to start with an investigation regarding the current status of Zulu culture and music in particular. The problem was to find a school where the investigation could be conducted with the approval of the local community. To work together with the teachers and the parents of the children was regarded as of the utmost importance to get a clear view of the basics of the culture and its music.

A farm school at the Zaaihoek Dam, Sinqobile Primary School , had the advantage that an education specialist was involved with teaching practical skills at this school on a voluntary basis. This meant that confidence in the teachers and the community was built and the problems, such as trust, which are usually encountered during contacts with strangers, were already overcome.

Although basic trust was the main reason for the selection of Sinqobile as a focus of this investigation on the nature of Zulu music, it soon became evident that the communication strategies used at this school were quite exceptional. At Sinqobile Sign Language is actively used by the teachers and scholars in an effort to learn English as a first additional language. This led a firm decision to start with an investigation regarding the following:

- Is Zulu music still used as a means of communication in the 21 st century?
- What are the basic elements of Zulu music?
- Is it possible to use Sign Language to teach a second language (English) and to convey the messages of music, specifically with songs, more effectively?

Answers in this regard may lead to further investigations like the following:

Which of the elements in Zulu music link to the music of other cultures in South Africa ?

What effects can be expected on the Western music world as result of the interaction with traditional music?

Focus of the first contact at Siqobile during October 2003

As part of the initial investigation into the above mentioned issued field work and observation in Siqobile was done during October of 2003.

The aims of this contact was to establish through discussion with Zulu speakers:

the general trends in the region regarding the use of Zulu music, song and dance;

which Zulu songs are familiar to children in this region;

the possibility of using Sign Language to teach English and enrich these songs;

using new created melodies to the learning process: the word (English), the sign (Sign Language) and the song (newly composed melody).

Relevant research findings used as background for the contact

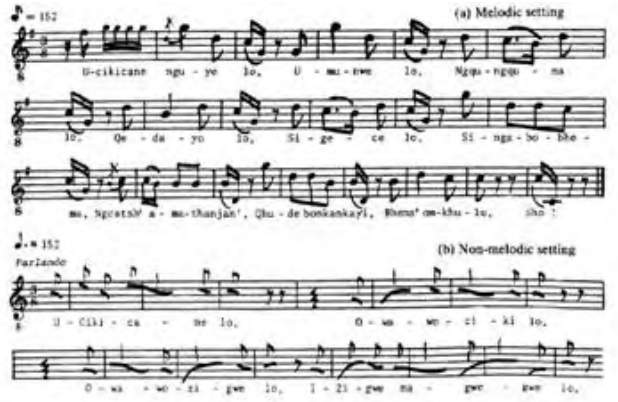
After an initial literature search on the following topics, the following information was noted:

Characteristics of Zulu music

Indications are that Zulu children's songs have derived from the historical, sociological and traditional background of the Zulu society. The cultural life, customs and rituals are described in different folk-stories and songs. Zulus were excellent warriors, proud of their kings and leaders, these historical data is present in some of their songs. Wedding, greeting, religious and funeral songs were used during social occasions, but there are also lullabies, action, dance and game songs. Topics differ from food, travel, animals and birds, sleeping and waking and the family.

Umlolozelo (plural: *imilolozelo*) includes lullabies and children's items that consist of melodic and non-melodic phrases. 'Nursery rhymes, widely spread in Africa, present in our view the most interesting peculiarity of being sometimes "intoned", sometimes really sung, thus establishing a sort of bridge between recitation and singing' (Rouget 1966:52 in Rycroft 1985:22). *Imilolozelo* can be in a melodic and non-melodic style and can have the same or comparative texts. The following children's song is a finger-naming jingle and shows the different systems of notation used.

Example 1 Ucikicane (finger naming song)



Zulu children's songs are antiphonal (chorus and chorus) responsorial (solo and chorus) in two or three parts or in unison. The songs are also mostly descending (see example), wide intervals arise with high and low speech tones. The range of the songs varies from three to eight notes. The musical cycles are repeated *ad libitum* and the words adjust to fit the melodic line, they will improvise spontaneously. Singing is accompanied by hand clapping, foot stamping, body and arm movements and high kicks. When small children sing an adult will sing the lead part (Weinberg 1984:29 & 30).

Zulu children's songs tend to have an isorhythm structure - the rhythmic pattern of the opening phrase repeats in other phrases. These repetitive rhythmic patterns sometimes do not fit in with the natural rhythm of the Zulu language: syncopation and stressed syllables will then occur (Rycroft 1985:23). Regular and irregular metre patterns exist.

Harmonics are formed in two and three part singing when the voices are moving in thirds, fourths, fifths, sixths, and octaves. Phrases are mostly repetitive and balanced with sequential melodic progressions. In part singing the phrases overlap and a harmonic system, typical of African music, occur. 'Zulu children sing with a resonant voice quality and with animation even when they sing lullabies, laments and love-songs' (Weinberg 1984:32). The drum is not of great importance in Zulu traditional music, but musical bows are regularly used.

Language and music

It is generally accepted that the memorizing of words is intensified if pitch is added to it. Setting Zulu lyrics to pitch (a melody) should be done with care as the pitch can change the meaning of the word. Further more, 'both the pitch of a level tone and a glide that is rising or falling may be linguistically significant, and each syllable has its own pitch, intensity, and duration' (Hargreaves & North 1997:130). Language can therefore be represented musically.

Sign Language

In South Africa sign language is regarded as an important 'communicator'. Signing is interactive, for example its communicative and expressive capacity, it creates a common language for a person(s) in the world. Recent research proofs that babies can communicate with signs before they can talk (Acredolo and Goodwyn in Stadler 2003).

The afore-mentioned acted as background to investigate the current situation of Zulu children songs. During the field work that was carried out the songs the children sang were preserved on video, categorised according to the words and analysed according to the musical structure.

General trends in the region regarding the use of Zulu music

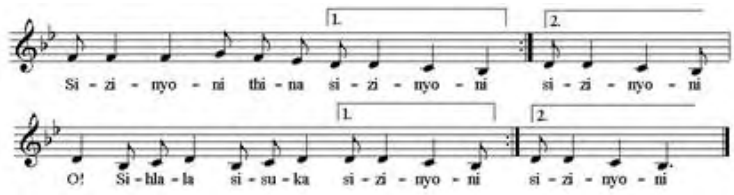
I asked people from the villages to sing songs to me. At first it seemed as if this was an impossible request because they cannot remember songs! I sang a familiar Zulu song to them and they spontaneously joined me. If this is what I am looking for they will be able to help me, they also have friends who can sing! I needed to explain carefully what type of songs I

would like to hear (and record with their permission). They sang *Sizinyoni thina Sizinyoni* (We are the birds) and also demonstrated the actions.

At Sinqobile Primary School the teacher told the Grade 1 learners (7, 8 year olds) a story about a bird in Zulu and sign language and asked them to tell the story to her by only making use of sign language. It was interesting to see that they have captured the story line and were able to memorise this short story by only hearing it once.

I sang *Sizinyoni thina Sizinyoni* to them and was astonished by the way they sang on pitch and their eagerness to take part.

Example 2 Sizinyoni thina Sizinyoni



An analysis of the song revealed: the melodic line has descending phrases, a regular beat with interesting syncopated rhythms.

Zulu songs that are familiar to children in this region

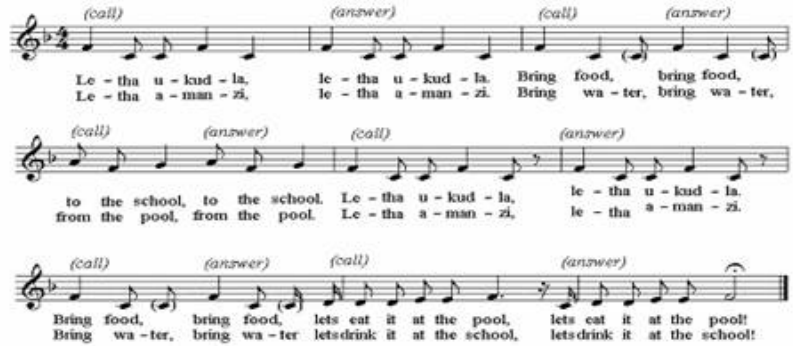
During the first field trip, early in 2003, I realised that the children in this region do not sing regularly and specific strategies should be taken to preserve the songs and make the Zulus aware of their rich music inheritance.

In order to gain clarity on this assumption and access to a wider sample, I have formed a Music Action Team (MAT cell) in accordance with the guidelines offered by the Pan African Society for Musical Arts Education (PASMAE) which allows six educators to collaboratively communicate and document musical activities and instruction in their particular field. This MAT cell has only just formed and so the fruits of the labour will only be revealed over the next few months through our constant communication and sharing of experiences.

Siqobile Primary School

At Siqobile Primary School sign language was taught the past three years to help the learners to build up a core of 300 frequently used English words within a one-year period. These words were chosen from the 1000 most frequently used English words listed by Wright (Potgieter 2003). The words were put in short sentences or blocks, e.g. I bring food to school (bring = *letha*). I composed simple songs on these sentences adding new words to make a simple rhyme. Looking from a music perspective word blocks are phrases, therefore the flow of the melodic line is natural.

Example 3 Bring food



I taught this song by singing the call-phrase and they echoed the response-phrase. It was amazed at how quickly they captured the melody, singing on pitch and spontaneously added the sign language. The learners indicated, whilst singing, the following words through the use of sign language: bring, food, to the, school, water, from, drink. (For demonstration a video will be played).

Findings

African people have a natural ability to sing on pitch, harmonise and perform with rhythmic dance movements. In this specific region of Kwa-Zulu the Zulus do not sing frequently and are surprised that there is an interest in their music. It is therefore very important that they should again be motivated to sing regularly and that their songs should be preserved for the survival of their culture.

Sign language intensifies memory. Adding a melodic line to language and performing it with sign language and other actions enhance learning.

The learners can be confused if too much emphasis is on the signs. Their vocabulary of sign language is limited and if words occur in the text for which they do not have signs they tend to hesitate.

Summary

The learning of sign language as a tool to memorise and understand a 2nd language, in this case, English, better, has proofed to be successful. Signs, words and melody enhance the learning sequence. A songbook, supporting the word block dictionary, will be published early 2004.

The project in Kwazulu Natal will also be utilised to preserve Zulu children songs. These songs will firstly be taught to children, in those areas of Kwa-zulu where it is no longersung, and secondly to children all over South Africa .

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Community music: Serious play

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The question that motivated this research was to find what characterised learning through community music making, why it engaged people in ways that differ from formal schooling and what aspects of community music making can transform classroom practice. This overarching question raised associated questions about social experience and life fulfillment. The paper reports on this ongoing study that is involved with 100 participants in 20 community organisations in Western Sydney . Research evidence from six of the organisations (involving 33 participants) informs this paper.

The research was conducted by interviewing the participants with a schedule of twelve questions. Frequently this happened at rehearsal venues. Such research in community music making and its relationships with schooling accord appropriately with the conference theme. The sound worlds are diverse and include two youth centres exploring Hip Hop and youth bands, two community choirs (one of them specialising in multicultural music), a jazz club and a festival. The paper also connects with two of the focus areas: sound worlds to teach and sound worlds to perform.

This paper reports on data drawn from four of the interview questions with the participants on learning, social experience, expectations of formal schooling and the contribution of community music making in the lives of the participants. There are generic skills which participants acquire. These include

· responding to challenge
· being committed and passionate
· developing organisational abilities
· engaging in social interaction
· respecting and being respected
· communicating

There are, significantly, a range of musical learnings

· song writing
· ensemble playing
· making a demo tape
· working with a new director
· acquiring a sense of style
· developing technique
· refining rehearsal practice

In summary, this research provides new information about community knowledges accessed for individual advantage, and verification of other studies (Heath & McLaughlin, 1993; Cahill, 1998; Campbell, 1998; Green, 2001; Batholomew, 2002) about knowledges accessed for community advantage. It acknowledges the importance of the nurture and support, the common values and common purpose that are to be found in community music making; and it provides confirmation of the key characteristics of community networks, identified by Moll (1992). This study identifies areas of concern in formal schooling, such as practical learning, passion and choice, including choice of the site of learning. Motivations for involvement such as satisfaction and responsibility are discussed as critical factors. It raises questions for schools, Departments of Education and teacher education programs.

The question that motivated this research was to find what characterised learning through community music making, why it engaged people in ways that differ from formal schooling and what aspects of community music making can transform classroom practice. This overarching question raised associated questions about social experience and life fulfillment. The paper reports on this ongoing study that is involved with 100 participants in 20 community organisations in Western Sydney . Research evidence from six of the organisations (involving 33 participants) informs this paper.

Community music, according to Whiteoak and Scott-Maxwell (2003, p. 158) is defined as "music-making practices that strengthen a community and support its musicians". Within that broad definition, there are many general benefits that encompass skill development, pride in cultural identity, creativity, celebration of cultural diversity and creation of pathways for young people (Cahill, 1998). People's passions and intensity are key factors in the "making" of community (Berg, 2002). Participation in music activities as both lifelong learning and leisure may occur because of the opportunities for meaningful learning experiences and practical enjoyment of creative activity that they offer (Kelly, 1990; Aspin, 2000).

What, then, is current research pertinent to learning? Renshaw (2002, p. 2) rightly rejects the idea of promoting learning *per se* and argues for a responsibility to make judgments about "what is worthwhile learning and the kind of learning community that is worthwhile forming or joining". Rogoff, (1994); and Renshaw, (2002) suggest that to research learning we have to investigate the human relationships within which it occurs and is used. Researching music pedagogy, Power and Auh (2001) find that pre-service teachers best understand creative music teaching through their comments on such activities as teaching higher order thinking skills, encouraging creativity and showing students that their ideas are valued. Moll's research sees the educational network of the community as "thick and multi-stranded", having knowledge about the learner in many spheres of activity, beyond performance within classroom contexts. The task becomes to share locally based community knowledges and ways of developing pedagogies for accessing them on a global scale.

Hawkes (2002) argues for the essential connections between art, culture, human rights, community, governance, democracy and social policy. He theorises the foundation of community building as lying in the participatory arts, uniquely providing tangible evidence of the power and joy of co-operation and states that:

The support of professional practice is a laudable policy, but far more important is offering all citizens and their offspring the opportunity to actively participate in arts practice - to make their own culture. Creativity, engagement, cohesiveness, well-being and respect for difference will be inevitable outcomes (Hawkes, 2002, p. 2).

In Chicago , researchers such as Burnaford, Aprill and Weiss (2001) have been involved in projects where artists are in schools alongside teachers. On a smaller scale, Bamford is currently examining the impact of school-based arts programs in two NSW schools (2003). Such projects with artists collaborating with teachers and students take place for a proscribed period of time towards a performance goal. Austin , (2002); Diamond, (2002); and Zubovic, (2003) confirm the restorative power of making music, helping in the processing of problems and in galvanising a person's creative response. An ongoing study by Bloustein, Homan and Peters (2003) is investigating popular music as central to marginalised youth. The premise of the study, being conducted in Australia , Britain and the USA , is that youth who drop out of traditional education will still attempt to increase their skills, especially in areas that are meaningful to them. Other research has highlighted the central role of music-based youth cultures for the development of cultural belonging, agency and self-esteem among disaffected youth (Green, 2001).

Studies relate leisure activities to the framing of self-identity and the pride that is a by-product of that (Heath & McLaughlin, 1993). Research supports the assertion that participation in leisure activities can provide opportunities for self-reflection and personal growth (Kelly, 1990). Additional research suggests that the significance of leisure activities for youth lies in the opportunities to engage in transitional activities that link play and adult responsibilities. For instance, Kleiber, Larson and Csikzentmihalyi1 (1986, p. 175) explain that transitional activities may not only motivate participants but also "require discipline and engagement in a world of symbols and knowledge".

On a policy level, Education Queensland released a report to the Minister that specifically seeks to renew the final years of school education, called the Senior Certificate. A key recommendation of the Report involves the optional inclusion in the Senior Certificate of learning experiences not provided by schools. This necessitates a pivotal decision-making role for schools in facilitating learning for students through co-ordinating access to learning resources throughout the community (Pitman, 2002. p. 7). Emphasis is placed on personal growth that encompasses the ability to show tolerance and leadership, and to develop and maintain personal friendships (p. 59).

The premise behind the Report's approach is that students in their senior years of school are moving towards making their own choices, in a transition from school into the adult world (p. 47). In response to this, a broadening of the learning sites is seen as essential, so that not only is the curriculum flexible but also "where that curriculum can be accessed" (p. 48). The Report states that the phrase "learning not schooling" is used to recognise the importance of learning wherever it occurs (p. 84). Education Queensland has not yet moved to consider how the recommendations might be implemented. A research team is completing an operational Report in December 2003. But the initial research provides some interesting options relevant to the directions of this study.

Method

Broadly, the study is located within current socio-cultural connectionist theories of learning. These theories are particularly concerned with the ways social networks facilitate the development and exchange of resources, especially knowledge (Moll et al. 1992). This ongoing project seeks to:

_add to current knowledge of community practices in music making by identifying and documenting the diverse music practices of adolescents and adults, increasing opportunities for employment and social inclusion.

_identify what oral, technical and performance skills adolescents and adults draw upon and develop in their everyday music practices.

The project is being conducted over ten months with 20 council-endorsed cultural and youth organisations in two localities in Western Sydney . The organisations have been identified from Council websites and through the Council arts and events co-ordinators and youth officers. Data collection takes the form of structured interviews, taped and transcribed. Content analysis of the interviews forms the basis for data reduction and interpretation.

The six organisations whose participants inform this paper comprise two youth centres, two community choirs (one of them specialising in multicultural music), a jazz club and a festival. All interviewees are identified by pseudonyms. The interview schedule is shown in modified form below.

INTERVIEW QUESTIONS

1/2 Detail of involvement in community music: what kind; how long?

3 What have you learned?

4/5/6 Musical preferences? Performance opportunities? Audiences?

7 Comment on the social experience of group music making?

8 Music making in formal schooling?

9 What do you wish you had learned about music during schooling?

10/11 Musical preference valued? Career path or informal employment?

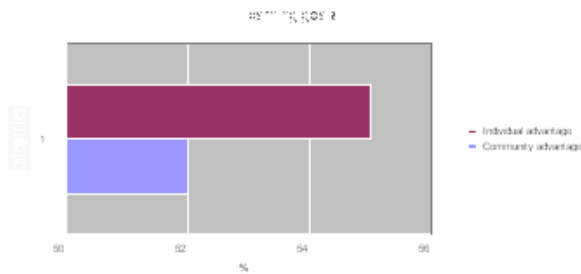
12 What does community music-making give you in your life?

This paper reports on data drawn from Questions 3, 7, 9 and 12 on learning, social experience, expectations of formal schooling and the contribution of community music making in the lives of the participants.

The voices of the music-makers

The music-making activity varied enormously - from String playing to choral singing to HipHop to music of various cultures. Most of those interviewed had been involved in community music for at least four years. One youth worker, Mel, who organised a series of Hip Hop workshops for local youths, began these as part of a University assignment. Themes emerged from Question 3 data that could be categorised in two broad areas, shown in Table 1.

Table 1: Data from Question 3



The multiple responses were divided into two broad categories of individual advantage and community advantage. Individual advantage included starting a band and writing for it, taking up a new instrument, creating new audiences, learning new skills about how to rehearse and how to improve vocal technique, and making a "demo" tape after a music recording studio workshop. There were also broader learning issues. Lindsay talked about choral projects where groups came together for a weekend in a new location:

They learned something about challenge and responding to it. Putting themselves in a situation where there may have been difficulties. And coming through it. Knowing they were going to be faced with challenge and weighing up that it was worth it.

While the data on individual advantage provides significant new information for mapping the kinds of knowledges being accessed, community advantage is something else again. This connects with Bartholomew's (2002) reflection on three levels of human awareness. The first two levels, (1) self and (2) family and friends, tend to dominate people's everyday lives. The third level is concerned with one's place in the broader community, and the need to take some responsibility for the greater good. Among those interviewed, such concern includes supporting young bands in a music festival, passing on skills and giving young performers a taste of professional experience. There is leadership, too. One of the boys, Brad, involved with one of the Youth Centres, was organising a "breaker comp" for 2000 people as a result of learning in the Hip Hop workshops. Heath and McLaughlin (1993) state that young people in youth organisations need opportunities to make decisions about the directions of the organisation. The initiative of Brad, 17 and still at school, provides evidence to extend this view. It accords with research of Cahill (1998) and Green (2001) that young people engage with popular music as a means of agency. In practice, they learn to negotiate with authorities and develop organisational skills, moving along pathways into adult creative practices.

Campbell (1998) discusses the facilitating of personal development through membership of a musical community. Evidence from this study confirms that view. One choir leader, Reba, discussed self-criticism from the point of view of removing 'the inner voice' when talking about her own background:

At the Conservatorium I was a pianist. But I wanted to sing because it was the part of me that had not been trained. So it felt like the freer part of me, the part that didn't have that harsh inner critic that we develop.When I formed the group, we kept getting shows and it just took off. I found myself singing on stage and it felt very right.

Her empathy with these issues for choir participants is informed by her own experience and comes through in her reflections about people overcoming their fears:

Something that's interesting me lately is this whole notion that people have that they can't sing. When they come it's fairly obvious that they can. So it's about other people hearing them. It's a safe place, a choir, in the sense that you've got a lot of

other voices around you. I can have people in my choir for five years and they'll still say they can't sing. And they sing really well.

Lauren talked about confidence-building, too. That positive learning environment is part of her ethos for the fiddle festival. She states:

We want to be totally non-judgmental. With community music, the most important thing is that it's non-judgmental. It's important for people learning to have some experience when they're young, that they can hold on their shoulders so they don't have a chip there. We had a young girl who'd composed a fiddle tune. She came up on stage and the session musicians started playing with her, arranging it around her. She felt great and the kids who saw her admired her for it.

Cal, a volunteer at a youth centre talked of involvement in the local town Winter Magic Festival through the youth organisation, Prankfest:

Prankfest wanted to celebrate young talent and we were flooded with demos. We took high quality but we also took limited quality. Like we took some bands that only had two songs. That was our vision: to have a local music festival that supported young bands and that gave them an opportunity to perform alongside headline bands. And they could get that real backstage environment within a drug and alcohol free zone. We also wanted to promote that if you wanted to do this as a career it's best to do it as professionally as possible. So the performers really felt like they were rock stars. But they had five minutes to be on and off.

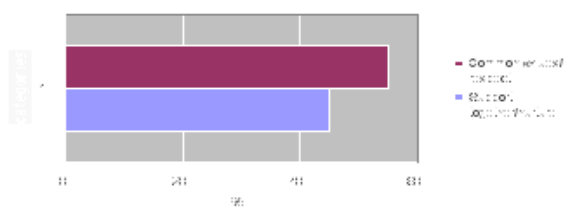
And Terry, a young jazz musician talked about learning from other people without pressure:

You're playing with guys that have been professionals for 20-30 years. And when I first came here it was mind blowing. You're just picking up so much stuff off them. It's astounding to be able to sit in the same room and play with them. The thing that amazes me about this crowd is there's hardly any egos. Everyone's just very casual and laid back. Happy to help you out with what you're doing.

Community music seems to effectively provide possibilities for a rich interaction of professional and learner that benefits all involved.

The social aspect of music making is integrally part of the interaction of ensemble players. However there is much more that happens in community music making. The two broad categories are shown in Table 2 below.

Table 2: Data from Question 7



The theme of nurture is strong. Where the research of Zubovic (2003) is concerned with communal music making after experiences of trauma, this study finds that communal singing experiences have benefits in general well-being and support. Both choir directors commented on the way the entity of the choir may vary as the lives of the participants change, with the members being with each other as they go through their life experiences - dealing with everything from sickness to the celebration of getting a book published. Meryn spoke of the progression over 13 years that she has seen:

The choir's gone from young women without families to a choir where many of the women have several children. Some are

still having children. So they have less available time. The choir performed at the National Folk Festival this year. And a lot of the choristers brought their husbands and families and camped. That sort of performance gives them a social outlet. And the families can be part of it.

The importance of common values comes out in comments from the boys in one Youth Centre about making yourself understood. As Nick states, there is a confidence in knowing that they can expand their learning within their community:

There's a level of respect. If you know that someone's into Hip Hop and knows about it, you can communicate better. You have a chance to hook up. It's your culture. So you can say rhyming phrases and stuff. And it's respected.

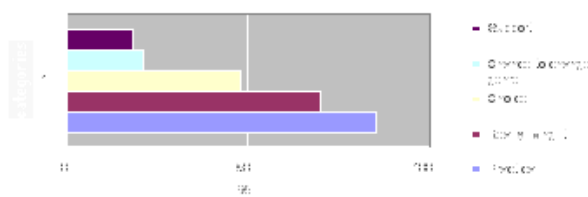
Common purpose is evident in Jaye's explanation of the bonding that exists between the youth workers in helping young people to organise events:

With our small community, it's almost like a family. You have to put so much time and you support each other immensely. And you argue. There are power struggles. It's like being given a house as siblings and the parents have gone away for the week. And you can either work together and run it or fight. It's an awesome dynamic. That's one of the things about music - where a community says "let's do this".

Moll (1992) describes two key characteristics of community networks: they are flexible and adaptive; and they engage in reciprocal practices built on trust, where knowledge is obtained not imposed. Evidence from this study verifies these factors, especially the second characteristic.

Several themes came through in response to what participants would like to have experienced in formal schooling. While few of the community musicians were awakened to their musical preference in formal schooling situations, they did not resent that. Their wish lists are expressed in Table 3 below.

Table 3: Data from Question 9



The musicians interviewed looked for practical learning and rejected anything that was a pale copy of that. They saw this as demonstrating relevance in the curriculum and this makes connections with research by Power and Auh (2001) that creative music teaching most often occurs when teachers have developed their own creative competencies and pursue a pedagogy that encourages learning through improvising activity. Significantly, the participants tried to describe a sense of the "reality" of the community musical experience that is contrasted with formal schooling: they found factors such as the authenticity of the people who lead the activities, their passionate involvement in music and the practical nature of the learning. Terry's experience offered little opportunity to get into ensembles until he was an adult; and Don's experience was uneven :

In my junior high school the music teacher had a jazz band going. That really started me off. I was trying to pick it up quickly. My senior high school had no playing music whatsoever.

Berg's (2002) idea that the "making" of community must be a result of capturing the content of people's passions and intensity is a factor in this study. Aden 's experience confirms it:

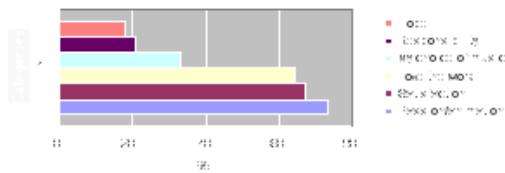
I think we've learned Hip Hop from someone who is really living it. You really get into it because they've got a passion for it. If it was at school, it would be from a book with facts like "It started in 1978" or whatever. We learned from scratching turntables.

Another important component is not only choosing the activity but the place of learning, as is suggested by Pitman (2002) in the report to the Queensland Minister of Education. Brad explains that succinctly:

Theoretically it would be cool to learn Hip Hop at school. But the second you do anything outside of school you're doing it by choice. You're bound to enjoy it.

Themes emerging from the final question were concerned with motivation and fulfillment. These are shown in Table 4 below.

Table 4: Data from Question 12



Passion comes through in all of the discussions of the participants. Satisfaction is an important motivation for participants in community music making. especially for those who are organising community events and groups. This emerges in comments about the satisfaction of bringing together musical talent in a district and hearing them develop into an accomplished ensemble (Ella). Meryn spoke about the fulfillment and responsibility of the involvement:

You try to give them all the skills that you want to give, always working towards a performance goal. You start with nothing. You just build this performance that is completely intangible but so incredibly solid. It's emotional as well. There is the general outpouring of spirit and assistance and positiveness. It's sounding all terribly hippie now. But these are very tangible things that happen. When people join together and pull together a performance you just can't buy this. It's something which is magical and so incredibly valuable. I suppose it's replacing the other aspects of community that existed in the past.

In summary, this research provides new information about community knowledges accessed for individual advantage, and verification of other studies (Heath & McLaughlin, 1993; Cahill, 1998; Campbell, 1998; Green, 2001; Batholomew, 2002) about knowledges accessed for community advantage. It acknowledges the importance of the nurture and support, the common values and common purpose that are to be found in community music making; and it provides confirmation of the key characteristics of community funds of knowledge, identified by Moll (1992). This study identifies areas of concern in formal schooling, such as practical learning, passion and choice, including choice of the site of learning. Motivations for involvement such as satisfaction and responsibility are critical factors.

Discussion

This ongoing research points to the fact that there are funds of community knowledge for which schools, Departments of Education and teacher education programs need to develop appropriate pedagogies and curricula. In schools, there need to be administrative procedures around safety and duty of care that enable students to access, record and learn from and through these funds of knowledge. There are echoes in Meryn's choral workshops of the Chicago work on integrating artists in schools. Indeed, it is an option for a period of time, to bring the sense of engagement that is part of the community experience to the classroom. Opportunities should be available for students to include learning from alternative learning sites and have that learning recognised. That does not have to be in conflict with recognised syllabus requirements in schools. It can supplement them. Policy makers within Departments of Education need to seriously consider and critique the benefits of accessing these funds of knowledge and actively seek ways to incorporate such access into curricula. It is desirable that pre-

service teachers experience alternative learning sites on offer in community settings because forging links and partnerships with community organisations can enrich and transform a classroom teacher's pedagogy.

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Creating our musical futures

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In ISME's 50 th landmark year we are faced with an opportune moment to see how far music education has come, and where it may need to go in the future. We now live in a radically different world to that which existed in 1953 - co-incidentally the year of *my* birth also - but, in many ways the received musical education of young people has failed to keep abreast of the rapidly moving times. The gap between their classroom experiences and their lived musical worlds continues to widen.

To a large extent this void is being filled with many informally based activities. In the UK , as in many other countries, there are now a plethora of community-based activities which are seeking to cater for the many, not the few, and which are sustaining musical interests that would have previously been lost.

This paper will argue that, like ISME's own development, the segmentation of music education (through designation of formal/informal, community, world music, music technology, first access/vocational) has served a useful purpose in 'levelling out' the playing field of opportunity. But we are now moving into a new era where music educators must seek to provide a musical future that can:

Recognise the diversity, and immediacy, of choice now available to young people's interests and the need for music strategies which seek to create a *music entitlement* - in and out of school - for **all** young people;

Re-define the classroom teacher role, from that of 'expert' to 'guide';

Shift from a position where music education is 'done to' young people, to being a partnership between a range of music professionals and young and 'grown from' their own interests.

The author is currently leading one of the most radical and ambitious music education projects seen in Europe . Funded by the Paul Hamlyn Foundation in the UK , *Musical Futures* is a 2 million GBP, 3-year project (now reaching the end of its first year) focussing upon 11-19 year-olds. The project has consulted widely with a range of practitioners and organisations involved in the broadest sense, in music education, and is about to pilot new models of delivery in 4 regions of England . The project has the support of the UK government and is a key aspect of the emerging national music strategy.

The presentation will pose some complex and difficult questions, such as:

How do we foster dialogue and the effective sharing of practice across those working in formal and informal contexts?

How can we maximise the development of creativity in young people's music-making?

Are there 'progression paths' which can deepen the experience for those whose interest has been sparked by the diversity of opportunities now becoming available? If so, are they necessarily linear?

What lessons can we learn from the differing social and environmental contexts in which music takes place? Are they

transferable?

Possible solutions will be proposed which draw upon:

The need for lateral collaboration across schools and communities (as opposed to the vertical model which government's have historically adopted);

The example of networked learning communities (particularly those shaped by technology);

A global shift from the 'text' to creative aural/oral methodologies - from heritage to vernacular cultures;

Successful examples of initiatives which equally validate experiences gained in formal, and informal settings and the '3 rd environment' (where young people often happily make musical progress without adult intervention);

The emerging roles of the conservatoire graduate, music professional and community musician;

In the year of ISME's inception, pop music was yet to arrive, 'world music' was confined to the industrial western nations, and access to music was through a very narrow range of performing and listening opportunities. The revolution that has since taken place now offers the prospect of a wonderfully rich mix of approaches, pedagogies, curricula and technologies. But those opportunities will be missed if practitioners continue to work in isolation. If, on the other hand, we can be courageous in taking risks, in learning form those we teach, then the importance of music in young people's lives may make a decisive shift from consumption to participation.

The presentation will be interactive (involving audio, video and powerpoint) and should have wide appeal across a range of ISME commissions and research interests.

El perfil del maestro de música de Primaria, según los propios maestros

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Pese a ser los propios maestros de música los que en España deciden quién está capacitado para enseñar música en la escuela, sus opiniones no son tenidas en cuenta ni por los legisladores ni por la administración educativa. Este estudio intenta comprender desde qué perspectivas realizan la selección, mediante un diseño cualitativo adaptado específicamente al proceso competitivo por el que se accede a la enseñanza en la red pública. El trabajo incluye entrevistas no estructuradas a maestros que participan en tribunales de oposición, en las que surgen temas relacionados con las competencias musicales y pedagógicas requeridas, así como una evaluación de los itinerarios formativos. Es importante oír la voz de los maestros ante la inminente convergencia de los planes de estudio universitarios españoles con los de la Unión Europea, por lo que se propone una profundización en esta línea de investigación.

Necesidad del estudio

La enseñanza musical se incorpora al currículum de la educación primaria en España en 1990, y a partir de 1991 comienza a ser impartida por maestros especializados en educación musical. ¿Cuál es la preparación de estos maestros? El sistema español de formación del profesorado tiene características particulares: mientras en otros países se desarrolla en departamentos de educación musical integrados en instituciones musicales superiores -ya sea conservatorios autónomos o facultades universitarias de música-, en el nuestro la formación tiene lugar en instituciones separadas. Entre esas instituciones no suele haber coordinación alguna: el conservatorio se encarga de la formación musical profesional, y las escuelas universitarias de magisterio - o, en su caso, facultades de educación- imparten la carrera "Maestro, especialidad Educación Musical". Las universidades determinan -a través de los planes de estudio- qué destrezas debe desarrollar un futuro maestro de música, con dos restricciones importantes: la normativa nacional limita la enseñanza específicamente musical a aproximadamente un tercio de la carga lectiva, y los departamentos de Expresión Musical no están autorizados a exigir a los nuevos alumnos conocimientos musicales previos mediante exámenes de ingreso.

No voy a indagar en las razones que llevaron a esta opción formativa (véase, por ejemplo, Oriol, 1988), ni en la conformación de la especialidad en las escuelas de Magisterio (véase, por ejemplo, Sustaeta y Oriol, 1996), ni en las razones del ancestral divorcio entre la universidad española y la música (véase, por ejemplo, T éllez, 1997). Sí, en cambio, voy a preguntarme por el perfil de los maestros especialistas en la actualidad, después de más una década de su incorporación a la escuela. Por un lado, la respuesta a este interrogante puede ayudarnos en la comprensión de la situación de la educación musical en las escuelas españolas. Por el otro, el entendimiento de los conflictos de ese perfil puede ser crucial en una eventual redefinición de los planes de estudios, durante el proceso de convergencia de las titulaciones universitarias españolas con las de la Unión Europea que en breve tendrá lugar.

Diseño de la investigación

Existe otra característica particular que exige un diseño de investigación específico: el mecanismo de acceso a la enseñanza en la escuela pública. En otros países corresponde al director, a los administradores de distrito escolar o a expertos en personal encargarse de la selección. En España, en el proceso mediante el cual la administración educativa contrata de manera vitalicia -denominado "oposición"- la selección es realizada en la actualidad por los propios maestros en ejercicio. Los tribunales se forman con cinco maestros de la propia especialidad, que son elegidos por sorteo o -como comentaron algunos maestros jóvenes en el estudio- que han solicitado formar parte en los mismos simplemente por la experiencia de ver el proceso que habían pasado desde la perspectiva opuesta. Este sistema de acceso a la función pública docente -junto al hecho de que las pruebas sean públicas- garantiza una gran transparencia, puesto que los

seleccionadores pueden incidir en la incorporación o no del aspirante al cuerpo de maestros pero no sobre el centro al que se adscribirán, es decir, en qué colegio trabajarán. De esta manera se elimina la influencia de los intereses personales, que pueden repercutir en otros procesos selectivos.

A la oposición sólo pueden presentarse quienes tengan el título universitario de "maestro" -de cualquier especialidad, no necesariamente musical. No pueden, en cambio, quienes tengan estudios relacionados -incluso superiores académicamente, como un título superior de conservatorio en música o en pedagogía musical, o un doctorado en música- pero no hayan cursado estudios de magisterio.

Consiste generalmente en tres ejercicios, de carácter eliminatorio:

Un primer ejercicio, en el que los aspirantes desarrollan por escrito temas -que se extraen al azar de un temario oficial- relacionados por una parte con contenidos de música y pedagogía musical, y por otra parte con contenidos de legislación educativa y pedagogía general.

Un segundo ejercicio, práctico, en el que son evaluadas sus habilidades musicales. En la Comunidad de Madrid, por ejemplo, consiste en una prueba de repentización instrumental, una prueba de lectura rítmica a primera vista y la composición de una canción con instrumentación didáctica sobre un texto dado. En otras comunidades este ejercicio puede incluir también solfeo rítmico o melódico a primera vista, o repentización instrumental.

Un tercer ejercicio, en el que el aspirante desarrolla oralmente un tema musical -también extraído al azar de un temario-, tanto desde una perspectiva científica como didáctica.

Para obtener la calificación de cada prueba (de cero a diez) se promedian las calificaciones propuestas por cada integrante del tribunal, pero con una cláusula que obliga al debate interno: las notas con diferencia mayor de tres puntos se eliminan. A los aspirantes que superan las tres pruebas se les agregan (después de una ponderación matemática) los méritos por antigüedad docente como profesor interino o en escuelas privadas, y los méritos por formación. Las plazas se asignan según la puntuación final de los aspirantes, y esto es crucial cuando hay más aprobados que vacantes.

Esta somera explicación del particular mecanismo de acceso a la enseñanza pública en España arroja una primera lectura: más allá de las disposiciones burocráticas de las administraciones educativas, son los propios maestros de música los que deciden quién está o no capacitado para ejercer la docencia musical en la escuela. Y una segunda lectura: los integrantes de los tribunales deben tener en mente un perfil específico para tomar esa decisión, independientemente del perfil propuesto por la propia universidad a través de los planes de estudio. El conocimiento de los maestros, según sugiere Bresler (1994), es fundamentalmente contextual, y además de la materia que enseñan incluye el entendimiento psicológico de sus alumnos y la comprensión sociológica de la realidad de sus centros. Si ese conocimiento les permite constatar día a día qué competencias se requieren para afrontar con éxito la enseñanza, y son ellos mismos quienes se encargan de evaluar esas competencias en los opositores, ¿por qué no preguntarles sobre un perfil en el que su palabra es la última?

Aunque en muchos estudios se opta por encuestas de opinión, esta herramienta corre el riesgo de limitar las preguntas a lo que ya está en la mente del investigador. Para poder sacar a la luz también los temas *émicos* -los aportados por los propios participantes- intento esbozar una primera respuesta al interrogante mediante un estudio de caso, desde la perspectiva cualitativa propuesta por Stake (1998) . Aunque el caso se enfoca de manera instrumental -es decir, para intentar comprender una cuestión más general- no pretendo generalización alguna al conjunto del país -por ejemplo, mediante un muestreo aleatorio y operaciones estadísticas. Por el contrario, me limito a buscar una mayor profundización en un caso concreto: la última "oposición" en la Comunidad de Madrid.

El estudio se realizó en julio de 2003, durante la semana en que tuvo lugar el tercer ejercicio -por cuestiones de accesibilidad. Los integrantes de los tribunales, que cubrían una amplia gama de edades -de 27 a 62 años- se mostraron interesados en colaborar con la investigación. Sus experiencias en la docencia musical iban de 2 a 12 años, y algunos llevaban más tiempo -hasta 35 años- como maestros generalistas. Más de la mitad de los maestros entrevistados había estudiado la especialidad "Educación Musical", aunque no los mayores y con más experiencia porque no existía cuando cursaron sus carreras. Tres cuartas partes tenían estudios de conservatorio a nivel de grado medio y, salvo tres personas, casi todos habían tenido alguna experiencia musical como integrantes de coros o agrupaciones instrumentales. Durante

esa semana realicé dieciséis entrevistas, que grabé y transcribí -salvo cuatro, que prefirieron que tomara notas-, entregando una copia al entrevistado para su revisión.

Temas emergentes

Formación musical

El primer tema que surge en las entrevistas es la tensión entre la formación pedagógica y la formación musical. Frente a la pregunta por las habilidades necesarias para ser un buen profesor de música, la mitad de los entrevistados comienza por habilidades musicales y la otra mitad por cualidades personales relacionadas con una idealización de la figura del maestro. En principio, hay acuerdo en que la preparación musical necesaria no es la de un virtuoso instrumental, y que ambas vertientes deben guardar un equilibrio adecuado:

"Creo que debe ser un cincuenta por ciento: ser músico, pero al mismo tiempo ser pedagogo."

Sin embargo, el grupo de maestros con menor formación musical formal parece tender a dar menos importancia a la vertiente musical. Así, mientras la mayoría considera óptimo un nivel de grado medio de conservatorio -o un grado elemental como requisito mínimo-, en este grupo se desestima incluso la necesidad de un grado elemental:

"... no se necesita tener un grado elemental, porque tampoco llegas más allá de las semicorcheas."

Tres razones se relacionan con la falta de exigencia de conocimiento musical. La primera es un distinto balance de prioridades docentes:

"Entonces, primero ser maestro. Eso es lo primero, con más o menos aptitudes -eso ya como cada uno lo lleve. Y luego, maestro de música."

La segunda, una infravaloración de la complejidad cognitiva de las habilidades musicales que los niños desarrollan:

"Luego -al fin y al cabo- para enseñar a tocar la flauta, y enseñar las notas y un poco de ritmo y tal, tampoco hace falta gran cosa."

La tercera, la valoración del conocimiento declarativo sobre el conocimiento procedimental (Dowling, 1998) , probablemente propiciada por una incorrecta distinción entre conceptos y habilidades en el propio currículum oficial, y por la tradición memorística en la enseñanza del solfeo en los conservatorios:

"Si no tienes mucho conocimiento y estás dando los tresillos, y el niño te pregunta si hay tresillos con otras figuras... Claro, si no sabes no puedes contestarle, pero de esta manera le puedes decir que sí, que hay tresillos de semicorchea."

El grupo mayoritario, sin embargo, coincide en la exigencia de una preparación musical amplia, porque

"...no vas a poder transmitir lo que tú mismo no manejas."

En ella, el dominio de un instrumento es el primer requerimiento:

"Que sea capaz de tocar un instrumento, de interpretar con él, de vivir la música."

Esta vivencia musical corresponde intuitivamente a la perspectiva praxialista que propone Elliot (1994) , e incluiría aspectos exclusivos de las artes interpretativas:

"...el instrumento me ha dado una cierta disciplina y una forma de ver el mundo quizás diferente..."

Aunque no hay un acuerdo generalizado, las habilidades musicales mencionadas son:

una adecuada técnica vocal;

el manejo de la flauta dulce:

la ejecución de un instrumento armónico además de uno melódico; y

un entrenamiento auditivo mediante el solfeo.

Entre los conocimientos, se menciona la comprensión de la estructura de la música, de sus estilos e historia, y de la teoría musical. Un maestro aboga, además, por una cultura musical amplia:

"Es como decir: 'Tú vas a ser profesor de Lengua'. ¿Qué pasa? ¿Sólo tienes que leer la cartilla y libros infantiles? Hay que tener un poso cultural para desarrollar mejor las clases."

Respecto a los conocimientos necesarios para *enseñar* música, se mencionan:

los métodos didácticos -y entre ellos especialmente el Orff-Schulwerk;

la disponibilidad de recursos para trabajar la audición en el aula;

la armonía, para confeccionar instrumentaciones escolares; y

la informática musical.

Formación pedagógica

¿Cuáles son las habilidades pedagógicas necesarias para enseñar música? Se habla de saber motivar y de poder improvisar porque

"...hay que adaptarse a lo que te piden los niños en cualquier momento..."

Pero más que en las habilidades pedagógicas, el énfasis se pone en cualidades personales como ser activo, creativo o innovador. Llama la atención una cierta dificultad para objetivar esas habilidades entre quienes priman la formación pedagógica sobre la musical:

"Para mí lo más importante es que una persona sea 'maestro', dé lo que dé: si da Inglés o da Música..."

La idealización de la cualidad de "maestro" va acompañada de su negación a quien, aún habiendo obtenido oficialmente ese título en la universidad, sólo le interesa

"...que sus chavales sepan, pues, toda la escala, y toda una serie de conocimientos. Pero no es 'maestro'."

Sin embargo, no hay una clara definición de en qué consiste este "ser maestro". En las respuestas se señalan aspectos emocionales, como "conectar con los niños", "el disfrute de lo que se hace", "hacer que otro viva lo que tú sientes" o "transmitir ternura", pero sin precisar cómo pueden ser evaluados en una oposición:

"Cuando examinaba, el otro día, dije un comentario: 'esta mujer es maestra'. Porque la veía una persona tan tierna, tan agradable de escuchar, con una sensibilidad, que dices 'no sé, pero yo creo que es maestra'. Pero al final no pasó."

Tampoco está claro cómo se desarrolla esa cualidad de "maestro":

"No te podría decir cómo lo adquiere."

Pero sí la falta de confianza en la posibilidad de desarrollarla en la universidad:

"A ser maestro te enseña la vida, no la facultad."

Itinerarios formativos

Cuando analizan su propia trayectoria, más de la mitad de los entrevistados no se muestran satisfechos con sus estudios:

"Lo que te enseñan en la facultad tampoco te sirve de mucho. Yo creo que se aprende más con la práctica."

¿A qué se debe esa desconfianza en la preparación de la universidad y el conservatorio, entre quienes han estudiado en ambos? Un punto coincidente es la necesidad de un examen de ingreso musical para la carrera de "Maestro, especialidad Educación Musical" :

"Hay un fallo en la formación del maestro: se le permite entrar en la carrera de magisterio sin ningún conocimiento musical"

Resulta entonces que esta necesidad, comentada entre bastidores por los profesores universitarios durante una década, es también compartida por los propios maestros de música en activo. ¿Cómo es posible que en España pueda mantenerse durante tanto tiempo una situación anómala sin que la evaluación negativa de los propios interesados sea tenida en cuenta?

También hubo coincidencia en considerar los estudios de magisterio insuficientes -sin los de conservatorio- para aprobar la oposición:

"Las nociones de música que se reciben en las clases de magisterio, que ves en aquellos aquí que no han complementado su formación, dejan mucho que desear."

Al referirse a los opositores sin estudios de conservatorio:

"...los que han hecho magisterio por música vienen bastante pegaditos. Que de temas y todo, lo que quieras, pero les das el instrumento... y no. Les mandas hacer un arreglo... y no: no tienen una visión de lo que es la música en conjunto. No les ha dado tiempo."

Algunos ven en ello una contradicción:

"Me parece que no es coherente lo que enseñan en la universidad con lo que se está exigiendo en la oposición."

La insatisfacción puede deberse, en alguna medida, a la complejidad de tener que formarse en dos instituciones inconexas. Por ello se pide que las universidades

"...proporcionen una formación adecuada para ser profesor de música, y que no haya que recurrir a tomar clases particulares e ir a escuelas de música. Porque esa formación no se da en la universidad."

En la situación actual, la extensión de la carrera es considerada insuficiente:

"...en eso adolecen los estudios universitarios. Ten en cuenta que son simplemente tres años: una diplomatura en la que se dan aspectos generales, que están bien, pero no se llega a profundizar lo suficiente.

Y esto se justifica:

"En tres años no haces un músico, y si no haces un músico no haces un profesor de música."

¿Qué nos proponen quienes se han formado en la actual situación de divorcio entre ambas instituciones? Por un lado, la ampliación de la carrera en uno o dos cursos, para abordar más asignaturas específicamente musicales:

"...debería ser una licenciatura en la que ciertos estudios musicales (...) estén recogidos."

Por el otro, la modificación de los planes de estudio en detrimento de otras didácticas específicas incluidas actualmente:

"Una reestructuración muy grande, y enfocar el magisterio musical a magisterio musical."... "Bueno, es verdad que en el colegio a veces nos toca impartir materias que no son musicales, pero no creo que el haber estudiado Matemáticas en la facultad" ... "me haga enseñar mejor esa asignatura en el colegio."

Las propuestas de asignaturas también incluyen:

- la danza, como asignatura troncal durante los tres cursos;
- armonización y arreglos;
- enseñanza de instrumentos complementarios;
- clases de acompañamiento en instrumentos armónicos;
- mayor práctica musical de conjunto; y
- asignaturas optativas de lenguaje musical para los alumnos que acceden sin estudios de conservatorio.

Algunos parecen estar también insatisfechos con la formación en pedagogía general recibida en la universidad:

"Luego -¿sabes qué?- nos encontramos en la oposición con que no teníamos ni idea, ni idea de programar. En mi clase nadie sabía programar. Aquello, que son conceptos bastante abstractos y no acabas de comprenderlos hasta que no trabajas: currículo, proyecto educativo, el no sé qué, objetivos..."

El proceso selectivo

Aunque las preguntas formuladas a los entrevistados no incluyen la propia "oposición" -por la discreción debida a su participación en los tribunales- algunos comentarios espontáneos resultan iluminadores en la cuestión que nos ocupa. En particular, la conveniencia de invertir el orden de los ejercicios, poniendo en primer lugar la prueba práctica:

"Tú haces una selección de ciento y pico de personas en una prueba escrita, donde en teoría todo el mundo puede aprenderse el temario si le dedica el tiempo suficiente. Y en esa primera prueba haces una selección de gente que a lo mejor son grandes maestros, grandes pedagogos, y no les estás dejando la oportunidad de llegar a una segunda prueba práctica, donde se demuestran los conocimientos de música que tienen. Y menos aún a la tercera, donde se muestra si sabes el temario y si sabes aplicarlo al aula".

El orden de los ejercicios es crucial en la conformación actual de las listas de interinos, integradas por quienes han aprobado el proceso completo sin conseguir plaza -cuando no hay suficientes vacantes-, quienes han aprobado el primer y segundo ejercicio, quienes han aprobado sólo el primero y -a veces- quienes no han aprobado ninguno, en ese orden sumado al de la antigüedad laboral:

"Muchos de los que llegan al segundo ya están por delante de los que se han quedado en el escrito, cuando muchos de los que se han quedado en el escrito pueden tener más capacidad pedagógica -en lo que a música se refiere- pero no han superado el examen escrito y no han tenido tiempo de demostrar que acompañan con un instrumento, que entonan, que componen muy bien... que al final es lo básico. Realmente, estamos situando a gente por delante de los que tienen más capacidad, por el mero hecho de haber superado un escrito."

En la siguiente sugerencia está implícita una parte importante del perfil que el conjunto de los tribunales parece tener en mente:

"Se debe empezar por la prueba práctica, porque en el primero es cuestión de estudiar y saberte los temas y demás. Pero creo que eliminas a mucha gente válida."

¿Qué significa ser "válido"? Interrogada por el sentido de la palabra, nos explica:

"'Válida' en el sentido de que sabe música y en el sentido de que podría ser un buen profesor."

Conclusiones y propuestas

No todos los entrevistados pueden verbalizar individualmente un perfil completo de maestro de música que incluya una serie clara de habilidades y conocimientos tanto musicales como pedagógicos. Sin embargo, el actual sistema de oposiciones parece lograr la misión de conformarlo mediante el debate interno dentro del tribunal: el perfil investigado mediante estas entrevistas emergería, en la práctica, en las discusiones entre sus integrantes y en las distintas puntuaciones que asignan al evaluar el desempeño de los opositores. Como en otros sectores, tanto educacionales como empresariales, parece haber una tendencia a la reproducción del propio perfil: una mayor exigencia de nivel musical cuanto más alto es el nivel musical alcanzado, y viceversa. Pese a todo, hay acuerdo en la necesidad de un nivel musical medio, aunque en ningún caso se mencionan las habilidades musicales del maestro como requisito para poder evaluar el desarrollo de habilidades musicales en los niños. También parece lograrse un balance entre las demandas de formación musical y pedagógica, acorde con la doble formación que la mayoría ha recibido, pero la queja sobre el orden de las pruebas de oposición sugiere que, en última instancia, siempre se prefiere la habilidad musical sobre el conocimiento teórico. Los entrevistados se muestran insatisfechos con ese itinerario de formación divorciado -conservatorio y magisterio- y proponen cambios que incluyen desde una mayor proporción de asignaturas específicamente musicales en la especialidad "Educación Musical" -incluyendo un examen de ingreso- hasta su ampliación a una licenciatura y estudios de postgrado.

Tres propuestas -a modo de invitación a los lectores- completan este estudio de caso circunscrito a la Comunidad de Madrid. La primera es la extensión a nivel nacional de este diseño para dilucidar si las conclusiones se repiten o hay características particulares en las distintas comunidades autónomas. La segunda podría incluir otros diseños de investigación que tuvieran más representatividad numérica, basados en los temas *émicos* surgidos del presente estudio. La tercera, un trabajo de comparación de la formación, perfil y procesos de selección del profesorado en España con los de otros países.

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The profile of the music teacher in Spanish primary schools, according to the teachers themselves

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In spite of music teachers themselves in Spain being the ones who evaluate who is qualified to teach music in elementary schools, their opinions are not taken into account by the administration. The research herein tries to understand what points of view they hold in making their selection through a qualitative design adapted to the specific competitive process to hire civil servant teachers for Spanish public schools. The study includes non structured interviews with teachers participating in examination boards, where themes related to the desired pedagogical and musical competencies arise, as well as an evaluation of the training itineraries. It is important to hear the teachers' voice in view of the imminent convergence of the Spanish university curricula with the European Union, and therefore subsequent studies are proposed.

Need for the study

Music was included in the Spanish primary education curriculum for the first time in 1990, and since 1991 has been taught by specialised teachers. While the training of primary music teachers in other countries is carried out in music education departments integrated within advanced institutions of music -autonomous conservatories or university music departments- in Spain the training is done in separate institutions. Between these two institutions there is no coordination: the conservatory is responsible for the musical training, and the teachers colleges -or schools of education- offer a three-year degree called "Primary Teacher with Specialisation in Music Education". The universities determine, through the subjects they offer, which competencies a future music teacher must develop, but with two important restrictions: first, legal regulations limit specific music subjects to a third of the total, and second, music education departments are not allowed to administer a music entrance exam.

I will discuss neither what circumstances led to this method of training (see, for example, O riol, 1988) nor how these studies were organised in teachers' colleges (see, for example, Sustaeta and Oriol, 1996) or the reasons for the ancestral divorce between music and university in Spain (see, for example, Téllez, 1997) . Instead, I will examine the profile of today's music teacher, a decade after becoming integrated within the faculty of public schools. On one hand, the answer to these questions can help us to understand the present situation of music education in Spanish schools. On the other hand, the understanding of this profile's conflicts can prove essential towards redefining the curriculum, enlightening the process of convergence of the Spanish university degrees with those of the European Union that will take place soon.

The research design

There is another characteristic nature that requires a specific research design: the selection process for teaching in public schools. In other countries the selection is done by the school administrator, by the school district or by staff selection experts. In Spain , in the competitive exams to hire a teacher "for life" -referred to as "oposición"- the selection is carried out nowadays by the practicing teachers themselves. Examination boards are made up of five teachers specialising in the particular discipline, generally chosen at random or -as some younger teachers mentioned- who have asked to become members to experience from a different perspective the process they had undergone some years before. The process -whose exams are public- guarantees great transparency because the examiners can influence deciding who joins -or doesn't join- the primary teachers' corps, but cannot influence a specific posting, that is to say, where they will work. In this way, the influence of vested interests -which of course can affect other competitive exams- is eliminated.

Only graduated "primary teachers" of any speciality, not necessarily music education, may participate in these competitive exams, but not people holding academically superior degrees (a B.A. or a Ph.D. in Music or Music Education) without

having studied in a primary teachers college.

There are three rounds of qualifying exams:

In the first round, the candidates write an explanation of two themes, taken at random from an official syllabus: one related to music and music education, and the other related to educational regulations and pedagogy.

In the second round, the candidates must demonstrate their musical abilities. In Madrid , for example, they must sight-read a rhythm, sight-read with an instrument and compose a song and an easy arrangement for a given text.

In the third round, the candidates must give an oral explanation on a musical theme -also selected at random from a syllabus- from a scientific as well as a teaching perspective.

Points proposed by each member -from 0 to 10- are averaged, but with a clause that forces internal negotiation: grades with a difference greater than three are cancelled. Merits for degrees and training, and for length of service in private schools or substitutions in public schools are added, according to a set of criteria, only to the applicants who pass the three rounds. The posts are filled according to the final scores, which are critical when there are more candidates who have passed than there are vacancies to be filled.

This brief description of the specific mechanism to acquire a position in the public school system warrants an early interpretation: in spite of the burocratic regulations prescribed by the Ministry of Education and the local administrations, it is the teachers themselves who decide who is qualified to teach general music. And it warrants a second interpretation: the examination boards' members surely have in mind a particular profile for that decision, which is independent of university curricula. Teachers' knowledge, as Bresler (1994) suggests, is basically contextual, and includes not only the subject they teach but also a psychological understanding of students and a sociological understanding of school reality. If this knowledge lets them verify what competencies are needed to face teaching successfully, and at the same time they are required to evaluate those competencies in the candidates, why not asking them about a profile in which their word is the last?

Although many studies are carried out through surveys, this tool runs the risk of limiting questions to what already is in the researcher's mind. To get also the *emic* themes -those proposed by the participants themselves- I try to sketch a first answer to the problem through a case study from the qualitative perspective propounded by Stake (1995). A lthough the case is approached in an instrumental way -that is, to try to understand a broader issue- I do not attempt to generalize anything to the whole country -for example, through random sampling and statistical operations. On the contrary, I limit myself to looking for a deeper understanding in a concrete case: the latest competitive exams in Madrid .

The study was carried out -for accessibility reasons- in July, 2003, during the week when the third round took place. The members of the examination boards, whose ages were from 27 to 62 years old, were interested in collaborating in the research. Their experiences in teaching music ranged from 2 to 12 years, and some had been teaching even longer -up to 35 years- as classroom teachers. More than half of the teachers interviewed hold the "Primary Teacher with Specialisation in Music Education" degree, though the older and more experienced teachers only hold the "Primary Teacher" degree, as the former did not exist during their period of formal education. Three quarters had conservatory studies with intermediate level degrees -six years for wind instruments, eight for piano or strings- and all but three had had some performing experience in choirs or instrumental ensembles. During that week I did sixteen interviews, which I recorded and transcribed, with the exception of three who asked me to only take notes, submitting a copy to the interviewee for revision.

Emerging themes

Musical training

The first theme emerging from the interviews is the tension between teaching training and musical training. Asked about the necessary skills to be a good music teacher, half of the subjects began with musical abilities, and the other half with personal qualities related with an idealized vision of the "teacher image." In principle, there is agreement on the fact that the required musical training in not that of an instrumental virtuoso, and that both aspects must maintain a proper balance:

"I think it must be a fifty per cent: to be a musician, but at the same time to be an educationalist"

However, the group of teachers with less musical training seemed positioned to place less importance on the musical aspects. Therefore, while the majority considered optimum an intermediate level conservatory degree and minimum a four-year elementary level degree, in this group even the necessity of the latter was rejected:

"...you don't need an elementary level degree, because you don't teach beyond sixteenth-notes."

Three reasons underlie this lack of demand of music knowledge. The first is a different balance of teaching priorities:

"So, the first thing is to be a primary teacher. That is the first, with more or less aptitudes -that is according to each person. And afterwards, primary music teacher."

The second, an undervaluation of the cognitive complexity of the musical abilities children develop:

"Then -after all- to teach playing the recorder, and to teach the notes and a little rhythm, you don't need a lot."

The third, the value of declarative knowledge above procedural knowledge (Dowling, 1993) , probably caused by a wrong distinction between concepts and skills in the official curriculum, and by the memorizing tradition in ear training teaching in conservatories:

"If you don't know a lot and you are teaching triplets, and a child asks you if there are triplets of other notes... Of course, if you don't know you can't answer, but in this way you can tell him: 'Yes, there are sixteenth-note triplets'."

The majority group, however, agreed in the requirement of a broad musical training, because

"...you will not be able to transmit what you can't handle yourself."

In this training, mastery of an instrument is the first demand:

"He must be able to play an instrument, to perform with it, to live through music."

This musical experience intuitively coincides with the *praxial* perspective propounded by Elliot (1994) , and would include aspects typical of performing arts:

"...the instrument has given me a discipline and a way of watching the world perhaps different..."

Although there is no generalized agreement, musical abilities mentioned are:

- a good vocal technique;
- playing the recorder;
- playing a harmonic instrument, as well as a melodic one; and
- ear training.

An understanding of music structure, styles and history, and of music theory, is mentioned in reference to musical knowledge. Besides, a teacher advocates a broad musical culture:

"If you were a classroom teacher, were you to read only bank reports and children books? You should have a cultural ground to teach better."

With reference to the needed knowledge to *teach* music, it is mentioned:

methodologies -and among them, specially the Orff-Schulwerk;

availability of methods to teaching music audition in the classroom;

harmony, arranging; and

information technology for music education.

Pedagogic training

Which are the necessary pedagogic skills to teach music? The interviewees mentioned some such as knowing how to motivate, or be able to improvise because

"...you need to adjust to what children demand at any moment..."

But more than pedagogic skills themselves, the stress is put on personal qualities like being active, creative or innovative. Those who give priority to pedagogic over musical training seem to have a certain difficulty in objectifying those skills:

"To me, the most important is that the person be 'teacher', whatever he teaches: English or Music..."

The idealization of the quality of "teacher" is accompanied with its refusal to those who, despite holding that degree, are only interested in

"...their kids knowing all the scales and a series of concepts. But they are not 'teachers'."

However, there is no clear definition of what is "being teacher." Emotional aspects are mentioned in the answers like "being in tune with children", "enjoying what you do", "let others experience what you feel" or "communicate tenderness," but without specifying how they can be evaluated in a competitive exam:

"The other day, when I was examining, I said to myself: 'This woman is teacher'. Because I saw that she was such a tender person, so nice to listen to, with a sensibility that you say 'I don't know, but I think she is teacher'. But in the end she didn't pass."

It is neither clear how this "teacher quality" is developed:

"I can't tell you how you get it."

On the contrary, there is a lack of confidence in getting it at university:

"Life teaches you to be 'teacher', not university."

Training itineraries:

When they analyze their careers, more than half of the subjects are not satisfied with their studies:

"What you are taught at university isn't very useful, either. I think you learn more with practise."

What is the reason for this lack of confidence in training provided by the university and the conservatory among those who have studied in both? A coincidental point is the necessity of a music entrance exam for the "Teacher with Speciality in Music Education" degree:

"There is a mistake in the training of music teachers: you are allowed to get into a teachers' college with no musical knowledge."

It turns out that this necessity, discussed behind closed doors by university professors for more than a decade, is also shared by practitioners. How is it possible that an anomalous situation can be maintained in Spain for such a long period of time without negative evaluation by those interested in being paid attention to?

There was also a coincidence in considering teachers' college studies insufficient -without conservatory studies- to pass a competitive exam:

"The music notions received in teachers' colleges -which you see here in those who have not complemented their training- eave a lot to be desired."

As for the candidates who have not studied in a conservatory:

"...those who only hold a teaching degree have little chance of passing. Whatever you want with respect to the themes, but you give them an instrument... and no. You tell them to write an arrangement... and no: they don't have an overall view of music. They didn't have enough time."

Some see a contradiction in that:

"I think that what is taught in university is not coherent with what is demanded in the competitive examination."

The dissatisfaction to a certain extent can be due to the complexity of being trained in two unrelated institutions. That is why they ask that universities

"...give an adequate training to become a music teacher, and that you need not to turn to private lessons and schools of music. Because that training is not given by universities."

In the present situation, the duration of studies is considered insufficient:

"...university studies suffer from that. Bear in mind that it's only three years: a degree in which general issues are taught. They are right, but you don't go enough into detail."

And this is justified:

"You don't make a musician in three years. And if you don't make a musician, you don't make a music teacher."

What is suggested by those who have been trained in the present situation of divorce between both institutions? On one hand, the degree extension in one or two years, to tackle more specifically musical subjects:

"It should be a bachelor of arts in which certain musical studies (...) be included."

On the other, a curriculum change to reduce the number on non-musical subjects studied nowadays:

"A great reorganization, focusing the "Teacher with Speciality in Music Education" degree to music education." ... "Well, it is true that sometimes you have to teach other subjects at school. But I don't think that having studied Maths in a teachers'

college will help me teach that subject better."

The proposal of subjects includes:

dance, as a core subject for three years;

harmony and arranging;

keyboard harmony;

complementary instruments;

more ensemble practice; and

ear training as an optional subject for students without conservatory studies.

Some seem to be also dissatisfied with the general pedagogic training received at college:

"Then -you know- we found out that we had no idea, no idea of how to plan. In my class nobody knew how to plan. You don't really understand those concepts -curriculum, educational project, objectives which are very abstract- until you work:..."

The selection process

Although the questions asked to the interviewees did not include the competitive examinations themselves (because of the due discretion for taking part on examination boards) some spontaneous comments enlighten the issue we are dealing with. Particularly, the convenience of reversing the order of the rounds, starting with the practical examination:

"In a written test you select one hundred and something persons. In theory everybody can learn the syllabus if they spend enough time, but in that round you eliminate people that probably are great teachers, great educators. You are not giving them the opportunity to get to a second round-the practical examination-where they can show the music knowledge they have, nor to the third, where they can show if they know how to apply the syllabus in the classroom."

The rounds order is actually crucial in the substitute teachers lists, made up of:

those who have passed the selection but did not get the post-when there are not enough vacancies;

those who have passed the first and the second rounds;

those who have only passed the first round; and sometimes

those who have not passed any.

Temporary hiring is done according to this order and the previous length of substitute service:

"Those who reach the second round get ahead of those who don't. Many of these might have more music teaching competences, but because of no having passed a written test they will not have the possibility of demonstrating that they can accompany with an instrument, that they sing in tune, that they compose very well... which in the end is the basic. Actually, we are putting some people ahead of those who have more capacity, for merely having passed a test."

An important part of the profile the examination boards seem to have in mind is implicit in the following suggestion:

"We should start with the practical round, because in the first is just a question of studying and knowing the themes. But I think that we eliminate a lot of worthy people."

What does it mean to be "worthy"? Asked by the sense of the word, she explains:

"'Worthy' in the sense that they know music and that they could be good teachers."

Conclusions and proposals

Not all the teachers interviewed can verbalize individually a complete music teacher profile that includes a clear series of skills and knowledge, musical as well as pedagogical. Nevertheless, the present competitive examination system seems to succeed in shaping it through the examination board internal debate: the profile investigated through these interviews might emerge, in practice, in the discussions held by the board members and in the marks they give to the candidates for their performance. As in other sectors -educational as well as business- it seems to be a tendency to reproduce one's own profile: the higher the examiners' musical level is, the higher the musical knowledge demand is, and vice versa. Even so, there is an agreement that an intermediate musical level is required, but in no case the teacher's musical skills are mentioned as a requisite to be able to evaluate the development of the students' musical skills. A balance between musical and pedagogical training also seems to be achieved, according to the double training the majority of the examiners have received, but the complaint against the rounds order suggests that in the end, musical skill is preferred to theoretical knowledge. The interviewees were dissatisfied with that "divorce" training itinerary -conservatories and colleges of Education- and suggest changes which include a higher proportion of specifically musical subjects in the career "Teacher with Speciality in Music Education," a music entrance exam and its extension towards a Bachelors degree and graduate studies.

Three proposals, as a sort of invitation to readers, complete this case study limited to the Madrid region. The first is the extension to the whole country of this design, to clarify if the conclusions are similar or if there are distinguished features in other Spanish regions. The second could include other research designs to obtain more statistical representation, based on the *emic* themes which arise in the present study. The third, a comparative study of the music teacher training, profile and selection processes in Spain and in other countries.

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Sound worlds to teach with many outcomes: Teaching literacy through music and the other arts

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In most Australian elementary schools, literacy is given high priority in relation to time and resources. However, this often results in the Creative Arts subjects being given a very low priority. This paper reports on a subject developed to train teachers to use the Creative Arts to teach literacy in the Elementary School. Through this approach, students and their pupils gain the opportunity to develop literacy skills using Gardner 's Multiple Intelligences and integrating Music, Dance, Drama and Visual Arts throughout their literacy programs. It also provides them with valid means of integrating the Creative Arts within other Key Learning Areas.

Introduction

The arts are important in our every day lives. Consciously or unconsciously, we are daily surrounded by music, dance, visual arts and drama, at home, at work and in public places. Through the arts we gain information, sell products, enjoy leisure time, learn about different cultures and different times, express our innermost feelings and thoughts and share in the dreams and experiences of others. Millions of dollars are spent on the arts every year around the world, as the arts are used as vehicles for consumerism, teaching, pleasure, performance, self expression, information sharing, earning a living, consciousness raising, and many more significant end products.

But where are the arts in our schools? Do they have the all-encompassing pervasiveness and prominence that is their place in society? And can they be used to revitalise the teaching of literacy? As Combs (1991) suggests, 'At the same time that educators are searching for tools to revitalise student performances and teach kids how to think creatively, legislators and school administrators across the country are annihilating one of the most vital sources for teaching those skills: the creative arts.' Oddliefson (1994) concurs, saying, 'Teaching arts everyday in the core curriculum of elementary schools is the single most powerful tool presently available to educators to motivate students, enhance learning and develop higher order thinking skills'

And what is the situation of literacy in our schools? Of the six Key Learning Areas in Australian elementary schools, numeracy and literacy are expected to take significant priority over all other subjects. However, despite the importance of these subjects, there are still constant references in the community, media and educational institutions that literacy standards are falling and that many children entering secondary schools cannot read and write effectively. Literacy is a controversial topic, with one approach gaining precedence for a few years then being replaced by another approach. Literacy methods can be confusing to parents, and sometimes to teachers and children, as arguments go back and forward about the best way of teaching children to read and write. Tomkins (1997) writes: "Parents are frightened that the new instruction methods aren't getting the job done, the new media fuelled the controversy with reports lamenting falling test scores and criticizing schools for failing to produce literate citizens who can function competently today and in the twenty-first century" (p. v).

The Arts and Multiple Intelligences

Using the arts to teach literacy by integrating the arts across the curriculum can help the child who learns best through music or though movement, or who may fail a spelling test after reading through a list of words and trying to memorise them, but who would do much better if the words were coloured and of different textures so they could feel them and learn to spell kinaesthetically. It can also help those children whose learning strengths are not in the logistical, mathematical or linguistic areas, which often seem to be favoured in our classrooms, but who learn best through interaction with others, or by drawing,

singing, moving or doing hands-on activities. (Gardner , 1983)

The Multiple Intelligences were initially put forward by Gardner as another way of describing intelligence apart from the traditional IQ testing. Gardner (1993) defines intelligence as "the ability to solve problems or fashion products that are of consequence in a particular cultural setting or community" (p.15). He believes that "individuals may differ in the particular intelligence profiles with which they are born, and that certainly they differ in the profiles they end up with. The intelligences work together to solve problems" (p. 9).

Gardner (1993) also notes that the linguistic/verbal and the mathematical/logical intelligences are mainly what are emphasised and tested in schools, however he is convinced that all the seven intelligences have 'equal claim to priority' (p.8). The other intelligences include musical, visual/spatial, bodily kinaesthetic, interpersonal and intrapersonal. (At a later stage, Gardner also suggested that there may be an eighth intelligence, that of naturalistic intelligence.)

When considering each of these intelligences one by one, it is clear that the subject areas of music, dance, drama and visual arts cover the full range of the seven intelligences. Therefore it would seem that if teachers developed literacy programs which emphasised the four art areas and (therefore) covered the seven intelligences, all children would be given the opportunity to learn and develop skills effectively using their individual intelligence profile.

This has significant repercussions on our classrooms if we are to look at children as individuals, each with a different intelligence profile of strengths and weaknesses in the ways that they learn and solve problems. Instead of teaching using one set approach (which is usually based on the teacher's preferred intelligence) and expecting all children to learn and respond to this approach, teachers would work out each of their children's particular intelligence profiles and design activities to help them learn using their individual strengths as well as working on developing their weaker intelligences.

Many teachers have found that, by using the Creative Arts and the Multiple Intelligences to teach literacy in the classroom, every child can find that they are given opportunities to express themselves and learn effectively within their particular learning style or preferred intelligence. Learning experiences can be varied and fun and can cater for all children - the English as a Second Language (ESL) child, the gifted pupil and one who has difficulty reading, the shy child and the student with special needs - all may find success and enjoyment in the challenge of learning through one or more of these activities (Russell-Bowie & Thistleton-Martin, 2001; Grey and Viens, 1994).

The Current State of the Arts in Australia

However many teachers do not have the confidence, support or resources to implement regular programs in each of the arts areas in their classrooms, so they are often omitted (Russell-Bowie, 1993). Added to this, the arts are often the first subjects to be cut when time or budgets are reduced (Kornhaber and Krechevsky, 2002).

In 1977 a review of the Australian arts in education was undertaken by the Schools Commission and the Australia Council, both at a state and national level. The results of this research indicated very similar findings to similar reports into Creative Arts in education over the following years in that the state of the arts in schools was not taken seriously by many teachers and that their popularity was static or declining. (Schools Commission and Australia Council, 1977, p. 1) This study also identified an urgent need to improve the status and teaching of the arts in Australia with the importance of specialist teachers in all schools being stressed and the need for teacher training in the arts to be improved, as many teachers felt they lacked confidence to teach the Creative Arts as a result of their background and the lack of adequate training in basic technical skills in their teacher training courses (Comte, 1988, p. 107).

This, and other similar reports, appeared initially to give some impetus to the state of the arts in education in many states, but by 1985, in NSW, the recommendations were still being explored with financial restraints hampering progress. However, nationally, new initiatives in Creative Arts education were being planned in the development of a curriculum covering the years from KG to Year 12 (Commonwealth Department of Education, 1985, pp. 34, 38).

Curriculum Changes

As a result of this, significant national changes in the teaching of the arts subjects came in the late 1980's. The New South

Wales (NSW) Board of Studies followed suit, and after the NSW Schools Renewal movement in the late 1980s, all the elementary school subjects were divided into six Key Learning Areas, ie:

. English

. Mathematics

. Science and Technology

. Human Society and Its Environment (HSIE)

. Personal Development, Health and Physical Education (PDHPE)

. Creative Arts

Thus, the Creative Arts were no longer viewed as separate discipline areas, rather Music, Dance, Drama and Visual Arts were now all part of the Creative and Practical Arts Key Learning Area (NSW Ministry of Education and Youth Affairs, 1989). The low priority given them in schools was reinforced by the priority given by the Ministry of Education in setting the Creative Arts syllabus as the last one of the six Key Learning Areas (KLAs) to be completed - originally it was planned to be released in 1993, it was, however, released at the end of 2000, the last of the KLA syllabuses to be completed.

Most Australian universities also followed the ministerial example by significantly decreasing the contact hours for all Creative Arts subjects and putting them together as one subject instead of treating them as separate discipline areas. Table 1 summarises the decline in face-to-face hours for compulsory music education in some elementary preservice teacher education courses offered in New South Wales . The other arts areas have been cut in a similar fashion.

	1980	**1987**	**1992**	**2000**	**2002**
University of Newcastle	130	130	96	40	21
University of Technology, Sydney	60	60	66	30	30
Charles Sturt University (Riverina CAE)	64	68	52	48	48
University of New England	52	64	60	39	15
Wollongong University	111	91	45	15	15
Australian Catholic University	NA	108	24	36	36
University of Western Sydney (Bankstown)	68	60	16	20	9
University of Western Sydney (Penrith)	117	NA	22	4	9
University of New South Wales	NA	52	4	-	-

In the light of research which indicated that teachers lacked confidence and skills in the arts and therefore did not teach these subjects effectively (Bresler, 1991, Sharp, 1990, Russell-Bowie, 2000), this significant decrease in hours for preservice training of teachers in the arts does little to prepare our teachers for effective learning classrooms which are based on the arts and on the Multiple Intelligences theory.

In 1995, a Federal Senate inquiry into Arts Education (Senate Environment, Recreation, Communications and the Arts References Committee, 1995) found that little had changed from the 1970's in relation to the teaching of the arts in elementary schools:

Generalist primary classroom teachers, because of their own poor arts experience at school and because of inadequate teacher training, lack confidence to teach the arts. As a result, through no fault of their own, there is a strong impulse to marginalise the arts in their teaching; their won students - among whom are the teachers of the future - suffer; and so the vicious cycle is renewed. (p. 49)

So, despite thirty years of arts education reports stating that the arts are taught poorly in Australian elementary schools, Music, Dance, Drama and Visual Arts are still subjects which few teachers feel confident to teach and they are often given a low priority in elementary schools in regards to allocation of time as well as human and financial resources.

These reports seem to indicate clearly that the future of the arts being taught in many elementary classrooms is fairly uncertain as they continue to be diminished in status, resources and in priority in many elementary schools and teacher education institutions. However, using the arts to teach literacy, based on a Multiple Intelligences framework, may also be one way of ensuring that they are taught in schools, as well as ensuring that literacy lessons are creative, motivating and effective, allowing every child to learn using their preferred intelligences. Integrating the arts into a literacy lesson also tends to remove the hesitancy teachers have in teaching the arts as they tend to see the activities as Literacy-based with simple arts activities used to enhance children's learning, and not necessarily as individual music, dance, drama of visual arts lessons in themselves. Indeed, Gardner himself speculates that using the theory of Multiple Intelligences in our classrooms may be one way to protect otherwise threatened programs such as arts education (Kornhaber and Krechevsky, 2002). However it is also important to note, that, although the arts are integrated into literacy lessons, children should still be achieving discrete music, dance, visual arts and drama outcomes and developing their skills, knowledge and abilities in each of these arts forms, as well as within the area of literacy.

Teaching Literacy Through the Creative Arts

In order to address some of these issues, a subject called *Teaching Literacy through the Creative Arts* was developed and implemented over several years within the University of Western Sydney 's preservice elementary teacher education program. Although several learning styles and theories were presented and discussed the main framework for the subject was Gardner 's Multiple Intelligences. Students (these included both preservice student teachers and practising teachers) were introduced to this theory through lectures, workshops, readings and a variety of practical literacy and creative arts activities which could be used in the classroom.

Throughout the semester, students were required to undertake the following assessment activities:

Part A: Develop, implement and evaluate a **three-week integrated Creative Arts and Literacy Program** of learning experiences designed to assist literacy learning through the Creative Arts in the students' teaching situation (this may be Early Childhood Centre or a K-6 classroom) using the Multiple Intelligences.

Part B: Keep a journal of their own learning experiences throughout the subject, then summarise the journal entries and analyse the processes, procedures and learning experiences that they undertook to develop, implement and evaluate their unit of work. This analysis was regarded as a metacognitive activity in that students were required to reflect on their own learning throughout the unit.

Part C: Write a 1500 word essay arguing the case for using the creative arts to teach literacy in the elementary classroom, based on a selected learning theory. The essay should show clear evidence of current research on policy and practice and include the student's own philosophy of teaching.

For many students this approach to teaching literacy was revolutionary! They had been given very minimal information about using the Multiple Intelligences in their classroom in their teacher training, and little since then. Their responses initially were a little sceptical as they questioned how using the Creative Arts based on the Multiple Intelligences approach could increase literacy skills in their children. However, when they had implemented even three weeks of their integrated arts / literacy program, they were excited to share their children's responses and skill development as a result of this new approach to teaching literacy.

At the end of the subject, students were asked to report on the development of literacy skills of selected individual children, who had previously experienced difficulty with literacy lessons, during the three-week program. These children had been assessed in relation to their literacy skills before the program, and again after the three-week unit of work. Although students were assessed on their overall development, implementation and evaluation of the program, whether or not their unit significantly increased literacy levels in children was not an assessable issue. The following are some of the comments from students' reports indicating the effectiveness of their teaching in the three-week program:

Student A

Child A's (ESL student) reading strategies have improved. She is more inclined to sound out and is more confident in trying to predict the word, and sounding it out for herself rather than relying on the teacher. She is more confident in choosing unknown books, not relying now on texts. Writing is an area that student A has developed a lot of confidence in. She is writing longer passages and sounding out a majority of unknown words. Her sight words are more consistently spelt correctly.. Student A has become more expressive in her writing rather than descriptive, using her imagination and thoughts more creatively. She has also become a lot more confident in her speaking and presenting skills in front of an audience and has developed quite good listening skills. She listens attentively, and asks appropriate questions to gain a full understanding.

Student B

Child B's (ESL child) comprehension skills have greatly improved and she will now answer closed and open questions that are asked. Child B's sight word vocabulary has increased and she will now attempt to retell the events in the story. She enjoyed literacy before the task, but now she takes pleasure in all aspects of literacy, not just two sections. This enthusiasm has extended from the improvement in Child B's understanding of the text, and her increase in confidence in English.

Student C

Child C has made excellent improvements towards literacy and literacy learning. Over the period of two weeks, Child C has also grown in confidence in his ability to read and write. He is now willing to take risks and his reading level has been extended to Level 15. His comprehension skills have increased and he has more understanding of the text. He did not enjoy literacy prior to this task but after experience this different approach, he is starting to show signs of pleasure when completing the activities.

Student D

Children D and E have both improved in all areas of literacy, especially in reading. Their confidence has risen and now they enjoy reading and are the first to ask to read to me.

Student E

Before this unit of work, Child F was reluctant to read unknown or difficult words. She is now beginning to apply more effective strategies whilst reading and feels all right about making mistakes and not knowing words. Her reading skills have shown considerable improvement as a direct result of her participation in the unit.

Student F

During the course of implementation, it is noticed that Child G is achieving some of the outcomes set for Kindergarten children at last! She has been assessed as Mildly Intellectually Delayed and this knowledge, along with a better understanding of her learning style, has helped in future planning for her.

Student G

Children H and I astounded me with their enthusiasm to complete the various tasks. This is in contrast to previous literacy activities where they have been very hesitant to participate. Neither of the boys would read aloud or participate in oral discussions, let alone write a story. However, throughout the Creative Arts unit they would strive to give of their best.

Student H

Child J has now developed a love for books that she didn't previously have. She is now able to attempt tasks she would

normally refuse to do and her attitudes and application to English related activities are greater.

Student I

The most significant development in Child K's literacy abilities was in talking and listening. As he is from a non-English speaking background, he benefited from the language rich environment that was created during these activities.

Student J

Towards the end of the unit there were a number of indicators that reflected the success of the unit. The parent helpers in my room commented on how their children were saying how they don't do work in reading any more, they only have fun! Also, other teachers informally asked about what I was teaching as they had heard how motivated the children had become.

As well as the teachers observing the developments in skills and attitudes in their children, they also reported on their own change in attitudes and practices. After writing a regular reflective journal about their learning experiences, they summarised and analysed their own learning. Here are a sample of some of their comments at the end of the subject:

Student K

The most exciting learning of this assignment is how much fun literacy lessons can be! I find that after a while I get bored with the content and learning activities in traditional sessions. Using this type of programming every day was different and I was enthused. I am sure that this motivated the class further.

Student L

Learning about Multiple Intelligences was like a huge light had been switched on and when combining it with readings about left and right brain thinking it all began to fit together. It was simply reorganising the way you introduced and provided activities. No longer was I setting them up to fail.

Student M

Throughout this unit my views of an individual's learning has rapidly and dramatically changed. I have realised and learned that I was obviously not catering for the individual needs of all the pupils within my classroom. I have learned to use the Multiple Intelligences and teach literacy successfully and effectively through this particular framework and I have also learned that my students are actually more motivated in the learning by using this process.

Student N

To be honest, I did not think this would work with my class as I have many children with learning and behavioural difficulties - even my supervisor did not think it would work! However, using Multiple Intelligences worked exceptionally well because it allowed all students to work at their own pace. Due to this, the students seemed to have kept on task more than other lessons attempted by myself. And my supervisor was so impressed she asked me to demonstrate it at our staff meeting next term!

Student O

I have learned that every child deserves to be taught in a style they feel comfortable with and be given the opportunities to improve in areas that they may not find so easy. I do not feel that I will ever be able to write a unit again that does not allow for multiple intelligences and differing learning styles. After this experience doing so would be a great injustice to myself and to the children I am teaching. Since I began teaching only a couple of years ago I cannot remember when I have felt so confident in my ability and proud of the way I am teaching. This has been a tremendous learning experience for me and I can only hope that from here I will become a stronger teacher.

Conclusion

The great majority of students responded in a similar vein, reporting that their children's attitudes and skills were changed and developed during the three-week program. Many of them have changed their own teaching practices and are starting to include the arts much more regularly in their classrooms. Some are also identifying each of their children's intelligences profile and preparing learning experiences to help these children learn using their preferred intelligences. This was a one semester subject and the program the students implemented lasted only three weeks - one would anticipate that given a longer period of time for a similar program of work to be implemented in a classroom, the results would be even more significant and more positive. As this subject is offered each year a few more teachers are being given the opportunity to experiment with using the Creative Arts to teach literacy in their classrooms, within the Multiple Intelligences framework and are finding the results inspiring, rewarding and, at times, life changing. In a small way, this subject is helping teachers address the perceived issues of low literacy rates and declining support, resources and confidence in teaching the arts within elementary schools and encouraging them to see that children are individuals and learn in individual ways.

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Piano in African context: Preparing a manual for teaching piano in Tanzanian context

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Piano learning has been compulsory for all music students in higher learning institutions in Tanzania. The performance of students on the instrument so far has not been very impressive due to various reasons. First, most students are lately exposed to the instrument when they are above twenty. Secondly, the music in the manuals and books used by piano instructors is western. Given the fact that these students have been extensively oriented in Tanzanian music and the fact that Tanzanian music is fundamentally very different from western music, learning piano has been a double task i.e. orienting oneself in western music and learning piano techniques to articulate that foreign music. Preparation of a piano manual that takes this context into consideration is real and acute for successful and viable piano teaching in Tanzania. The importance of the task is further supported by an increase demand for Tanzanian music among Tanzanian musicians, curriculum developers, music teachers and the public in general. And the fact that lack of relevant techniques to articulate the features of Tanzanian music on piano has resulted to failure of musicians' attempts to respond to this demand in their piano compositions and public performances.

My paper discusses specific tasks I intended to perform so as to prepare a piano manual that will make piano students masters of techniques to performing Tanzanian music, what I have accomplished so far and what I intend to do next to accomplish the project. In the discussion I also point out the lessons I have learnt in the process of actualizing the project. The project is inspired by an African philosophy of music education that encourages learning to begin from familiar to unknown hence piano learning to begin with local familiar music to foreign. In this way piano teaching, learning and playing in Tanzania becomes a way of developing a musical interculturalism that locates local music culture at the centre not perpetuation of western cultural hegemony.

This project responds to this need by preparing a piano manual that will make piano students master the techniques required to perform Tanzanian music. This paper discusses the general objective and specific tasks set to bring the project into reality and what I have accomplished so far. The paper also discusses what I intend to do next to accomplish the project. The project is inspired by two trends in African music scholarship. These trends include the philosophy of Africanism and its application to music education and the theory of African pianism as described in the sections that follow.

Philosophical Drive

There has been a great movement of Africanism in various walks of life and disciplines in Africa. The se include Literature (Cook and Okenimkpe 1983), Religion and spirituality (Shorter 1978, Welbourn and Ogot 1966 and Blacking 1995), Politics and Philosophy (Wiredu1980, Masolo 1995, and Appiah 1992), Education and Music Education (Flolu 1998, Omojola 1995 and Agordoh 1994) just to name a few. What has been common in all these variants of this movement of Africanism is the Africans need to contextualize their thinking and practices that have been enormously affected by western colonialism, Christianity, and the present form of globalization. As a movement should be conceived therefore to be a response to western socio-cultural and political hegemony that created among African a sense of alienation and inferiority. The second common feature is the strategy used. In all these variants of Africanism, African indigenous knowledge systems, materials and approaches have been used as a way out of socio-cultural and political domination by the west and the creation of self esteem, empowerment and a sense of belong. The three quotes below from religion, Philosophy and music composition respectively, will help to illustrate the point.

The object of the new religious inclination '.to create a form of worship and harmony with the people's hopes, incorporating the best in our traditional approach to God .They wanted a place to feel ta home' (Welbourn and Ogot 1966 as quoted by

Cook and Okenimkpe 1983: 19).

According to Grahay, for Africans to produce a system of philosophy they need to reconstruct African discourse at speculative. level by first identifying and employing conceptual scheme or basic principles of reasoning indigenous to Africa (Masolo 1995:147).

The Ghanaian composer Ephraimu Amu (1899-1995) is often referred to as the father of Ghanaian composition school, which uses folk music a its point of departure. Composers that are following in his steps collect traditional folksongs and learn to drum and play African musical instruments as a way to insure that their compositions would clearly reflect the African tradition from which they originate (Herbst at. al. 2003: 148).

In African musical arts education the philosophy has been practiced by the adoption of both pedagogical methods as well as music materials (songs, dances, instruments, plays etc.) in modern music school environment (Flolu 1998, Dargie 1998, Nzewi1998 and Mans 1998).

The importance of this movement in musical arts education in Tanzania and Africa in general lies on the fact that by using African music materials which are more common to learners in Tanzania, music learning in made simpler and makes the learners feel at home (not culturally alienated). The philosophy also encourages learning process to begin with familiar to unknown (Nzewi 1998: 469-470). In this way the philosophy seems to augment the central belief in Kabalevsky's philosophy that "music and the arts should be accessible" to learners (Forrest 1998: 192). The application of this philosophy to piano methods will make piano teaching, learning and playing not only easier and more enjoyable but also a way of developing a musical interculturalism that locates local music culture of piano learners at the centre. With this strategy piano learning will not be likened to perpetuation of western cultural or musical hegemony.

The theory of African pianism

At the centre of the theory of African pianism lies the zeal to adapt performance techniques from African instruments such as xylophone, thumb pianos (*Mbira*), plucked lutes, drum and chimes to the piano. As a result the piano is made to sound African (Euba 1999, Uzoigwe1997, Herbs at. al. 2003). Akin Euba who is regarded the father of the concept 'African pianism' identifies some aspects in this theory.

thematic repetition

direct rhythmical and/or tonal borrowing of thematic material from African traditional sources

use of rhythmical and/or tonal motifs, although not borrowed from identifiable traditional sources, that are based on traditional African idioms

percussive treatment of the piano

making the piano behave like African instrument, for example, drum (Euba 1999:9[a] as quoted by Herbst at. al 2003)

The practice is not peculiar only to piano practice in Africa. Many African composers of choral music, orchestral music, popular music, opera, and brass band have been using traditional materials from various African traditional music cultures in their compositions (Agordoh 1994, Euba 1999[b], Sanga1996, Onyeji 2002 and Uzoigwe 1992). In the past few years, for example, I have produced two CD's of popular church choir music - *Anabisha Fungu* a (2002 and *Kila Bonde Litajazwa (2003*) - by employing Tanzanian traditional tunes and rhythms to compose the songs. Similarly, the practice of composers to use material from their own music cultures is not peculiar among Africans. The history of western music informs us about a number of composers including, Aaron Copland, George Gershwin, Bela Bartok, Igor Stravinsky, and Jan Sibelius, just to name a few, who employed materials of their own music cultures in their art and jazz music compositions (Kerman 1992). A piano historian Parakilas (2001) illustrates how the piano crossed the borders of European world between 1900- 1920's and he outlines major two epochs of this historic process. The first epoch was characterized by the use of western piano textbooks hence learners in those foreign lands did not learn only piano but also western music. To use his words:

Western musician created musical textbooks, for use with a piano or other keyboard instrument, to teach the western musical system to non-western school children. (Parakilas 2001: 225)

The second period was characterized by what I call contextualizing piano in non- western countries. Musicians in Burma , Brazil , Iran and Argentina , for example, used materials and some playing techniques of their cultures in their piano music composition and performance.

Therefore, African pianism is just one example of musicians all around the globe trying to contextualize music and musical instruments of other cultures that have entered into their music culture and have become part of the culture. The theory may be well expressed as contradiction between local and global culture. When the local culture is exposed to the global culture, reorganizing itself in response to the changing situation has been away for its survival.

This project contributes to the development of African pianism theory in three ways. First, the literature of this relatively young theory of African pianism has been mainly West African. The project contributes to the development of the theory, as it is an additional case of the application of the theory particularly with the music materials and techniques from Tanzanian music cultures. There have been some attempts by Tanzanian musicians to practice African pianism though not using the term 'African pianism' which is a recent discovery. Among these few music musicians is a Lecturer in Music (Composition and Performance) at the University of Dar es Salaam, John Mgandu. He has made several public performances of his piano pieces that utilize materials from his ethnic group, Nyamwezi. However, not a single piano composition of this nature has been published from this part of Africa hence the practice of African pianism in Tanzania passes unnoticed. This study will play a role in filling this gap.

Secondly, the project expands the boundaries in terms of local materials that are used to make music for piano to include not only African music instrumental techniques and styles from traditional music but also the techniques that have been developed in Tanzanian popular dance music genre, particularly, popular guitar styles. The study acknowledges various techniques and styles that have been developed in these musical genres and have become popular and a common place in Tanzania. Some of the most common guitar techniques in Tanzanian popular music that will be adopted in piano music manual to be prepared as part of this study include the following:

clear pronunciation of the leading melody

use of melodic and harmonic ostinatos

high embellishments over the leading melody

bass stressing the rhythmic component without denying its harmonic function (Bender 1991: 124 and Manuel 1988: 98-102, Martin 1982:159-160)

Some of these techniques have been developed by adopting playing techniques of traditional instruments such as *litungu* (zithers), *mbira or marimba ya mkono* (thumb piano) and other stringed instruments.

Thirdly and finally, this project takes the theory of African pianism another step further by considering its implication and application in musical arts education in Tanzania. Fusing it with the philosophy of African musical arts education, African pianism becomes an effective way of making piano learning and teaching in Tanzania an enjoyable and simpler task hence manageable. This will be achieved by the use of common tunes and other musical elements as a starting point to learn the piano, which is a shift from the approach that starting with strange western music as it has been the practiced to date.

Specific tasks

In order to fulfill the objective of preparing a manual for teaching piano in Tanzania the following task were set.

- To collect some of the common traditional songs from various music cultures in Tanzania

- to collect some famous songs of popular bands as well as popular church choirs in Tanzania

transcribing and analyzing the music collected to identify special features and techniques used and work out possibilities of making them echoed on piano

composing piano music using those techniques and writing an introduction of each piece that outlines, describes what is intended for a student to master and suggest approaches to be used by student and the teacher

arranging those techniques and pieces composed in order (Chapter outline) that will make the learning progressive from the most simple to more complex

writing introductory notes for each piece explaining what the techniques one will learn from the piece

recording the music so composed that will be included in the accompanying CD to the manual.

I should emphasize at this point the importance of the CD recorded music for this manual. Listening to the CD will encourage and enable students learn some aspects of African pianism by ear and memory hence not depend hundred percent on reading the score and the presence of a tutor. Briefly, the CD will encourage self- education efforts, development of aural abilities, ability to imitate and memory ability. Moreover, since using the CD encourages the involvement of more cognitive processes - sight as well as aural - it will make piano teaching/learning more effective.

What has been done and what next?

What have accomplished so far include the collection of a total of 30 Tanzanian songs. These include 10 traditional songs, 10 common songs of popular bands and 10 popular church choir songs that have become popular in Tanzania. The traditional songs include some of the traditional wedding songs, funeral songs, and work songs some of which have become very popular even in urban centres played by street and church brass - a common feature in weddings and other ceremonies in urban centres. I have also done transcriptions of the songs collected. I am now accomplishing the analysis of these songs by identifying special characteristics and structures that require special piano playing techniques to be able to articulate them.

The next step that I am approaching is arranging or composing the music for piano using the techniques and structural features identified through the analysis as well as developing technical drills that will enable students of 'African pianism' play these songs with an indigenous flavour. Then I will arrange these compositions and drills in chapters ranging from relatively 'simple' to the most complex drills and pieces. This will include writing introductory notes for each piece and drill. Finally, I will make a recording of the pieces composed in an accompanying CD for this manual. It is anticipated that by the time of the conference most part of the tasks to be completed and the author is going to come with the samples of the piano music both in a score and CD form to demonstrate the output of the project to conference participants.

Conclusion

Let me conclude by once again advocating the application of African pianism theory in education as an effective approach to improve piano and musical arts education in Tanzania. The preparation of the manual for piano teaching in Tanzanian context, I have argued in this paper, is a synergy between philosophy, theory and practice. The practice - collection, analysis of Tanzanian music and arranging or composing basing on the techniques and structures observed in the analysis - is guided by the theory of African pianism that has been developed in Africa. I have also shown in this paper that both the practice and the theory are firmly grounded on a solid philosophical 'rock' of Africanism that takes into account the spatio-temporal environment.

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Practicing what you preach - exploring the discovery and integration of world music in formal music education: 1983 - 2003

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From the early 1980s, many institutes for formal music education across the world have formally abandoned the view that Western classical music from the common practice period should be the only reference for music education. Terms like "doing justice to the multicultural environment" abound in policies and statements of principle. This has led to a journey of discovery for many music educators and institutes into understanding new sound worlds and sharing these in teaching. A significant number of initiatives have been realised; some of these have proven quite successful, others less so. But after twenty years of practice, the question arises: to what extent have we been successful in incorporating the new musics we have discovered and do we really present them on a basis of equality? Answering this question truthfully obliges us to dig deep into the values underlying our beliefs, approaches and organisation of music education.

In discussions and research on the subject of cultural diversity in music education over the past twenty years, referring to both cultural diversity of content and ethnic diversity of learners, a number of concepts and ideas have featured prominently, but often uncritically; terms such as multicultural, ethnic, traditional, authentic, contextual, oral, and holistic are used frequently, but often ill-defined. A thorough study of these terms and the meanings attributed to each reveals that at the basis of any situation of musical transmission and learning lie plethoras of explicit and implicit choices, which have a direct bearing on the musical transmission process. Understanding and applying these creates new perspective for both practice and understanding of world music in formal music education.

For cultural diversity as a whole, a useful framework is provided by distinguishing between *monocultural* approaches, in which the dominant culture is the only reference; *multicultural* approaches, where plurality is acknowledged but no contact or exchange is stimulated; *intercultural* approaches, which are characterised by loose contact between cultures and some effort towards mutual understanding, and *transcultural* approaches, which represent an in-depth exchange of ideas and values.

In music education, the implication of the words *tradition* , *authenticity* and *context* often appears to be that these are valuable aims to strive for per se. However, closer examination reveals that tradition, authenticity and context are not static concepts. In fact, they allow for a broad range of interpretations, to the point of being almost contradictory. Tradition, for instance, can be defined as a canon, a performance practice, a set of rules, a mechanism for handing down music, or by its place in culture. Consequently, a *tradition* can be defined by its static nature, or by its very capacity to change: the concept of living traditions crucial to understanding many forms of world music.

Similarly, *authenticity* can refer to attempts to copy or reconstruct an original as closely as possible, or to the need to be original, and thus true to one's individual expression. Authenticity in music is rarely a comprehensive reconstruction of an original; it is marked by subjective choices and conjecture. Striving for authenticity can be defined by following ancient sources, choice of instruments, composition of ensembles, recreating original settings or contexts, following established rules, or by striving for vitality of expression. This can lead to conflicting interpretations of authenticity, ranging from academic reconstruction of a work or genre to liberal interpretation of only its spirit, leading to concepts such as *strategic inauthenticity* .

Finally, *context* is a crucial factor in all music making. Music takes place in context: in time, in space, in society, in ideology. Sheer formalistic and aesthetic approaches to music transmission are not likely to be successful, as they do not take into account the full reality of musical practice. However, having established that context is an undeniable presence,

contemporary performance and teaching practices demonstrate that traditions can be successfully *recontextualised* . The "re-rooting" of numerous traditions in new cultural settings challenges the idea that (particularly world) music should always be experienced in its original context. Many musics travel remarkably well from one context to another, and this should be taken into account when creating situations in which music is taught and learned.

As earlier research has demonstrated (Van den Bosch, 1995, 170-179), the learning process can be viewed in a similar way, with approaches ranging from *oral* to *notation-based* , from *holistic* to *analytical* . We can also distinguish approaches with emphasis on *tangible* aspects (such as technique and repertoire) to *intangible* aspects (such as creativity and expression). Each of these represents choices that are a matter of degree rather than of extremes. A thorough deconstruction of the phenomena discussed above makes it possible to identify seven 'core' continua, which cover broad ranges of choices, each with specific indicators. These continua can be divided over three categories: learning process, issues of authenticity, and approach to cultural diversity. This leads to a descriptive model that enables us to consider music teaching and learning in depth from a cross-cultural perspective:

Table 1: The Seven Continuum Model (SCM)

Learning Process

analytic ß ---------- à holistic

written ß ---------- à oral

intangible ß ---------- à intangible

Issues of Authenticity

static tradition ß ---------- à constant flux

original context ß --- ---------- à completely

Recontextualised

(reconstructed) ß ---------- à new identity

authenticity

Approach to Cultural Diversity

multicultural intercultural

monocultural <----------|----------|---------- **à** transcultural

This *Seven-Continuum Model* (SCM) maps out a range of choices and decisions applicable to almost any situation of music teaching and learning. These become particularly evident when music is moved from one context to another, as underlying values are highlighted by a change of context. The model can be considered from three 'inside' *perspectives* : that of the learner, that of the teacher, and that of the teaching environment (e.g. the institution). All three are forces of some significance in determining the process of music transmission and learning. Finally, it can be looked at through the eyes of an outside observer, who abstracts from the process the result of the interplay between the three actors.

Although the clusters and indicators are relatively independent, some degree of *coherence between the clusters* can be inferred: a tendency towards the left of the continua suggests a more institutionalised/formal organisation of music transmission of learning, with emphasis on analytic, notation-based, and tangible aspects in the learning process, relatively static interpretations of tradition, authenticity and context, and a generally monocultural outlook. A tendency towards the right of each continuum points towards more informal, community music settings, with holistic, oral, and intangible accents in learning, open attitudes towards living traditions, recontextualisation and new identities, and more often an intercultural approach to society.

In essence, the model does not entail any value judgments: there are no predetermined right or wrong positions on the continua. Of course, any given situation will invite certain approaches, and the music teacher who is aware of the scope of approaches and able to vary and utilise them may be more likely to be successful as a music educator, in harmony with contemporary constructivist views on education.

The most obvious application of the SCM is to describe any given teaching situation, whether it is a moment in a lesson, or an entire acculturation process. Description of musical transmission can be based on a full analysis of an observed teaching process, and extensive interviews with the facilitator/teacher and learner/student, but it may also be based on video registrations, ethnomusicological accounts of musical transmission, or oral reports by observers and participants.

In order to provide insight into a specific situation of music transmission or learning, the graphic representation alone is not sufficient. Not only the position, but also the reasoning behind choosing the position on each continuum is crucial. This enables the researcher to establish the difference between lacks of clear arguments for either extreme position on the continuum, or two forces pulling with equal force, which could both result in a middle position. Consequently, the precise position on the continuum is of limited meaning. The model emphatically remains a *qualitative tool* ; quantitative use of the model is not likely to lead to dependable results.

Research results indicate that a fairly uniform picture emerges when the model is applied to *single moment* in education. A broader range of variation (and consequently less unambiguous position on the continua) appears when applied to *longer processes* . This corresponds with the reality of practices of teaching and learning, which tend to alternate between choices over various stages of development. In all cases, subjectivity plays a role, steered by the background of the user, understanding of and preconceptions about the tradition, and their role in the transmission process. Although more difficult to define precisely, the description of longer trajectories do of course provide us with the most valuable information on how musical skills and knowing are acquired within a specific tradition over time.

But it is not only music transmission processes, but also the organisation that is conducive to particular ways of teaching and learning, and less so to others. These structures can in fact be considered as a crystallisation of the educational philosophies of the present or the future, but more often of past decades or even centuries. As such, it can be a progressive or conservative mechanism of considerable importance.

This particularly holds true for formalised forms of instruction: "Curriculum is grounded on philosophical assumptions about the purposes and methods of education," Jorgensen writes, "[a]s a practical entity, it expresses the philosophical assumptions of its maker(s) much as an art work expresses the ideas and feelings of its creator(s) and performer(s) [.] embodying the assumptions that comprise it, practically speaking, one cannot separate the curriculum from the assumptions that ground it ." (Jorgensen, 2002, 49). Speaking of Curriculum as 'the practical application of reason,' Jorgensen states: "As such, curriculum is simply the outworking in practice of thoughts, desires, and beliefs about what ought to take place in education" (Ibid, 55).

Considering approaches to music teaching and learning from a cross-cultural perspective only makes sense when we

take into account how it is organised. The effectiveness of particular choices will differ vastly between, say, a weekly one-hour lesson in a music school, or twenty years spent living with an Indian guru. Factors we have discussed before, such as methods of teaching, tradition, context, authenticity, and the position of the music in society are greatly influenced by the institutional environment.

Turning to the actual practice, we can basically distinguish between three answers to challenges to the system of musical transmission when musicians find themselves teaching in new contexts:

The teacher maintains the way of teaching that he has experienced in the culture of origin. This is an attitude that can be fed by conviction, arrogance, ignorance, or an intelligent appraisal of the market. The first three are obvious. An excellent example of the latter is the emphasis Indian music teachers in the late 1960s placed on their position as gurus. This answered to the expectations a generation of searching Westerners had of all things Indian. In general we can say about this approach that it is not likely to produce great results. While key qualities in the music may be retained, the frustration level amongst students from another culture causes a significant drop-out rate.

The teacher completely assumes the style of teaching of the host environment. This generally occurs when a musician strives to be accepted into a established institution, seeking validation for himself and his music. It is sometimes difficult for musicians that feel truly foreign in these institutions to resist being intimidated and adapting to the dominant culture.

The teacher adopts a mix of the two traditions of teaching, and possible adds new elements. In practice this is the most common approach, sometimes by necessity, mostly by choice. The intelligent music teacher sees the profile of his students, weighs the alternatives in relation to the musical ambitions and possibilities of his students, and proceeds accordingly. We will discuss this in greater depth in the chapter on methods of teaching. When done consciously, this can be a very effective way of adapting the method, even at a superficial level. However, a well-considered approach takes a great deal of thinking through what needs to be taught and what is the best way to teach it. When done unconsciously, this can be a half-hearted attempt to marry the irreconcilable.

In fact, this again creates a continuum: from extreme adherence to traditional styles of musical transmission to complete adaptation to the dominant styles of teaching and learning in a new environment. The practices of private teachers (non-formal) and in community settings (informal) are less heavily influenced by institutional pressures, and may serve as points of reference and inspiration for devising new course structures in formal music education.

When we consider the issues that have emerged in the formal discourse on music and education over the past twenty years (eg Colwell & Anderson, 2002, Valcke 2000), it is striking to remark that most have direct relevance to the considerations on world music teaching and learning above: teacher-centred versus student-centred learning, broadness versus specialisation, the order of learning and teaching styles, definitions of outcomes and competency-based learning; talent, motivation, authentic learning and the creation of a stimulating learning environment. But as those in the forefront of all new developments experience, the formal structures do not change as quickly as the insights do. Until such time, in spite of much rhetoric in policy plans, we may claim to have discovered, but not to have truly accepted and accommodated world music in formal music education.

In order to achieve that, we must constantly monitor not only the sounds, but also the underlying systems of belief of the forms of music with which we engage. This requires research, open-mindedness, and a constant critical dialogue on the basis of equality with traditional culture bearers, young representatives of specific traditions, and learners of diverse backgrounds.

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A world of sounds to teach: Music education through social lenses

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The changing society of this postmodern era invites us to think about the consequences of our actions as well as how these actions are shaped by the social-political world. The call for a new 'reflexivity' is at hand, always considering the ties between actions and consciousness, and how transformational action can be at the center of new inquiry. Exploring the world of sounds in which music education can finds its possibilities, inviting new, varied, social and culturally constructed music and music makings, can create a new consciousness for the thus far unexplored sound worlds of music education.

Music education curricula should embrace conflict and strive for the transformation of individuals and their social realities. In my opinion, we can no longer be oblivious to who our students are, for the diversity of musical experiences and relationships they bring with them to classrooms and ensembles, is the source for music making that can change realities. Therefore, curricula can no longer be based upon objects and faceless populations. Rather, it must recognize students and teachers, at all levels, as the multifaceted, idiosyncratic individuals they are.

How can music education curriculums take broader and social concerns into account? How can we honor and teach the world of sounds available to us in a fast enclosing globalization? Can we place the musics that constitute our students' lives at the center of music making and teaching? Having these and the above mentioned considerations in mind, I will develop a proposal for considering social and broader educational issues in music education. Further, I will look specifically at the philosophical, ideological and practical aspects of programs and at the implications for teaching practice, teacher/student, and student/student relations. Finally, this paper will propose a vision for music education praxis based on the following questions: Who our students are? Who might they become? And who might we become together?

If music education is not concerned with a broader development and engagement of students into wider educational and social issues, can we really expect any change or transformation in the profession? To insist that our music students develop the ability to navigate and discern different perceptions of reality, vis-à-vis its' social, cultural and political implications and constructions, is to empower them to become real musicians, able to see a world of sounds as their own, and in the process interpret and re-conceptualize situations and possibilities.

Introduction

Gertrude Stein once said, among other memorable utterances, words that are of particular significance when considering change in curricular conceptions. She asked, "What is the answer?.in that case, What is the question?" Music education practice often resides in an environment where questioning is not viewed as processes of inquiry but rather, as commands that prompt behavior and objective knowledge. Social and broader educational concerns can and should be a fundamental part of re-conceptualizing our music programs. Such concerns are essential for those in tertiary education not only in their attempt to find new answers, but also in continuing to ask broader and different questions. Lamb (1996), asks students to "reflect on the meanings of their experiences with music in relation to a socio-political world" (p. 128). The changing society of this postmodern era invites us to think about the consequences of our actions as well as how these actions are shaped by a social-political world. The call for a new 'reflexivity' is at hand, always considering the ties between actions and consciousness, and how transformational action can be at the center of new inquiry. Exploring the world of sounds in which music education can finds its possibilities, inviting new, varied, social and culturally constructed music and music makings, can create a new consciousness for the thus far unexplored sound worlds of music education.

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Tyler and I

Since 1949, education in general and music education in particular have been influenced by the publication of what came to be known as the Tyler Rationale. Although an analysis of why the Tyler Rationale is no longer acceptable seems to be preaching to the converted in such company, I believe a short analysis is necessary in the attempt to bridge my personal interest in broadening the discussion in music education as stated in ideal aforementioned, with the necessity for social concerns that serve as instruments of curricular re-conceptualization.

Four questions guided Tyler's conception of curriculum development, each of them involving the following central tasks:

1. Defining appropriate learning objectives.
2. Establishing useful learning experiences.
3. Organizing learning experiences to have a maximum cumulative effect.
4. Evaluating the curriculum and revising those aspects that did not prove to be effective.

Fully developed in its linear and hierarchical way this rationale was commonly implemented in primary and secondary education. In this model, teachers were the workers laboring to execute a given curriculum. Today, this conception continues to influence if not the structure, the philosophy of many music curricula. Tyler's Rationale provided the framework for the development of goals and objectives, daily lesson plans, scope and sequence and the evaluation and reformulation of those learning experiences that were not successful. The problem to me is that Tyler's ideas are the epitome of scientific management and the epistemological conception of universality and "truth" as established in the philosophical foundations of modernity. More particularly to American schools, it also formalized the faceless, factorial norms of its inner-workings.

What Tyler missed, and mainstream education continues to miss, is that education is about individuals, not things; it is about realities that are varied, intricate as well as socially, politically, economically and culturally constructed and defined. Education is not about extraneous, universal, and pre-arranged conceptions of "reality." Schooling can no longer be conceptualized as an overreaching arm that engulfs society as a whole. Therefore, questions that challenge what educational purposes school should seek must be met by questioning how we re-define school. For example, of whose schools are we referring? That is to say, who is identifying, defining, and making decisions about these purposes? Specifically, what is their intent? What are the political hidden agendas? What are the repercussions to different populations?

Very early on, my own history as the member of a privileged family in Brazil led me to encounter the deceit of a modernist depiction of reality. First hand, I saw dominant ideologies constructing a reality based upon tarnished social, political and cultural concerns. My own schooling at all three levels cultivated conceptions of reality based upon uniformity, acceptance and a sense of inevitability towards the world and others. Word and world were in synchrony in these conceptions. Unfortunately, the world I saw was different from the one depicted by the discourses presented to me as valid and legitimate, in other words, as truthful. Language both verbal and artistic, was a tool used in a direct and specific way, not as elements of playing, questioning, and creating, but as defining lines of who and how I should Be. The teachings of such discourse surmised: what you know and can reproduce or recognize, is the measure of your identity.

In my opinion, the educational realities of the "third-world" country I grow-up in are similar to the ones experienced by American students both in their schooling in general as in music schools, specifically. The linear and elitist facade of many music curricula continue to impart westernized concepts and ideologies based upon the respect for knowledge delivered by the expert, while devoid of cultural and social constructs. According to Freire (1985), this fosters a criticism of mainstream education that reproduces dominant ideals, while alienating dialogue and critical inquiry. Even when the introduction of diversity is intended through the ideology of multicultural education, what is found is what Morton (1998) calls monoculturalism, that is, music viewed as worlds that are apart, disconnected, where I and the Other are necessary opposites. Understanding the value of the *world of sounds to be* taught through music as a possibility for deeper understanding of who we are as music makers and individuals can lead towards emancipatory and transformational action. Here, the 'Other' is not merely identified, but is part of who we are. I would suggest that curricular practice look at the educational enterprise as one that deals with individuals, formed by and in social contexts, and respond to their unique necessities and potentialities accordingly. Furthermore, that we continue (or initiate) a push away from what Habermas (1974) calls "technical knowledge," in search for an Emancipatory conception of it. The world of sounds in our schools can do more than facilitate technical control and skill development, by engaging in *Verstehen* methods which serve "practical" interests and provide meaningful communication and dialogue (Carr & Kemmis, 1986); thus, we can conceptualize the action of music making as power, i.e. as constructive and critical renderings of individual's self-understandings.

Building a wider, less traveled road

Regelski (1998) posits that in order to create conditions for the teaching of music and a curriculum that goes beyond what music can mean to individuals' lives without such experiences, "students are to be empowered to be agents of their own musical destiny" (p. 17). The rigidity and insular conditions of the various curricula in schools of music do not prepare our students to play such roles. I would argue that if we are to change these conditions, students, as well as their teachers, are to be fully engaged in a process of conscientization, or as Macedo (1992) states, the process of "of becoming critically conscious of the socio-historical world in which one intervenes or pretends to intervene politically" (p. xi.)

Understanding the influence and power of external as well as internal ideologies is essential to the development of critical teachers and musicians (if one can separate both). I suggest that such understanding will breed a new generation of music students, who will be engaged in separating the profession from the sanctions of ideologies based upon unquestioned acceptance and reproduction. Music students are often very well indoctrinated by societal norms and its dominant discourses. These permeate and are welcomed into most music classes and ensembles. Authoritarian pedagogical models and expert knowledge, more than tolerated, are expected. Still in the pursuit of a romanticized vision of the 'musician' and accepting virtuosity as *deus ex machina,* music students are often only convinced and/or appeased when precisely lead by the expert "into the uncomplicated pleasures of music."

The routine activities in which college curricula and teaching engages students do not promote real communication, but advance the creation of values based upon syntactic intricacy and technical excellence. Matters of personal or communal parameters, experience, evaluation and critique, are often foreign or relegated to a special few. The routinization of these practices create a structure that, borrowing a concept from Giddens (1984) helps to reproduce a system based on following rules and communication that is absent of self. Curricula in music schools need new paradigms to break the rote nature of their conceptions and actualizations. Undertaking the task of changing such curricula involves a re-conceptualization, not necessarily of the content alone, but also of the technicist, uncritical, isolated and alienated ways in which it is practiced.

Britzman (1990) talks about textural realities "constructing the relation of knowing at the surface" as being "sub-structured by relations and apparatuses of ruling" (p. 223). Lamb (1996) adds that one can trace those sub-structures to music education and practices that dismiss Black and Feminist criticism or that mediate individual realities into curriculum or cultural experience, so that the music of the Other does not really matter. I would argue that music curricula today suggest that the musical-self also does not matter, for it is never allowed the opportunity to become. Students see one point of view, conceiving tradition as truth or accepted truth, and nothing else. Even their own music, socially or individually created, is perceived as an Other and is, therefore, dismissed.

Gramsci theorizes that oppression is perpetuated by making the social constructs that help to fuel oppression seem commonsensical, natural, and inevitable. Terminology such as "intrinsic," "traditional," and "inherent," continuously permeate philosophical and practical constructs in music, building understandings of universality firmly into accepted cannons, and making them pass as commonsensical and unassailable. Unfortunately, such attitudes continue to leave our curricular standards unchanged, where re-conceptualization is not practiced, and if it is practiced, it is marginalized.

Myself, the stranger

The music we teach and the music education curricula we develop should embrace social paradigms that would ask teachers and students to assume the roles of strangers, and to ask questions that appear to be unquestioned. However, to act as the stranger, we must first be aware, conscious and willing to engage in the multiplicity of roles and views we must play and perceive. The dialogue that results from such an exercise is one of transformative power, for it engages students to question who they are as musicians, as teachers, as students, and as individuals. Only by asking those questions can students define and understand who they are. If the "I" becomes important, then also the musics this "I" plays or teaches also becomes important. Moreover, it is also imperative that this "I" can create music, not only by interpreting the music of others, but also (and most importantly) by improvising and composing music of her/his own.

Connecting to Elliott's (1995) perception of music as a verb of action, I propose that we see such action as *posse* , a concept developed in *Empire* . Hard and Negri (2001) suggest that social groups producing and reproducing autonomously and confronting established ideals with adequate consciousness can construct new ontological realities. *Posse* is the idea of power as a verb. It is "the machine that weaves together knowledge and being in an expansive, constitutive process" (p. 403). The humanistic *posse* can become a symbol of resistance and change, of what a body and a mind can do. Music as a verb, engages individuals into action, but music as *posse* creates the possibility of music as social and political action engaged in processes of constituting new selves. An emancipatory and transformational relationship between knowledge and being and between reproductive and productive, where "we" and "I" act together toward new possibilities emerges. *Posse* in music becomes the empowerment of the individual by its reconstitution as a larger, social being.

One of the concerns with emancipatory forms of knowledge is that they are sometimes refused by those who could benefit most from them. An example of this is a disappointing phenomenon caused by the disengaged manner in which many my own students undertake their choral experiences, and conceptions during their four years of undergraduate studies. Although these students attend choir rehearsals every day for the duration of their degree program, many complain that the curriculum lacks explicit training in the development in the choral skills and techniques. They feel unprepared to conduct choirs on their own. I suggest that, more than poor teaching, this is the result of situations propagated by passive and alienated learning. Just as shocking are the differences encountered when students engage in activities that are not part of the official curriculum. While engaged in significantly more liberatory practices in such instances, students are often not conscious of their implications or even of their occurrence. The culture of power ingrained in such practices denies these students the actions of being and becoming a conscious musician.

Changing lanes: social issues

Processes of banking and social assimilation are certainly not new, but are nevertheless, persistent in American higher education. Though not in the form of explicit separation through the imposition of traditions, anomie and alienation continue to lead to further disconnectedness and inequality in our society. Bourdieu (1973) posits that school curriculum reflects and legitimizes the culture of the dominant class while it devalues the cultures of other groups.

Confronted by these issues one cannot help but wonder how committed do we see curriculum standards in the development of values and influences of minorities in changing the paradigms of music tradition and education? How is curriculum addressing the social and cultural backgrounds of students to re-shape the production of knowledge? We need responsible reforms to create policy that is both culturally responsive and socially concerned. The engagement of students into social and broader educational concepts needs to start in music schools through the welcoming of a dialogical process, not only between professors and students, but also between students, their peers and their musical practices. Philosophical ideas and debates based on analysis, criticism and an understanding of various discourses is imperative. In their goals, educational enterprise must recognize more than the mere development and recognition of symbolic constructs and traditions; the transformation of students' lives and of the social, cultural and political realities in which they live must be an integral part of this dialogue. Why can't we strive for curricular change that interconnects the teaching of broader topics in music, topics that acknowledge value and social concerns as the center of teaching and learning? Why can't we connect those topics to the development of technique, repertoire and musicianship? Why keep courses such as "Women in Music," or "Music of the Holocaust" and "African Traditions in Choral Literature" in realms of their own, with their individual philosophical, sociological or historical agendas? Why not bring them out of the isolation of their own departments to where they interlace together at the center of the development of a more rounded, skillful, and critically engaged student-musician? Why can't such knowledge inform, in a more pervasive manner, the learning and teaching of musical theory,

musical analysis or musical composition? Action that requires students to think broadly and create interdisciplinary connections would de-compartmentalize their learning and create a null curriculum that portrays musical actions as more permissive, critical and inquisitive.

Connecting learning and teaching is the reality of who our student-musicians are. Teachers must acknowledge this. When teachers invite their students to debate through music making, who they are and what roles do they play, understanding who decides on those roles and how and why we act as members of a community, their dialogue is an active element in reshaping educational realities and society. Freire (1970/1991) calls this the connection of "word and world." Our word is one that connects music as an art-form rich with interpretation, improvisation and composition to a dynamic of music as *posse.* Our world is one that recognizes the musics of Others as integral parts of the multiplicity that defines who we are and what we may become together.

New road maps and new signposts

As Pinar (1995) reminds us, the 70's and 80s brought a quest for new paradigms based on understanding, meaning making, collaboration and inquiry. It brought re-conceptualized curriculums to music education that extended only to the surface. Improvisation and jazz have also been part of the changing perception of traditional views of music making in music schools. Yet, their societal implications are sometimes forgotten or lost at the surface. Even when they are accepted and not marginalized, they are presented as new realities; new canons that are again extraneously decided and silently imposed. They are the new thing "to do." Improvisation as a practice occurs in a social environment through the gathering of different people constructing something new. The ideal of improvisation can conceptualize the quest for music curriculum paradigms that are concerned with social and individual conscientization. The possibilities and necessities for trust in the musical Other, as well as risk-taking through musical practices such as improvisation can be an essential part of a student's engagement in a dialogue that goes beyond the explicit and verbal, beyond the act itself. In other words, a dialogue that creates a kind of *posse* engaging individuals in the creation of meaning as an intrinsic form of activity in the life-world of musicians.

Some of the work in development at my own institution presents a set of questions that address curricular pursuits for a different praxis in music education. Abrahams et al (2002) offers this set of questions and sub-questions to reshape curricular conceptions as a continuum based upon inquiry, while having individuals at its center. They are:

1. Who am I?

What are my biases? What are my perceptions of ME and MY world?

What realities (musical and otherwise) do I bring to the music classroom and to my students?

How do I connect WORD and WORLD?

Am I conscious of knowing that I know?

2. Who are my students?

What are the realities they bring to the music classroom?

How might I honor their world?

How might we share experiences together?

How might I engage their musical imagination?

3. What might they become?

How might I connect their world to the word (i.e., music)?

How might we understand the possibilities for new realities?

How might we engage in dialogue that answers old questions and asks new ones?

How might I engage their musical intelligence?

4. What might we become together?

How can we (students and teacher) connect the word (i.e., music) to our world?

How might we engage musical creativity?

How might we acknowledge and assess transformation?

How might we engage in musical celebration through performance together?

These questions can help us to reconsider several aspects of the music education by looking at it more broadly and with interest in its social necessities and consequences. They can allow us to look at curriculum and instruction as the creating of possibilities. To see music, its teaching, learning, performing, listening, historing, philosophizing as *Posse* , that is, as an embodied power of knowledge and being, allows us a view that is always open to the realm of possibility.

Conclusion

Implied in the disinterest of many music schools with the ideologies of transformation is the broader imperative of tertiary music education. Providing leadership for the process of educational reform is its responsibility. If we believe this to be truth we must also consider the following questions Macedo (1994) asks: Can schools that function as cultural reproduction models create frameworks that would educate individuals who will be agents of change? And, how is it possible to reconcile the technicist and often times undemocratic approach of student preparation with the urgency to democratize schools?

One hopes that the preparation and search for change in schools will travel beyond the assumption of rearranging chairs or creating pedagogical courses to improve instruction and learning. Macedo warns that, "because many schools train students and teachers to become technicits who unreflectively embrace methods and approaches, they are often unwilling or unable to prepare individuals to become intellectuals able to assume leadership through independent thought and action" (p. 134). If music education is not concerned with a broader development and engagement of students into wider educational and social issues, can we really expect any change or transformation in the profession? To insist that our music students develop the ability to navigate and discern different perceptions of reality, vis-à-vis its' social, cultural and political implications and constructions, is to empower them to become real musicians, able to see a world of sounds as their own, and in the process interpret and re-conceptualize situations and possibilities.

What role does music play in the larger social and education picture? What role might it play? I hope it plays a role that triggers the process of becoming, by asking who we are singly, who we are together, and what might we become? In other words, a role that would help virtual conditions to take a real dimension, by interlacing broader conceptions of the various curriculums with the teaching, learning and development of musicianship; by addressing the education enterprise as one that occurs with and between individuals and is therefore idiosyncratic and multiple; by encouraging music students and

their professors to engage in dialogue about the musics of Others; and by using interpretation, improvisation and composition that fuses old and new musical ideas, as processes of conscientization to create meaning. Hopefully, some of the ideas here will also serve to continue the process of dialogue, critique and inquiry.

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The Zulu reed dance ceremony (dance, music & cultural activities)

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Introduction

The Zulu Reed dance ceremony is an annual event where His Majesty the King of the Zulus calls together the young Zulu maidens. Maidens gather the reeds for thatching the roofs and erecting the wind barriers for the palisades of the Royal residence. Furthermore, this ceremony is for the King to give advice to young maidens on good behaviour so that they may be good mothers of the nation. In his address the King stated that:

"The purpose of the Reed Dance ceremony is to strengthen the moral fibre of the young women by educating them according to their culture for sound personal development. young women grow up to become mothers of the nations. If you want a self-respecting nation, you must have good and self-respecting mothers, who can educate their children properly."

(The King's address: 16-17 September 1994: p.2)

The ceremony also served as a platform where the King chooses his wives. There is a similarity between the King of the Swazis and the King of the Zulus reed dance ceremonies. The Swazi King also uses the reed dance ceremony as a platform where he chooses some of his wives.

(Top: King Goodwill Zwelithini Zulu. Bottom: The King, Dr MG Buthelezi, Prince G Zulu)

2. Re - awakening: 1984

His Majesty the King, Goodwill Zwelithini in 1984 felt the need to resuscitate the ceremony as it was no longer practiced. The nation responded to the King's call by permitting their girls to take part in the ceremony. In 1984 there were about 500 entrants. In recent years celebrations have continued by gaining popularity and numbers started to accumulate. The King in all the years emphasized the importance of good behaviour and respect among maidens.

(Top: Girls piling the reeds. Bottom: Inyosi (praise-poet) praising the King)

3. 10th ANNIVERSARY: 1994

1994 marked the 10th anniversary since His Majesty summoned the girls for the first celebration after colonial rule. In the mid and late '80s this ceremony was mostly attended by rural people and participants came from rural surroundings. In the 90's to present times (2003) maidens come from all over the KwaZulu Natal Province, that is, from rural, semi-rural, urban, townships, and semi-urban. When interviewing some of the maidens they felt that if this ceremony becomes popular with the youth may be it will be the better solution for solving HIV/AIDS pandemic. The event has become so huge such that a turn up of 60 000 (sixty thousand) maidens was witnessed in 1994.

(Girls in action 1994)

(1994 ceremony with princesses)

The 1994 ceremony was also honoured by the presence of visiting maidens from the AbaVenda and AmaSwazi, who also participated in song and dance.

(Guests from Venda)

1994 ceremony

(Top: King's wives. Centre Dr Nkosazana Zuma, Vice President Zuma and Dr F Mdlalose. Bottom: The King with amabutho (warriors) heading towards the arena)

4. 2003 celebrations

It is always His Majesty the King who sets the date for the ceremony. After the King has pronounced the date, Amakhosi and Izinduna are then informed so as to make preparations in their respective areas of jurisdiction. The month of September seem an appropriate month for celebrations.

4.1 The palace

The King has a number of palaces since he has more than one wife and each wife has her own palace. The most commonly used palace for the ceremony is Enyokeni. The palace is a few metres away from the dance arena. The dance arena has a shelter for the guests so that they will not be exposed to the sun or rain.

(Glimpse of the palace)

4.2 Celebration arrangements

The arrangements are done under the auspices of the DoE Arts and Culture in the province of KwaZulu Natal. The event is nationally recognized and attended by dignitaries from the National government. In ancient times the reeds were collected by maidens and they had to walk from their homes to the palace. But, maidens from this day and age attend school; as a result transport is arranged that carries the reeds. These reeds are cut prior with the help of Amakhosi by sending a crew of men who cut and prepare the reeds for the girls. The government's involvement has helped with the logistics of the bringing of the reeds from different districts of Amakhosi.

4.3 Friday afternoon

Big tents are temporarily erected to provide shelter for maidens. Transport is also organized to take the maidens to and from their homes. Water, lights, food and security guards are also provided. Every group is taken care of by an older woman referred to as the mother (umama) of the group.

(Surrounding mountains and marquees)

In this year's ceremony a beauty contest was held where the queen (uzime) for 2003 was chosen. The winner was awarded vouchers from Shoprite Supermarket (R2000.00) and Jabu Stone Salon (R500.00). The winner in 2003 was a nursing student of the University of Zululand.

(The King congratulating the winner and the runner up)

After this spectacular ceremony maidens were then served dinner in their tents, that consisted of barbecue served in traditional platters and amahewu served in traditional beer pots. The meat came from the cows that were slaughtered for the ceremony. Boiled meat, dumplings and vegetables were also served. After dinner maidens resumed their rehearsals and they went on throughout the night, however, they were given a chance to sleep so as to ready themselves for the two long days ahead.

4.4 Rehersals

Prior to this ceremony girls have time to rehearse after school in districts where they come from. The songs that are learnt are common with the girls because they are taken from the previous year's repertoire. Some new songs are also introduced. These rehearsals take place under every Inkosi's territory towards preparations for the Reed dance ceremony.

(Girls rehearsing)

(Girls rehearsing)

4.5 Saturday proccedings

Very early in the morning, maidens go to the river for a bath and thereafter breakfast is served that consist of soft porridge, tea and a sandwich. They put on their colourful traditional regalia

(*Top: Girls bathing in the morning. Bottom Breakfast preparations)*

4.6 Maidens carrying the reeds

After breakfast maidens take the reeds and heard towards the King's palace. This process takes about three hours. On this

day every maiden is given a reed to carry.

(Girls carrying reeds)

Maidens wait in tune for the arrival of certain dignitaries that have acknowledged the invite and on their arrival the King comes out to receive them. This year's ceremony was honoured with the presence of the Ugandan King. There were also frequent guests from Swazi Royal house where one of the King's wives comes from, conversely one of the king's daughters married among the Xhosa nation hence maidens from the Eastern Cape made their presence felt.

When all this takes place the King's homestead has a handful of amabutho (warriors) who are led in song by Prince Gideon Zulu of Eshowe. There is singing of amahubo and dance very close to the King's hut.

From left: KZN Premier L Mtshali, The King from Uganda, King of the Zulu, Dr. MG Buthelezi

(2003 dignitaries)

(The King in action - ihubo led by Prince G Zulu)

On the other hand girls wait at the gate for the sign or to be directed that they may move towards the king. Once most of the dignitaries that the King expects have arrived a message is then sent to the girls that they may move towards the king. On the arrival of the maidens for presentation one of the king's daughters hand one of the reeds to the King. The King examines the reed and accepts it, the girls then place the reeds in a place pointed by the King. After the placing of the reeds the girls move towards the arena where they find a large number of people waiting to witness the dances. Dancing immediately takes off while the King and other dignitaries as well as amabutho (warriors) move in song towards the arena.

(Girls dancing in the arena)

(2003 ceremony)

4.4 The impact of song and dance for arts and culture in shools

Amahubo (traditional chant songs) are sung in this ceremony. They are orally transmitted from generation to generation. With the introduction of school cultural competitions by the Department of Education Arts & Culture, the schools compete in the Amahubo category, this act influences schools to learn and perform the style. Most of the songs performed at the ceremony are common to most maidens having learnt them at school especially the school going age; the older group is already familiar with the songs having learnt through previous participations.

4.7 Participants

At this day and age participants come from all over KwaZulu-Natal Province, in places led by Amakhosi (chiefs) and areas led by Councillors. Year 2003 had participants from Swaziland, Eastern Cape and Limpompo Provinces. There is no age restriction for participants as long as they do not have children. Maidens who participate should maintain their purity and decency in the communities they live in. In some areas the group leaders have maintained the culture of emphasizing virginity among maidens and this notion is carried out year by year. Most of the girls interviewed believe that a maiden has to be a virgin or else the reed will break. The emphasis on purity helps the youth of today in abstaining from adultery and prevents diseases like HIV/AIDS.

(Princesses chosen to lead the girls: Top: 1994. Bottom 2003)

4.8 Sunday proceedings

On Sunday not all invited guests arrive. Some after the glimpse of the previous day's performance leave. The performance starts at about ten after bathing and breakfast. Maidens move directly into the arena because they do not have to carry any reed on this day, it's a performance day (ukunandisa). At lunch time the whole ceremony is completed.

Assessing music sounds of heart, mind and body

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Music learning involves child's heart (affective area), mind (cognitive area) and body (psychomotor area), therefore music-education planning and assessment must take account of all segments of personality structure. According to the theory of multiple intelligencies the path of music learning is paved with emotional and social intelligence, on the basis of which children, during music activities, develop positive feelings and interest in music. Furthermore, interaction of music intelligence with spatial and motor intelligences enables a spontaneous and active way of discovering music concepts. Musical experiences enable the development of cognitive processes, such as comparison, differentiation, organising and generalising, which indicates a connection of music intelligence with logical-mathematical and linguistic intelligences. Since music intelligence connects with others, the assessment of music achievements should include equal monitoring of affective, psychomotor and cognitive areas of development.

Introduction

Modern theory of teaching and learning represents a shift from "what to learn" to "how to learn". In accordance with the humanistic-constructivist theory of learning the traditional method of inculcating knowledge into students' minds gives way to the method of construction of knowledge in the mind. The point of teaching and learning is not quantitative piling of facts, but active and qualitative understanding of notions and connections among them. An alternative to traditional model of teaching-learning processes is "/./ learning in terms of networks with connections in many directions; not an external map that is transposed directly into the student's head, but an organic process of reorganizing an restructuring as the student learns." (Gipps 1994, p.21).

The process of teaching children to learn actively, independently and creatively involves their emotional, social, ethical, esthetical, intellectual and physical response. According to the theory of multiple intelligences there is a series of intelligences, of which each one can be exploited in a vast spectrum of learning areas. Music learning connects with other intelligences as "... the conviction that there exist at least some intelligences, that these are relatively independent of one another, and that they can be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures, seems to me to be increasingly difficult to deny." (Gardner 1983, p.8/9). Taking into consideration all the intelligences (linguistic, logical-mathematical, spatial, motor, intrapersonal and interpersonal) is necessary for a balanced learning development and represents a suitable basis for music-education planning and assessment.

Assessing of music-learning processes and achievements

"High quality assessment is an intellectual process of making judgements, drawing conclusions and making hypotheses based upon accurate, reliable observations and professional knowledge and expertise." (Harding and Meldon-Smith 1996, p.91).

We presume that music teaching, music learning and music assessment are interrelated processes. By observing processes of music learning, with special attention to the nature of child's work (interest, stimulation, needs, learning strategies, learning independence, help, orientations, etc.), a teacher can more successfully plan and check the adequacy of the music-teaching procedures used. Music achievements are assessed on the bases of a systematic and qualitative observation of music-learning processes in singing, playing and creating activities.

Assessment means deciding about the value of child's music achievements in terms of the music objectives planned,

taking into consideration the initial state of a child's music development.

Assessment of music achievements is carried out on the basis of criteria which reflect the qualitative level of achieving the planned music objectives. Since music intelligence connects with others, it is necessary to equally monitor child's development in the affective, psychomotor and cognitive areas.

Assessment of music achievements provides us with feed-back on the quality of the learning process. The feed-back that children get during the learning process helps them identify what they are doing right or wrong, why it is right or wrong, what learning strategies will help them improve their music achievements, and learn about their weak and strong points. But most of all, it (should) bring stimulation, positive self-confirmation and confidence in their own capabilities **.** Assessment becomes an important part of teaching-learning process. It is oriented towards the process as well as towards the learning results. Assessment as a process identify child's unique way of feeling, thinking and doing music. Therefore assessment is not only confirmation or denial of music achievements, but has above all a process quality with a formative, diagnostic, informative, summing-up, and evaluative role.

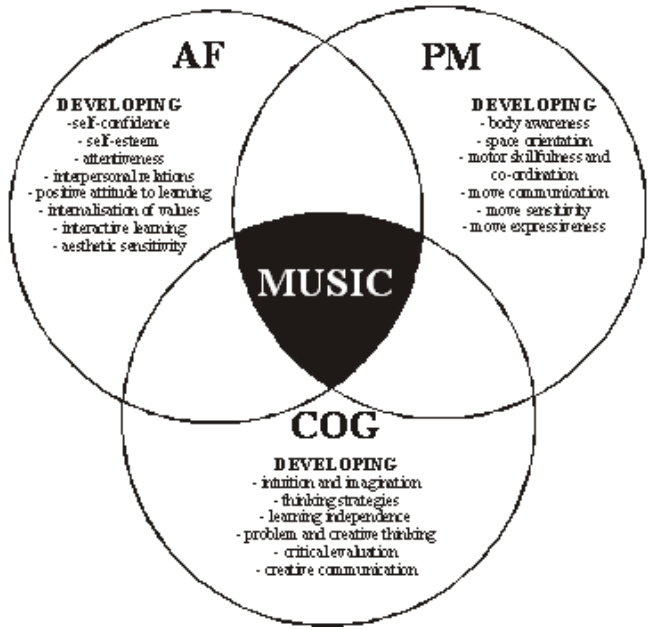
Music assessment in the areas of affective, psychomotor and cognitive development

Music learning processes and achievements are reflected in different areas of learning development. Music learning promotes development of attentiveness, co-operation, relaxed and interactive learning, self-confidence, positive learning self-image, self-initiative, aesthetic sensitivity and evaluation. According to the theory of multiple intelligences, these affective processes establish the connection of music intelligence with intrapersonal and interpersonal intelligence. By responding in the affective area, children also develop their cognitive abilities, such as thinking strategies, intuition, imagination, learning independence, problem and creative thinking, critical evaluation and creative communication in different areas of expressing. These cognitive processes reflect connections of music intelligence with logical-mathematical and linguistic intelligences. Through music activities children also develop orientation in space, motor skills, co-ordination, communication through movement, motor-aesthetic sensitivity, and expressiveness, which indicates connections of music intelligence with space and physical-motor intelligences.

Music learning occurs within the interaction of affective, psychomotor and cognitive development. Planning and assessment of music-learning processes in the areas mentioned represent a prerequisite for a successful music development.

Diagram 1: Music achievements in connection with affective, psychomotor and cognitive

Development



Through processes of affective, psychomotor and cognitive learning, music activities (performing, listening, creating) stimulate child's balanced development (Sicherl-Kafol 2001). Therefore the criteria of music assessment should equally consider the affective, psychomotor and cognitive areas of development.

Criteria of music assessment

The criteria of music assessment are directed by the nature of music learning. They stem from the purposes or objectives of music teaching. The criteria should clearly and reasonably define the most important and valuable dimensions of music achievements. In an analytical way, they answer questions about areas in which children should make progress, and about music abilities and skills that they should develop in connection with their affective, psychomotor and cognitive development. The criteria should tell what children need to develop and in terms of what features their music achievements will be judged. Children must be familiar with the criteria, understand them and be able to achieve them, as only this way the criteria can affect their further learning and their capability of judging their own work (self-evaluation). Children should become competent assessors of their learning development. They "/./ need sustained experience in ways of questioning and improving the quality of their work, and supported experience in assessing their work, in addition to understanding what counts as the standard expected and the criteria on which they will be assessed." (Gipps 1994, p.26,27). On the base of music criteria children could find the answers on the self-evaluation questions like:

How do I feel?

What am I satisfied with?

What is it that I do not like?

What would I change?

How would I change it?

Where do I need help?

What have I learned?

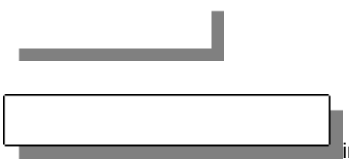
What problems do I have?

In the following diagrams the assessment criteria of performing, listening and creating achievements in the affective, psychomotor an cognitive areas of development are presented.

Diagram 2 - assessment criteria of performing achievements (singing, playing instruments, movement response to music) in the prevalent areas of development

SINGING

relationships AF articulation PM



interest AF expressive qualities COG

emotions AF performance accuracy COG

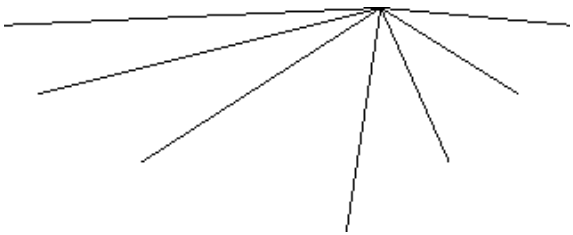
expression AF tonal stability COG

legend: AF - affective development

PM - psychomotor development

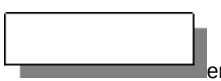
COG - cognitive development

PLAYING INSTRUMENTS

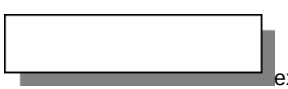


relations AF performing skills PM

interest AF expressive qualities COG



emotions AF performance accuracy COG



expression AF

legend: AF - affective development

PM - psychomotor development

COG - cognitive development

MOVEMENT

relationships AF co-ordination PM

interest AF types of moves PM

emotions AF spatial orientation PM


expression AF, COG appropriateness of moves COG

legend: AF - affective development

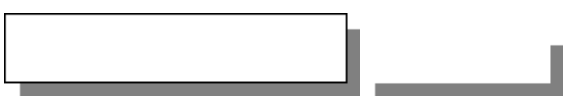
PM - psychomotor development

COG - cognitive development

Diagram 3 - assessment criteria of listening achievements in the prevalent areas of development

LISTENING

relationships AF



interest AF motor reaction PM


emotions AF music memory COG

attentiveness AF, COG recognising sound characteristic COG

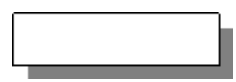
legend: AF - affective development

PM - psychomotor development

COG - cognitive development

Diagram 4 - assessment criteria of creating achievements in the prevalent areas of development

CREATING



relationships AF

interest AF appropriateness COG

emotions AF

spontaneity AF originality COG

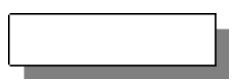
legend: AF - affective development

PM - psychomotor development

COG - cognitive development

Diagram 5 - assessment criteria of music knowledge achievements in the prevalent areas of development

MUSIC KNOWLEDGE



relationships AF

interest AF use of concepts COG

emotions AF

aesthetic evaluation COG use of notation COG

legend: AF - affective development

COG - cognitive development

The above mentioned criteria enable a complex observing and assessing of music-learning processes and achievements. We can write them down in tables that represent a simple, accurate and economical way of documenting. The following table is an example of assessment sheet for music achievements in different areas of development.

Table 1: music assessment criteria

CLASS:	**STUDENTS**										
LEVEL OF ACHIEVEMENTS: *** excellent** **+ good** **/ some problems** **- not successful**											
date:											
PERFORMING - singing/playing/moving											
relationships											
interest											
emotions J K L											
rhythmic accuracy											
melodic accuracy											
articulation											
expressive qualities											
performing skills											
co-ordination											
types of moves											
LISTENING											
relationships											
interest											
emotions J K L											
attentiveness											
perception of sound characteristics											
music memory											

CREATING											
relationships											
interest											
emotions J K L											
spontaneity											
originality											
appropriateness											
MUSIC KNOWLEDGE											
use of concepts											
use of notation											
aesthetic evaluation											
NOTES											

Music achievements are the result of learning processes which are going on during performing, listening and creating activities, therefore assessment should follow, or better, be part of, practical ways of presenting them. That means process orientated assessment with flexible methods of evaluating musical achievements instead of the mere use of standard aptitude and knowledge tests as "our tests are meant to measure what is least essential in the arts." (Aróstegui 2003, p.112).

Process assessment should directly reflects affective, psychomotor and cognitive dimensions of music learning. Assessment of music sounds should be part of teaching-learning process with continuous and timely feed-back on the quality of the music learning process.

Conclusion

In accordance with modern learning models, music assessment is process oriented. Assessment of music-learning processes which are going on during performing, listening and creating activities is just as important as assessment of music achievements. By flexible and complex methods of observing, testing and evaluating, it gives feed-back on the quality of music teaching-learning process in the areas of affective, psychomotor and cognitive development. Apart from the diagnosis of the learning-process state, it also brings the prognosis and suggestions for further work. Music assessment has the function of promoting the learning process and shaping reflection of the learning-process state (self-evaluation). It should be carried out in a relaxed and positive atmosphere, which means that we have to look for music knowledge and not the lack of it.

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Changing sound worlds - the development of Australian songs for children

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The sound worlds of Europe, particularly England, were taken by colonists throughout the British Empire. Australia was a part of the British Empire and its people subjects of the British crown. Imperialist understandings and beliefs were transmitted in song and other media. In colonial Australia school children sang the songs of the British Empire designed to inculcate loyalty to home, school, city, State, country and the global community. Songs and song texts are powerful conveyors of ideas and, as such, educational authorities selected 'appropriate' materials for didactic purposes. In the middle of the nineteenth century, songs began to be composed that reflected, to varying degrees, a growing sense of a unique cultural and national identity. Even so, it was usually only the texts that had Australian references, the music itself was written in the prevailing European style. Initially only a few songs were created but, by the beginning of the twentieth century, increasing numbers of composers were turning to the Australian environment and culture for inspiration. The song texts began to describe local flora, fauna, geography, and culture. Many of the songs were written to celebrate educational institutions and systems. These ranged from individual school songs to grand works such as cantatas for massed choirs of thousands of school children to be performed at major social and political celebrations.

This paper will consider the changing repertoire of songs for Australian school children and the gradual appearance of an Australian voice. Initially, the songs of the British Empire were the staple fare for school singing. With changing political environments, this aspect of the repertoire was expanded to include, for example, the songs of allies in times of conflict and, more recently, the musics of the peoples that constitute modern multicultural Australia. From the middle of the nineteenth century, there has been a growing collection of Australian songs purposefully written for school children. These songs were published in a number of ways. Some songs had the imprimatur of the educational authorities, published in the cheap monthly papers that contained supplementary curriculum material and that were distributed to school children for nearly a hundred years, beginning in the late nineteenth century. Educational authorities also published song collections for performance by massed choral ensembles at both annual and special occasions, such as the visit of a member of the British royal family. As well as this, song collections were published locally as resources for teachers. Often these collections included some Australian material. There were also a number of local publishers that issued songs for children. That there was a demand for such material is demonstrated by its availability. Examples of all these types of songs will be presented to illustrate this discussion.

Australia was not unique in the transplantation of culture with colonisation. All such societies present children with songs designed to form the views of future citizens. Over time societies change and, mirroring this, so does the material we present to children. The songs offered to children encapsulate our changing view of self and society. Thus our sound worlds change to match our self-perceptions.

The sound world of the British Empire

In the nineteenth century, colonial Australia, as part of the British Empire, adopted the school singing repertoire of Great Britain. During this century schools were established and educational systems developed. In these Australian schools children sang the songs common to all parts of the far-flung empire. School songs, like the books offered to children, provide a fascinating index of shifting social and educational attitudes and values (Saxby, 1998). In colonial and post Federation (1901) Australia school children sang the songs of the British Empire designed to inculcate loyalty to home, school, city, State, country and the global community. Songs, particularly their texts are powerful conveyors of ideas via their texts and, as such, educational authorities selected 'appropriate' materials for didactic purposes. The melodies themselves also frequently carried messages conjuring visions of distant lands and customs by their associations. Early collections of songs demonstrate the repertoire of appropriate songs. For example, *The Song Book* of John Hullah (1812-

1884) was published in 1877 and contained words and melodies from the best poets and musicians of Great Britain and Ireland. The collection purported to contain National songs that were embedded "into the hearts of the people" (Hullah, 1877, preface). The 267 songs include such staples as 'The British Grenadiers'. 'Drink to me only with thine eyes', 'The Blue Bell of Scotland', 'The Harp that once through Tara's Halls', and many more. This is the same repertoire that John Spencer Curwen (1847-1916) included in the *Approved Songs* (three volumes) that were sanctioned by the British Board of Education in the early decades of the twentieth century. This repertoire was replicated for decades in Australian schools and Australia was, by no means, the only British colony to inherit this legacy. These songs were intended to teach the future citizens of the British empire loyalty to home, school, city, State, country and, ultimately, to the 'motherland' half a world away.

During the next century contemporary social influences and international allegiances could modify this very British culture. Cultural fashions came and went. The most popular were modified to be suitable for child performance. For example, in the early years of the twentieth century there was a fashion for what could best be termed parodies of Japanese culture, probably spawned by the success of *The Mikado* by Gilbert and Sullivan. Groups of Australian school children dressed in home made kimonos sang songs such as *The Japanese Umbrella* - an Action song for Girls (Ward, 1905), *The Fascinating Fan* (Fletcher, 1899) and *Gay Little Girls from Japan* (O'Reilly, 1899). Such cultural borrowings were not unique and generally driven by the musical fashions from England.

Changing international allegiances were reflected in the songs taught to children. For example, during World War I, children in Australian schools sang the national anthems of the allies - the British, French, Russian and the Belgian (National Anthems, ca. 1914). During World War II the songs changed. Australian children sang the Canadian *Maple Leaf Forever* and the American *Star Spangled Banner* . The songs children sing reflect the understandings and beliefs that educational systems wish them to acquire.

The emergence of an Australian sound world

From the middle of the nineteenth century, a unique Australian sound world began to emerge. These new voices were, initially, few. Songs began to be composed that reflected, to varying degrees, a growing sense of an unique cultural and national identity. Even so, it was usually only the texts that had Australian references, the music itself was written in the prevailing European style. It was not until the twentieth century that the music itself began to attempt to convey an Australian flavour. Even when this did occur it was often just the suggestion, for example, a rhythm might reflect the movement of an animal. At first there were few songs, but by the early twentieth century, increasing numbers of composers were turning to the Australian themes, both environmental and cultural, for inspiration. More and more of the citizens of Australia were actually born there rather than arriving from a distant land and carrying their established culture with them.

Initially song texts described local fauna and flora as the most pressing manifestations of difference. Later cultural and, occasionally, geographical topics were addressed. Songs were also written for community and educational celebrations. These ranged from individual school songs to grand works such as cantatas for massed choirs of thousands of school children to be performed at major social and political celebrations. To illustrate these changes musical examples will be taken from across Australia to illustrate the various categories of material as the same practices and underlying principles existed in every colony and state. It is not intended to consider individual folk songs as these songs were not primarily written for children although, from the mid twentieth century, they were increasingly used in schools.

Musgrave (1996), discussing elementary school texts, suggests four headings under which all materials can be placed - geographical, historical, political and individual. These four headings can be considered in more detail. The geographical dimensions of national identity can be further subdivided into songs that deal with the fauna, flora, weather, minerals, and the land itself, both rural and urban (Musgrave, 1996). By far the largest group of Australian songs for children deal with its unique fauna.

Songs about Australian fauna

The earliest located Australian song for children is about the uniquely Australian kangaroo. However, the song is not merely descriptive - it has a strong didactic and moral tradition in keeping with contemporary English and European instructional materials. The creator of the song, J. Brunton Stephens (1835-1902) came to Australia in 1866. In 1879 he published a humorous poem entitled *Marsupial Bill; or The Bad Boy, the Good Dog and the Old Man Kangaroo* (Stephens, 1879). This

is a cautionary tale about a little boy with a lamentably low moral tone. Bill was nicknamed 'Marsupial' because of his propensity to shoot kangaroos. In a dream, he is literally brought before a kangaroo court for his crimes and only saved by the intervention of the boss kangaroo's daughter and his own faithful dog. At the close of the poem, after a celebratory dance, the mob of kangaroos called for the Joey's Song. (see Figure 1) The eight bar *Hop-erratic air* was included with music that was quaintly written in kangaroo icons on the stave (Stephens, 1879, p.33). The notation was the most innovative feature of the short and conventionally tonal melody.

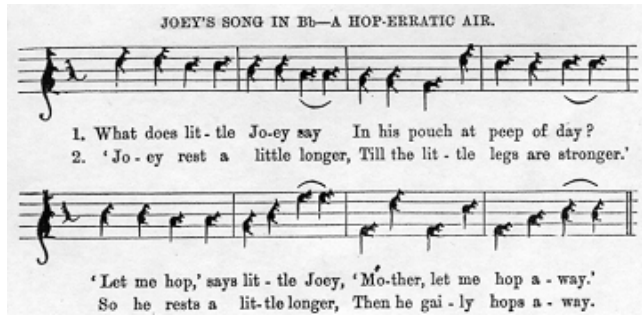

Figure 1. J. Brunton Stephens Joey's song in Bb from Marsupial Bill

The unusual flora and fauna of Australia had given settlers a sense of the uniqueness of their new environment and set Australia apart from the lands they had left (Musgrave, 1996). In the late nineteenth century many of the colonies established school papers designed to give children in the newly established state education systems additional curriculum materials. The Victorian *School Paper* commenced in 1896 clearly stated that one of its aims was to foster love of Australian fauna and flora (Sweetman, 1922): "to foster the love for plant and flower, for bird and winged thing' and presumably for other Australian fauna. Individual authors and composers also held this belief. In 1905 Jeannie Dane wrote in the introduction to *Song Stories of Australia for Little People* : "a need of the right kind of songs had made itself felt - songs which ... should be typical of Australia" (Dane & Walker, 1905, preface). Although other children's song collections were available, Dane perceived that none of them described Australian life and conditions. She felt that songs that described life in the Northern Hemisphere were unreal to the Australian child. "We realized the necessity for bringing children into sympathetic touch with the different aspects of nature as seen in their own surroundings" (Dane & Walker,1905. preface). Dane wrote the words for a collection of thirty-two songs set to music and illustrated by Edith Walker. Almost all of the songs have Australian topics, such as 'The Flannel Flowers', 'The Laughing Jackass' and 'Wattle Blossoms'.

In 1901 the Australian colonies joined in Federation, which was seen as "a ratification of the distinctly Australian way of life" (Saxby, 1998, p.30). From the turn of the century to the start of World War I there was a prevailing mood of optimism and national self-confidence. Education was changing too. By 1900 the new era of 'the child' was starting in which the emphasis of teaching changed from rote to learning through interest and activity. One practical outcome of this was the introduction at both federal and state levels of Australian school papers which played an important part in introducing Australian books, and, to a lesser degree, Australian songs, to children. When Alfred Williams became head of the Education Department in South Australia, the school paper, the *Children's Hour,* took new directions. Williams "felt deeply the need to inspire in children a love of their country, and he believed that education should include learning for oneself - learning about the birds, trees, animals, plants and the Australian land" (Bonnin, 1987, p.10). He linked these ideas with the development of a spirit of patriotism. Such a sense implies a sense of belonging to a community at a local or wider level.

Thirty years after Stephens *Hopperatic Air* , Georgette Peterson set to music a poem by Annie Outhwaite entitled *Kangaroo Song* (Rentoul, Peterson & Outhwaite, 1910, pp.28-31). This time not only the text described the animal. The rhythm of both the melody and, particularly, the piano accompaniment evokes the movement of the kangaroo. This song became a classic for several generations and still sounds well when sung. Peterson's songs made a "lasting contribution to the life of the Australian child. some were still being broadcast in kindergarten sessions in the 1960s." (Muir, 1982, p.70).

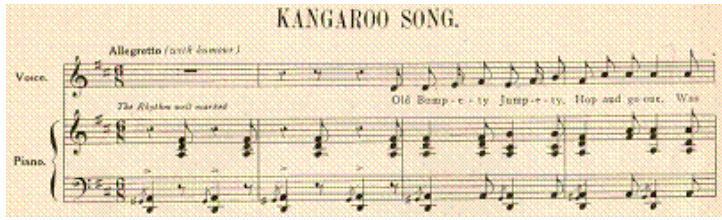

Figure 2: 'Kangaroo Song' by Peterson

The commonly recognised characteristics of the land are celebrated in such songs as *Advance Australia Fair* by Peter Dodds McCormick (1834-1916), first performed in 1878, which extols "We've golden soil and wealth for toil, Our home is girt by sea; Our land abounds in Nature's gifts, Of beauty rich and rare" (Binns, 1997. p.15). Presentations of the differences between rural and urban life were often further dichotomised by the depiction of the bush as good and the city as bad. Rural Australia was celebrated as a place for holiday and adventure.

Saxby also identifies a category that reflects child life that became more prevalent from the turn of the century. The changing emphasis in teaching from rote learning to a more child-centered curriculum in which "children could now be met on their own terms and in language with which they could feel comfortable" (Saxby, 1998, p.44). Melbourne musician Marion Alsop set five songs by Dorothy Frances McCrae for *Some Children's songs* (1910) two of which tried to reflect the experience of the Australian child, as in the 'Paddling Song' - the text begins: "Across the shining sand we fly With naked feet and gowns pinned high" (Macrae & Alsop, 1910, pp.1-3). However, the music was not stylistically different from the English songs for children. It is the illustrations that give the song the sense of exuberant enjoyment of the beach. This genre of song could also fall within the rural category of the geographical dimension of national identity. This song could be described as having a narrow didactic focus: playing at the beach. Further this song employs verse form for its lyrics and adds illustrations to enhance the impact and appeal of the rural theme. The last category in the geographical dimension of national identity is minerals which is less easy to identity in songs sung by school children, although one verse of *The Song of Australia* states: "There is a land where treasures shine, Deep in the dark unfathom'd mine, . where gold lies hid, and rubies gleam" (Linger & Carlton, (n.d.). However this seems to be more about plundering the riches of the earth than appreciating Australian uniqueness.

Saxby identifies fantasy as a genre within Australian children's literature that first emerged in the 1870s with works that attempted to transplant English fairies into local settings (Saxby, 1998, p.307). As the fairies were moved into surroundings filled with flora and fauna this genre could be seen as a part of the geographical dimension of national identity. The most successful of the attempts to establish Australian fairyland were seen in the illustrations that accompanied texts father than the texts themselves. These illustrations were influenced by the ornate Art Nouveau style, typified by exuberance of decoration based on plants and undulating forms. (Muir, 1977). Ida Rentoul was the leading proponent of the Australian fairy book and she illustrated the collection of songs written by Peterson (Rentoul, Peterson & Outhwaite, 1910). One of the songs in the same collection as *Kangaroo Song* is *The Bell Bird.* A comparison between the text and music of the song, and the illustration clearly shows that the Australian locale was only evident in the illustration. Saxby suggests that Outhwaite "tended to etherialise the bush" (Saxby, 1998, p.21). The last verse states "Could it be a Fairy-bell swinging light and airy From a filmy spider-thread, swayed by a woodland Fairy?" (Rentoul, Peterson & Outhwaite, 1910, pp.2,4-5). The very tonal melody has an accompaniment that imitates fairy bells. Neither the words nor the music suggest anything other than an English heritage, although the illustration places the fairy amidst Australian flowers, Christmas bells, and so forth.

The Australian historical heritage was also delivered in didactic materials for schools. Musgrave (1996) has identified five categories of historical material: British history, discovery, explorers and pioneers, Federation, the First World War and the Second World War. Musgrave (1996) has coined the phrase the Australian heritage calendar to describe the series of special events, such as Arbor Day (when children planted trees) and Empire Day, which were the basis for celebrations of the national historical heritage by children who were thus invited to join the Australian community. Saxby (1998) also identifies categories in children's literature that correspond to these: tales of colonial life, adventures in the bush, and exploration. These could all be found in the folk songs of Australia that, although not specifically written for children, found their way into the school singing repertoire.

Songs for celebrations

The historical heritage didactic song materials written for Australian children were enacted in the ceremonial occasions of both greater and lesser scale that punctuated school life. Such occasions range from school assemblies to large public festivals. Educational authorities considered the texts of school songs as a particularly effective means for conveying moral messages that included lessons of friendship and patriotism (South Australian Parliamentary Papers, 1873 & 1874).

The use of a specially written and/or composed song to instil camaraderie and loyalty to a particular school is well-established and ongoing practice. There would be thousands of schools songs that have been written for Australian schools, but the example of one will suffice. In 1913 a Ballarat High School Song with words by Reg Bienvenu and music by August Siede (?-1925) was included in The High School Song Book which was compiled, edited and arranged by Frederic Earp of Melbourne High School, for the High School Teachers' Association of Victoria (Beinvenu & Siede, 1913). Unlike many school songs of this time that used known melodies with new words, Siede wrote original music for the martial and stirring school song, the words of which echo many other song of this type: "Ballarat! Ballarat! To the front one and all, Let each play the game and respond to the call, And show real grit when your back's to the wall: So give three cheers to the school, boys!" (ibid., no. 52).

School songs have been and still are an accepted part of the everyday ritual of school life. McCarthy (1995), while discussing a different post-colonial educational system, suggests that they form part of the taken-for-granted life of a school that is often overlooked. Public school songs are seen as fostering school solidarity and group identity. They are part of the complex rituals of daily assemblies that may include public announcements, the singing of the national anthem, the raising of a flag, the singing of hymns, the recitation of prayers, and so forth "School songs are part of the trappings of a borrowed or imposed tradition: the English school ritual" (McCarthy, 1995, pp.333-334). Along with the external trappings of school tradition are a number of, sometimes implied but not stated, beliefs about duty, citizenship, loyalty and, ultimately, patriotism. In 1929 the layers of citizenship were articulated by T.R Bavin: "there is citizenship of a city which touches our everyday lives, citizenship of a state which permeate our lives to almost the same degree, citizenship of a Federation with its wider interests and citizenship of the British Empire" (Bavin, 1929). These ideas form the context for the ceremonial occasions at which specially written song are performed.

There were an increasing number of Australian anthems appearing. Covell commented that "every nineteenth century composer worth his salt ... felt obliged to furnish some specimen of tourist bureau boosterism. Eventually this activity resolved itself into the ... search for a national anthem" (Covell, 1967, p.31). In 1938 a massed school concert in the Sydney Town Hall recreated for the 150th Anniversary of New South Wales, part of the program of songs originally performed by school children for the inauguration of the Commonwealth in March 1901 (New South Wales, 1938). Most of the songs were anthems, some of which had been written far earlier and for other events. These anthems, although possibly not originally intended as songs for children, became staple items in the school music repertoire. Perhaps the oldest of the anthems was the South Australian Song of Australia with music by Carl Linger (1810-1862) and words by Caroline Carleton (1820-1874). Carleton's poem, set by Linger won a competition organized by the Gawler Institute in 1859 which invited South Australians to submit the best air and best lyric for a national song to be entitled *The Song of Australia* (Linger & Carlton, n.d.). From its first performance in 1859 the prize-winning song became very popular in South Australia. In 1894 it was announced that, "to encourage a feeling of patriotism, the Minister wishes all children to be taught to sing The Song of Australia" (*Education Gazette* , 1894, p.98). Generations of South Australian school children have sung this anthem.

Following Federation in 1901 there was a determined push in schools to develop national identification and loyalty: "to cultivate patriotism is of great importance. We have thousands of pupils who should leave our hands feeling and believing that there is no country like their own ... Songs about the national flag, the deeds of great men and women, native scenery, &c., are recommended" (*Education Gazette* , 1906, p. 43). Hugo Alpen's *Federated Australia* was first performed by the children of Fort-Street Model School in Sydney in 1890 as part of a cantata to welcome Lord and Lady Carrington to the school (Alpen, 1890). With such a title it is not surprising that the work was performed again, particularly around 1902.

Occasionally songs with local topicality were included in purpose-written pedagogical materials. One very early example, *Melbourne Cries* , was written in 1857 by Walter Bonwick (1824- 1883) for inclusion in *The Australian School Song Book* containing 66 original songs with notes of lessons on how to teach school music (Bonwick, 1857). Bonwick emigrated to Melbourne in 1854 and was a singing master with the National Board of Education and subsequently with the Common Schools Board and Education Department. His songbook was the first officially sanctioned songbook in Australian schools. A three part round, which is reminiscent of an English song that was a staple in the Australian repertoire, *Chairs to mend* ,

had words that mentioned Melbourne suburbs - Collingwood, Richmond and Hawthorn - and Melbourne newspapers - the Argus and the Age. Two other songs are particularly Australian in subject, the first is a call to arms, *Australia's Volunteer Song* and the second, *All Hail Australia* , is a national anthem.

One of the important days on the Australian heritage calendar was Empire Day that was first celebrated officially in Australia in 1905. "From the beginning the emphasis was on inducting school children into imperial citizenship" Arnold, Spearitt & Walker, 1993, p.38). On Empire Day, children listened to stories about the empire. They also "cheered, saluted, sang God Save the Queen and Advance Australia Fair, performed drill, participated in patriotic tableaux, marched past and trooped the colours" (ibid., p. 135). One schoolgirl memory is typical of many: "Empire Day was a very special day I can remember being Bodeacia one year, wearing a white flowing gown and the British flag and a gold-painted helmet and three pronged fork, I carried, made out of cardboard" (Hetherington, Sharam & Rymill, 1979, p. 99). In bush schools the day was equally important, as elsewhere the teacher began "with talks on the origins of Empire Day and the flag. The children then painted flags, listened to stories of empire builders, read patriotic poems, learnt about the different lands of the Empire, sang 'songs of Empire', saluted the flag, sang the national anthem, and were dismissed at midday" (Nelson, 1989, p.115) It is clear that the mythology of Empire Day was not complete without a school song (McCarthy, 1995, p.340). The songs chosen were from the repertoire of nationalistic anthems, some Australian, but many British such as *The Sea is England's Glory* and *Ye Mariners of England* (Earp, 1913, nos. 39 & 41).

In both the songs and the literature a chauvinistic patriotism was present in practically every text the children read. "History and geography became the story of British imperialistic achievements; world maps showed the British Empire marked out in red" (Kociumbas, J. 1997, p. 123). 74 One boy who attended Crown Street Boys' School recalled that: "I cannot remember that we ever sang a song which was not jingoist" (ibid.).

Conclusions

The songs written for Australian children trace not only the changing view of childhood itself but also Australia's development from colony to nation and the accompanying shifts in attitude to the land and its inhabitants (Saxby, 1998). With these shifts the sound world that Australian children inhabited changed. In a sense their perspective took on a more localised view as Australia developed into an independent nation. By considering the songs that we offer to children, we can reflect on our own perceptions of ourselves of citizens of city, nation and the planet. Our changing sound worlds encapsulate this experience.

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Discovering the musical world of preadolescents: A research investigation

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The purpose of the study was to investigate 5 th - and 6 th grade students' music preference opinions and opinions toward school music and out-of-school music experiences, as those were reported through students' answers to open-ended questions in a author-designed questionnaire. The relationships between gender, home music environment, musical training and selected variables related to students' music experiences, music preference opinions and opinions toward school music and out-of-school music experiences were also investigated. The sample consisted of 178 fifth- and sixth-grade students, 80 boys and 98 girls, from six randomly chosen urban elementary schools in a major city in Greece. All students completed a questionnaire designed by the researcher, which consisted of 35 open-ended questions. In addition to providing demographic information (gender, grade, school), the questionnaire consisted of four major parts, including questions on student's out-of-school music experiences, home music environment, music preferences, perception of the importance of music in their lives, opinions and preferences about the music class, the music teacher, and the music activities taking place at school. Prior to the actual administration, the questionnaire was pilot-tested with an intact 5 th - and a 6 th -grade class (a total of 44 students) of an urban school located in the same area with the schools that participated in the study. Based on a test-retest administration of the instrument, with a two-week interval between administrations, a reliability coefficient of .94 was established on the questionnaire. Student responses to the open-ended questions in the pilot test were subject to content analysis by three judges-coders, one of whom was the researcher. Interjudge reliability regarding assignment to categories was satisfactory (.93).

Data analysis revealed several facts concerning general music students' out of school musical training, participation in music activities, home music environment, music preferences, and perception of the significance of music in their lives. Their opinions and preferences toward their general music class, music teacher, and school music activities were also revealed. Results indicated the great discrepancy between school music and the music that students listen to, sing, or play outside of school. Students' preference for chart pop music was verified.

The discussion focuses on the powerful influences of pop music and on the discrepancies between students' and teachers' perceptions of what general music should be about, suggesting ways for teachers to depart from students' music preferences and perceptions in order to improve the school music environment and gradually develop students' musical sensitivity and judgement. The dominance of western pop music to most cultures and its appeal to the adolescents and pre-adolescents around the world make the findings of this study relevant to music teachers and researchers from an international audience. The common perceptions of preadolescent students, as those are revealed in the present study, concerning music in their lives and music at school are important, not only for their inherent interest as research findings and their practical implications for the environment we aim at creating in a public school general music class setting, but also for the impetus that provide for continuation and improvement of studies conducted in this line of research. It is imperative that more research studies are conducted to compare what music educators and students (especially at preadolescence and adolescence age) perceive as "good music education", so that the factors that contribute to "discrepancies between desired outcomes in music education and actual music achievement and attitudes acquired and expressed by many adolescent students" can be determined (Sink, 1992, p. 609).

Findings of this present study conducted in Greece seem to be in line with research findings resulting from North American data. However, although they may be contributing to a pool of cross-cultural data, they need to be dealt with caution, since they have not resulted from comparative studies or replications of the same study in different cultures. As is generally the case in educational research, it seems that no matter how many problems a research study is able to answer efficiently, it always creates more questions and concerns that need to be investigated before any firm conclusions can be drawn. Therefore, continuation of research along these lines seems warranted.

The issue of the youth's music preferences and the effect of it on public school music teaching is one of great interest to music educators around the globe. All of us, as music educators, should not consider the music world of young people, children, preadolescents, and adolescents as something we know. Even if we do, it is only a "theoretical" knowledge, and not a knowledge in action as it is for all these young people who live in this music. The musical world of our children has always been a dynamic world, one that changes constantly, taking forms and shapes that one cannot in any way know theoretically. As is the case with all living organisms, the music of young people cannot be grasped unless it is fully experienced. Therefore, instead of or in addition to demanding young people to conform to our music standards, we should accept the challenge to use their music as a point of departure in our teaching and face it as "a world of sound to discover", "a world of sound to know", "a world of sound to teach", and above all "a world of sound to feel".

In the last decades, there has been a great interest in the investigation of music attitudes and preferences. According to Schmidt & Zdzinski (1993), music preference is among the most frequently cited research topics in research articles published in major music education research journals.

A great number of research studies deal with variables that may be associated with or influencing music preference. *LeBlanc's (1980) interactive theory of music preference* is a great contribution to music education theory and research, since it seeks to account for all sources of variation in the determination of an individual's music preference suggesting a hierarchy of influencing variables. Research findings (LeBlanc, 1981) seem to indicate musical style as one basic variable affecting music preferences. According to LeBlanc (1979), popular music was preferred by fifth- and sixth-grade children to a significantly greater degree than classical. Other studies (Greer et al, 1974; Rogers, 1957; Hargreaves et al., 1995) have also shown an increased preference for popular styles in later childhood. The need to further study subjects' preference for popular music was especially noted by Radocy and Boyle (1979), according to whom "preferences for popular music have not been assessed to the degree they deserve" (p. 229).

As far as attitudes toward school music and music teacher characteristics are concerned, Sink (1992) cites a number of relative research studies. Several studies reveal progressive declines in pre-adolescents' and adolescents' general interest for school (Epstein & McPartland, 1976; Austin & Vispoel, 1998; Anderman and Maehr, 1994), and negative attitudes toward school music despite their general interest in music (Thompson, 1994; Leming, 1987; Steinel, 1984; Austin & Vispoel, 1998; Broquist, 1961; Mota, 1998; Taebel and Coker, 1980).

It needs to be noted that despite the great number of studies on music preference, research findings are varying and often contradicting. The possible discrepancy between the measurement of attitude and preference, has been a point of contention for a long time (Edwards,1957; Fishbein, 1967; Wapnick, 1976; Noll and Scannell, 1972). Disparities among results may, according to Brown (1978), reflect the methodological differences between subject verbal report and actual music selection behavior. Studies (Geringer, 1982; Price & Yarbrough, 1987; Wapnick, 1976) have shown a moderate relationship between self-report and selected behaviors. Kuhn (1980) notes that this may be due to differences in static and continuous measurement.

The issue of labeling musical styles is one of major concern in music preference research (Rawlings & Ciancarelli, 1997; Litle and Zuckerman, 1986; Hargreaves et. al., 1995). In most studies, the case is that the researcher is the one who labels the different music styles employed, imposing, as Brittin (1991) notes, "a stylistic taxonomical structure on the subject that may or may not function as intended", since listeners do not seem to always perceive and label music as do the "experts" (p. 144). The issue of the generalizability of various music preference research findings is also a significant one. According to Hargreaves et. al. (1995), there is a need for more cross-cultural research studies or studies in different cultures, since most of the research studies conducted add support to a theoretical model that is largely based on North American data.

The disparities among results of various attitude and music preference research studies along with the methodological concerns that have been stated above, have contributed to the initiative for the current investigation. The issue of labeling musical styles by the researcher would be avoided through open-ended questions on a self-report measure (questionnaire).

More specifically, the study aimed at investigating:

preadolescents' music preference opinions and opinions toward their school music and out-of-school music experiences,

as those were self-reported as responses to open-ended questions of an author-designed questionnaire.

relationships between gender, home music environment, musical training and selected variables related to preadolescents' music experiences, music preference opinions and opinions toward their school music.

Findings would be compared to the large body of research findings resulting from North America data, so that cultural differences in the way the above variables function could be possibly determined.

Due to space limitations, the present paper presents the findings that relate to the first research question. The importance of discussing what is revealed through individual students' answers to the questionnaire for our understanding of preadolescents' music world and thinking, led the author to the above decision. Findings relating to the second research question are reported elsewhere. *

Method

The sample consisted of 178 fifth- and sixth-grade students, 80 boys and 98 girls, from six randomly chosen urban elementary schools in a major city in Greece. All students completed a questionnaire designed by the researcher, which consisted of 35 open-ended questions. In addition to providing demographic information (gender, grade, school), the questionnaire consisted of four major parts, including questions on student's out-of-school music experiences, home music environment, music preferences, perception of the importance of music in their lives, opinions and preferences about the music class, the music teacher, and the music activities taking place at school.

Prior to the actual administration, the questionnaire was pilot-tested with an intact 5 th - and a 6 th -grade class (a total of 44 students) of an urban school located in the same area with the schools that participated in the study. Based on a test-retest administration of the instrument, with a two-week interval between administrations, a reliability coefficient of .94 was established on the questionnaire. Student responses to the open-ended questions in the pilot test were subject to content analysis by three judges-coders, one of whom was the researcher. Interjudge reliability regarding assignment to categories was satisfactory (.93).

Results

From the descriptive statistical analysis (frequencies, percentages) of the data selected through students' answers to Part One of the questionnaire, it was found that out of the 178 students, only 27,5% of them have music lessons (training) outside of school. These students' music lessons consist of instrumental lessons (75,5%), instrumental lessons plus music theory (14,3%), music theory only (4,1%), early childhood music classes (2%), and other (4,1%). The duration of these students' musical training ranges from 0-1 year (30,6%) to 4-5 years of training (12,2%) with increasingly fewer students having longer periods of training (Figure 1). Out of the total number of students in the sample only 22,5% of them have participated in music activities outside of school. These activities consist mainly of choir participation (89,7%), participation in an instrumental group (2,6%), or other (7,7%), and range in duration from 0-1 year (63,2%) to 4-5 years (7,9%), as shown in Figure 2. Out of the students who had music lessons outside of school, 42,9% have participated in music activities outside of school while only 14,7% of the students who did not have any music lessons outside of school have participated in music activities outside of school. Of the students participating in the study, 61,8% had attended at least one music concert, which was a concert of classical music in 26,6% of cases, a rock concert (20,2%), a pop concert (17,4%), various concerts (11,9%), and 'other' (23,9%). The majority of students with musical training have attended classical concerts (41,0%), pop (17,9%), rock (15,4%), various (12,8%), and 'other' (12,8%). Students who did not have musical training reported that they attended rock concerts (22,9%), classical (18,6%), pop (17,1%), various (11,4%), and 'other'' (30,0%).

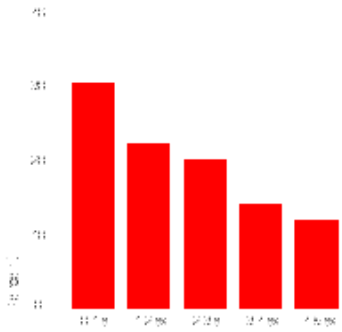

Figure 2. Duration of extracurricular music activities.
Height of bars indicates percentages of students.

Analysis of Part Two of the Questionnaire revealed that in the cases of 40,1% of the students there is at least one family member at home that plays a music instrument. In the majority of cases this instrument is played by a sibling (40,3%), a parent (22,2%) or by the student himself/herself (22,2%). Only in 12,5% of the homes, there are two or more family members that play a music instrument (Table 3). In 83,5% of students' homes, singing is often taking place. In 66,9% of them, the students report that "it is me that sings at home", a sibling (14,9%), a parent (12,2%), more than two family members (4,7%), or other (1,4%). In the great majority of homes where students report that singing is taking place, the songs sung are mostly chart pop songs (44,1%), all kinds of songs (26,9%), rock songs (6,9%), classical songs (2,8%), and other kinds of songs (19,3%) including hip hop, rap, traditional and others. In 98,9% of students' homes, listening to music is often taking place. In those homes, the music listened to mostly is chart pop music (43,8%), followed by all kinds of music (24,4%), rock music (16,5%), classical music (7,4%), and other kinds of music (8%). In 56,4% of those homes that listen to music, the family member who most often chooses the music to be listened to is the student himself/herself (56,4%), a parent (18,6%), any family member (12,2%), a sibling (11,6%), or other (1,2%). Out of the whole sample, 85,8% of the students answer that they like to sing, and 14,2% that they do not. Of the students who report that they like to sing, the majority are girls (61,6%) and only 38,4% are boys. Most students (70,3%) report that they mostly like to sing at home, followed by a 7,6% that likes to sing at school.

Analysis of Part Three of the Questionnaire revealed that the vast majority of students (94,3%) like music in their life, 4,6% do not like music, and 1,1% barely likes it. The reasons why they like music are because music has a relaxing effect on them (29,0%), they have fun (21,9%), music expresses their emotions (9,7%), makes them forget their problems (9,0%), or it is just a way to spend their free time (4,5%). Some of them (12,9%) like music for other reasons, while 12,9% of the students who like music do not know or cannot express why they do so. The great majority of students report that their favorite music is pop music (49,1%), rock (19,7%), all kinds of music (11%), classical music (6,9%), or other kinds of music (13,3%) that include hip hop, rap, traditional, R& B, and others.

In Part Four of the Questionnaire, analysis of the question "What do you usually do in the music class? How would you describe it?" showed that 72,5% of the students perceive their music class as being basically "singing", 7,8% as being singing and playing instruments, 7,2% as playing instruments, 6,6% as dealing basically with classical music, and 6% as other. From the analysis of other questions in Part Four, it came up that 65,1% of the students report that they like their school music class and 31,4% that they do not like it. Out of the students who report that they like their school music class, 66,1% are girls and 33,9% are boys. On the contrary, out of the students who report that they do not like their school music class, 66,7% are boys and 33,3% are girls. The majority of students who like their school music class report that the reason why they like it is that it is a pleasant break from the other school subjects (54,5%), 23,6% of the students report a variety of other reasons, and 21,8% of them say that they do not know or cannot express why they like their school music class. Students who report that they do not like their school music class, say that the reason is that they do not like the kind of music they are taught (40,8%), that the class in general is boring (38,8%), or report various other reasons (12,2%), while 8,2% report that they do not know why they dislike it.

When asked what they would like different in their school music class, 41,9% of the total student body in the sample answered that they do not have anything to suggest, 32,2% that they would like to have different kinds of music and songs than the ones they are taught, 3,9% that they want to have more music games and activities, 3,9% that everything should be different, 3,2% that there should be no music reading and writing, 1,3% that they should be allowed to listen to music, while only one student (0.6%) wished not to have to play the recorder. Finally, 12,9% of the students reported a big variety of other elements that they would like different in their school music class. 61,4% of the students who report that they like their music class, say that, if they had a choice they would like their music class to be as the one they have at the time, while this percentage is only 2,1% for the students who report that they do not like their music class. Tables 6 and 7 show respectively what students who do like and students who do not like their music class would like different in it.

In the question "what kind of music groups/activities would you like to have at school", 37,3% of the students reported that they do not know/do not care, 19% that they do not want to have anything at all, 12% that they would like to form contemporary music groups, 12% that they would like to have choir and/or orchestra, while 19,7% answered otherwise, referring to a variety of things that they would like to have as school music activities.

When questioned how they would like their music teacher, 40,1% of the students answered that they want him/her to be as the one they have, 14,2% that they do not know, 9,9% different than the one they have, while 35,8% reported personal characteristics the students would like their music teacher to have, referring mostly to behavioral traits (friendly, pleasant, nice, kind) and to appearance (good looking, modern, fashionable, young, sexy). Out of the students who reported that they would like their music teacher as the one they have, 35,4% were boys and 64,6% were girls. Out of the students who reported that they would like their music teacher different than the one they have, 56,3% are boys and 43,8 are girls. From the total number of students who participated in the study, 88,2% of them reported that the music they listen to, play or sing outside of school is totally different from the music they have at school, 5,9% said that it is the same, 4,7% do not know, and 1,2% of students answered otherwise. When asked which one they prefer (school music / out of school music), the majority of the students (74,8%) reported that they prefer the music they sing, play or listen outside of school, 12,9% that they like both the same, 4,9% that they prefer the music they have at school, 4,9% that they do not know, while 2,5% reported otherwise.

Discussion

Results from the descriptive analysis of the students' answers to the Questionnaire, showed that only a little bit more than ¼ of the student population in 5 th and 6 th grade in a major Greek urban setting have musical training outside of school, consisting basically of instrumental music lessons. More than half of them (53%) have one or two years of training, meaning that their music training either started after the age of nine and still goes on or that it started earlier and stopped. In both cases, there are a lot of implications as to the importance of educating parents on the importance of beginning their children's music education early, preferably before the age of nine, (Manturzewska, 1990; Gordon, 1990), or to the much discussed issue of drop out rates from private music instruction.

The small percentage of students (22,5%) who have participated in organized extracurricular music activities is also striking, if one considers that the music programs in the Greek public school system, offer limited opportunities for performance or music making. Unlike what is found in other studies (Duke et al, 1997), even in the student body that has had musical training, less than half of them have participated in any ensembles or organized music activities outside of school. This may very well be an indication that music study does not create a "lifestyle" for these students, but it is only limited to "another course of study". Also, the fact that only a very small percentage (14,7%) of the students with no out of school music training have ever participated in extracurricular organized music experiences makes the role of the public school music instruction even more important.

Results also show that singing and listening to music is taking place at the vast majority of students' homes. In the case of singing, the kinds of music sung at students' homes starting from the most frequently sung are chart pop, all kinds of music, rock, classical, and others, with big differences between the 1 st - 2 nd , and the 2 nd -3 rd kinds of music. This order (chart pop, all kinds of music, rock, classical, other) remains in the case of kinds of music that one usually hears at students' homes, and changes slightly when students are asked to report their favorite music (pop, rock, all kinds of music, classical, other), creating a general picture where it seems that there is no much difference between the music environment experienced by the students at their homes and their own music preferences. This may be due of course to the fact that it is often the student himself/herself who "creates" this home music environment by singing or choosing the music to be listened to.

The results of this study verified the high preferences for pop music found in other studies (LeBlanc, 1979; LeBlanc, 1981; Greer et al, 1974; Rogers, 1957; Boyle, Hesterman, & Ramsey, 1981; May, 1985; Hargreaves, 1995). While reviewing relevant literature, Sink (1992) notes that "junior high and middle school students react positively to music that has a fast tempo, a variety of loudness levels, dominant beats, and conjunct, diatonic melodic repetitions" and that "adolescent students prefer music styles that are popular and regarded as their own" (p. 607). As it is obvious, popular music does exhibit those characteristics to a great extent (Boyle, Hesterman, & Ramsey, 1981). Therefore, it is possible that the characteristics of this music contribute to students of this age liking it, a fact that is specifically reported in various research reports in the case of tempo (LeBlanc, 1979; LeBlanc, 1981; LeBlanc & McCrary, 1983).

Although the majority of students (65,1%) report that they like their school music class, their answers in the questionnaire do not have any of the intensity that their answers on the significance of music in their lives exhibit in their biggest percentage. Students in their vast majority limit themselves in answering simply "Yes, I like it" or "No, I don't like it", without really going any deeper than that. It is also interesting to see that most students do not know or do not want to have any optional music ensembles or activities at school, a fact that may be revealing students' not knowing what possibilities exist in this venue (due to the poverty of music programs in the Greek public school system), or students' disappointment and tiredness from the existing music instruction which has turned them off from wanting any school music activity. It seems that in the case of the general music programs to which the students of this study were exposed did not accomplish, what Runfola & Rutkowski (1992) note as the ultimate goal of music education; "appreciation of music, including a desire for continued participation in music" (p. 697). The findings of this study coincide with other research findings (Runfola & Rutkowski, 1992; Broquist, 1961; Austin & Vispoel, 1998; Thompson, 1994; Leming, 1987; Steinel, 1984), according to which many of the recipients of general music instruction have been "turned off" to music class, even though music is viewed as important to their lives.

An interesting finding is also that, when asked how they would like their music teacher, students do not refer to the teacher's delivery skills or lesson content, unlike what is reported in a number of research studies (Hamann et al, 2000; Madsen, 1990; Yarbrough, 1975; Curtis, 1986). In the present study however, students had the opportunity to address such issues when asked why they like/dislike their music class, what they would like different in it, and what activities they would like to have at school if they had a choice. In this case, findings of the present study agree with other research findings (Mota, 1998; Broquist, 1961) where students report lesson content such as lack of favorite kinds of music and overemphasis on music theory or music reading, as elements that they dislike or would like to change. A good percentage of students refer to behavioral traits and appearance, asking for a teacher who is friendly, nice, fashionable and good looking, a teacher who brings an air of up-to-date fashion in the classroom. Finally, it is obvious from students' responses that the vast majority of them perceive the music they have at school as totally different from the music that they have in their everyday lives, and it is the latter that they prefer. It seems that school music is so far away from students' music interests, that the great majority of them perceive no relation between the two.

The great preference for pop music and its powerful influence and appeal to preadolescents and adolescents not only in Greece but also around the world is an issue of major importance that cannot be neglected. It is true, as Peery & Peery (1986) say, that the popular media may be systematically, perhaps inadvertently "deculturizing" children by making available limited play lists and record releases. However, as Wapnick (1976) notes, "it seems unlikely that the question of whether a teacher should or should not attempt to alter students' values will ever be resolved satisfactorily." (p. 16). No matter which view one takes, it seems that starting with students' own music preferences is probably the safest way if music educators are to draw the students from where they stand in terms of their music interests to gradually less familiar and therefore less preferred kinds of music. Whoever is concerned with students' music literacy or students' continuing their music study, should, as Duke et al. (1997) say, "take issues of repertoire and students' music preferences into serious consideration" (p. 80).

It is imperative that more research studies are conducted to compare what music educators and students (especially at preadolescence and adolescence age) perceive as "good music education", so that the factors that contribute to "discrepancies between desired outcomes in music education and actual music achievement and attitudes acquired and expressed by many adolescent students" can be determined (Sink, 1992, p. 609).

Findings of this present study conducted in Greece seem to be in line with research findings resulting from North American data. However, although they may be contributing to a pool of cross-cultural data, they need to be dealt with caution, since they have not resulted from comparative studies or replications of the same study in different cultures. As is generally the

case in educational research, it seems that no matter how many problems a research study is able to answer efficiently, it always creates more questions and concerns that need to be investigated before any firm conclusions can be drawn. Therefore, continuation of research along these lines seems warranted.

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The concept of music education in Republic of Moldova.

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The proposal *The concept of music education in Republic of Moldova* is given an idea about curriculum of music education in Republic of Moldova . It will be given a little information about history of music education and contemporary tendencies. The talk is formed by 2 parts:

Theoretical presentation (during the talk will be presented short musical cores and musical fragments);

Video material (short movie from a classroom during a hour of Music education).

The proposal includes a view about concept about concept of Music education in contemporary Republic of Moldova.

By law children in Moldova must receive full-time education at state schools from the age of 6 or 7 to 15 or 16. Some private schools came into being in the last 4-5 years for pupils from well-off families. Most children, before attending school proper, go to kindergartens.

During the first four years children get a primary education: they learn to read, write, count and draw. They also have classes of music, physical education and handcrafts. As a rule, primary schools are nor separated from secondary schools. There are large schools that combine both primary and secondary education departments under one roof. Nevertheless, there are separate primary schools on finishing which the pupils pass on to any larger secondary school.

The course of secondary education is, in its turn, subdivided into two stages: the first stage that is called gymnasium, and the second one - lyceum. The gymnasium stage is compulsory and includes forms from 5 to 9. During this stage of education the pupils get a basic knowledge in the Romanian language and literature, a foreign language, mathematics, physics, chemistry, history, geography, biology, and they also have classes of music, art and physical training. A computer course is also included in the syllabus. On finishing the gymnasium course of studies, certificates are handed over to the pupils who may then go to colleges or vocational and technical schools. They may stay on at secondary school, in its second stage - lyceum, for another 3 years. The vocational or technical schools provide professional training. The lyceum syllabus offers a great number of subjects so that teenagers could choose them basing on individual inclination and abilities. On completing the lyceum course of studies, diplomas are handed over to the school-leavers who may them go to Universities.

During the time the discipline was named Singing, Singing and Music, Music. It is called Music education now. According the names were the goals of the discipline:

Singing - the students schould sing. Every class activity was concentrated in singing, pitches, elements of sol-fa, elementar theoretical knowledge in the field of music;

Singing and Music - was concentrated mostly in singing and theoretical knowledge of history and theory of music, to know and to be able to write musical notes, to be able to read musical text, to know composers (their life and activity);

Music - was dealing with singing and larger historical and theoretical knowledge. There were included sings of main nations and republics formers of Soviet Union.

Being an independent country Republic of Moldova changed its contents according new, contemporary situation and needs. The name of discipline Music education includes new contents, goals and methods of teaching and learning, for example:

to learn about our national values and our own folk culture (music, dances, traditions, habits, etc.) on a basis of our historical language with its historical Latin basis;

to teach students to be able to listen (rational and emotional) music, to understand it, to be able to analyze it and to make conclusions about musical ideas, expressions, in general - about the content;

to learn the musical grammar (to write musical text, to read musical text);

to be able to appreciate music and musical phenomenon as a value, or kitsch, or non-value;

to be able to transmit own musical interest, knowledge and experience to others;

to understand the role (function) of music in our life.

Being a finalist in RSEP I had had a great opportunity to study american system of education (mostly, music in state of California) and I am lucky to compare two different (but similar in the same time) systems. Our standards are similar in: artistic perception; creative expressions; historical and cultural context; aesthetic valuing. But we are working with those categories in different ways.

I can propose, in this way, to make better our national concept (and curriculum) of Music Education:

to begin to use digital/electronic technology;

to learn more about all national (ethnic) groups of republic of Moldova and

to learn about our national identity as an unique entity and to understand the role of our culture (music, dances, traditions, habits) as a part of the world (as important element of general human tolerance in the context of globalization).

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Making it their own: The indigenisation of the Curwen method and notation in South Africa

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The sounds of South Africa are, like most countries, many and varied. Aside from European music-both 'classical' and contemporary popular music styles-there has been a renaissance of community interest in indigenous African music in its varying forms during the post-apartheid years. Yet, according to Van Wyk (1998), choral part-singing is the 'most popular and populous musical endeavour in South Africa at the present time' and it is contended that much of the popularity for this form of community making may be ascribed to the relatively easy access that participants have to music literacy through Tonic Sol-fa notation and its teaching method that enable ready participation in this form of music.

I first visited South Africa in 1997 and found to my great surprise that the nineteenth century English music teaching method, Tonic Sol-fa (or the Curwen method as I prefer to call it), was very much 'alive and well' in schools and particularly in church and community choral groups. Like many other 'Western' music educators, I had assumed that the Curwen method had simply given way to the Hungarian Kodály method and the British *New Curwen Method,* and was no longer in use. However, my finding that the Curwen method and its notation were alive and well in South Africa led me to discover that Tonic Sol-fa was widely used throughout sub-Saharan Africa as well as in several Pacific island countries including Fiji.

This paper aims to achieve a wider recognition for the Curwen method not only as a music teaching method but an effective and efficient form of choral music notation. I argue that it is particularly appropriate for use in developing countries which are often not as 'shackled' to staff notation as are the more developed countries with a more Euro-centric cultural outlook. One of the principal reasons for Curwen method's survival in South Africa today is that it has been in continuous use by indigenous community and church choirs for well over a century to the extent that it has become an integral part of the 'vernacular musical language'. However, there are some misconceptions about its nature and its origins in sub-Saharan Africa and this paper will aim to dispel some of these as well as explain the Curwen approach in the light of contemporary notational and pedagogical theory. This will hopefully form the basis for its wider appreciation and adoption in other countries where an imported European choral music tradition now forms an important part of local musical culture.

The differing roles of and teaching and learning methods associated with music in European and indigenous African cultures are discussed and it is argued that the use of tonal-harmonic hymnody supported by the Curwen method and notation has enabled indigenous communities to achieve a fusion of local and imported musical genres, thereby bridging the gap between indigenous and colonial cultures.

One of the major impediments to a full participation in choral singing has always been the difficulty for untrained singers to become musically literate. I explain and discuss the pedagogocial and notational features of the Curwen method and undertake an evaluation of the relative merits of the Curwen system in relation to staff notation. A brief discussion of the development of the Curwen method and notation in South Africa follows with particular reference to the work of rural mission schools, particularly the Lovedale Training Institution in what is now Eastern Cape Province. Reference is made to the work of two indigenous Tonic Sol-fa composers, John Knox Bokwe and Enoch Sontonga, and to the introduction of the Curwen method to urban schools.

I conclude by reiterating the claim that the Curwen method and notation have been successfully adopted, adapted and ultimately 'indigenised' in South Africa and, to my mind, the system represents a model worthy of emulation in other countries which have not already been 'shackled' by the musical purism or musical elitism that so often characterises the use of staff notation.

Introduction

I first visited South Africa in 1997 and, for me, one of the most surprising aspects of music in schools and the wider community was that the nineteenth century English music teaching method, Tonic Sol-fa (or the Curwen method as I prefer to call it), was very much 'alive and well'. Up to this time my interest in the Curwen method had been solely as a music education historian. I was interested its role as the means through which working class people in Britain and many indigenous people in its colonies and elsewhere had become musically literate and able to participate in choral music. I was also interested in its role in school music in several countries including Australia (see Stevens 1980). In expressing a common assumption, Jorgensen (2001, p.344) suggests that Tonic Sol-fa is one example of a music teaching method that has been limited by 'its own time and place' and is now obsolete. For my own part, I assumed that the method had simply given way to the Hungarian Kodály method and the British *New Curwen Method,* and was no longer in use. However, my finding that the Curwen method and its notation were alive and well in South Africa led me to discover that Tonic Sol-fa was widely used throughout sub-Saharan Africa as well as in several Pacific island countries including Fiji.

One of the principal reasons for Curwen method's survival in South Africa today is that it has been in continuous use by indigenous community and church choirs for well over a century to the extent that it has become an integral part of the 'vernacular musical language'. However, there are some misconceptions about its nature and also its origins in sub-Saharan Africa which are implied in the following statement by Hopton-Jones (1995, p.29): 'To the uninitiated, Eastern African [Tonic Sol-fa] musical notation is *bizarre* [my italics].'

This paper aims to dispel some of these misconceptions as well as explain the Curwen approach in the light of contemporary notational and pedagogical theory in hope that this will form a the basis for its wider appreciation and hopefully adoption in other countries where an imported European choral music tradition now forms an important part of local musical culture. I argue that the Curwen method and notation have been successfully adopted, adapted and ultimately 'indigenised' in South Africa and, to my mind, represent a model worthy of emulation in other countries which have not already been 'shackled' by the musical purism or musical elitism that so often characterises the use of staff notation.

Background and Context

Nzewi (1999) forthrightly asserts that the introduction to Africa of European music education philosophies, content, practices and pedagogies has resulted in a significant degree of 'de-culturalising'. He contends that European music has perpetuated 'a pervasive, perverse cultural-human identity' for Africans as culturally inferior and mentally inadequate and that such European musical influences have represented a form of 'cultural euthanasia' (p.72). Although the overall tenor of his writing is constructive in that he proposes a new series of 'culturally-environmentally sensitive' curriculum modules for primary music education, this is nevertheless strong criticism of the effect that European music and music education have had in Africa.

Other scholars such as Agawu (2003) and Akrofi (2003) have also identified adverse effects resulting from the introduction of European music to Africa. In particular, Aguwa (2003, p.8) asserts that: 'Of all the musical influence spawned by the colonial encounter, that of tonal-functional harmony has been the most pervasive, the most far reaching, and ultimately the most disastrous.' Specifically the criticism regarding the introduction of European music to Africa is that it was imposed on local populations by Christian missionaries who used hymn singing to attract converts and then attempted to replace the indigenous musical culture with Christian hymns set in four-part tonal-harmonic style (Hollar 2001). Such missionary activity may now be identified as 'musical colonisation' as missionaries sought, through the words and music of a new form of music-tonal-harmonic hymnody-to transmit foreign religious precepts, social norms and cultural practices. The new form of imposed music was *taught* through formal instructional methods and also *notated.* This was in stark contrast to indigenous music that was *passed down* through informal community-based education from one generation to the next as an *oral* tradition.

The point is well made by several scholars that it is not just the form of music and its means of transmission, but the role of music which differs markedly between European and African cultures. Westerlund (1999) comments that, unlike the European musical tradition which is a 'singular intellectual happening or a profound aesthetic experience in an individual's monological brain', music in African culture is characterised by 'social sharing and participation . so that the performer and the product are inseparable' (p.97). Moreover, Westerlund also makes the point that music becomes a model and means

for the lived reality of African people. This is summed up in the Zulu word *ubuntu* and the Sotho word *botho* which refer to a unity of thinking and living through music (p.97). Nzewi (1999, p.75) also makes the important point that the training in music ensemble practice which young people in a traditional African society receive also implies training in community living and reciprocity-which is in marked contrast to the essentially individualistic form of musical engagement that generally characterises European, particularly instrumental, music.

All of these aspects of the European 'musical colonisation' of Africa contribute to what may be identified as the 'cultural dichotomy' which has been faced by South Africans for well over a century. However, despite what may be thought of as 'oppositional' elements of colonial and postcolonial African music, one European musical import-Tonic Sol-fa-has not only to been adopted and adapted for local use but has also been indigenised.

The Curwen method and notation

Tonic Sol-fa was developed by the Methodist minister John Curwen (1816-1880) in England from the 1840s using several English and Continental sources including Sarah Glover's Norwich Sol-fa (Rainbow 1967). Although Curwen originally used his method as a means of teaching music reading from staff notation, by the 1872 edition of *The Standard Course,* staff notation was dispensed with altogether in favour of 'letter' notation (Stevens 2003).

The motto of the Tonic Sol-fa movement-'Easy, Cheap and True'-was adopted by Curwen during the 1860s (Rainbow 1980, p.38). This motto aptly describes firstly the relative ease of teaching music literacy through the Curwen method as compared with other contemporary approaches, secondly the fact that standard printing press characters could be used for Tonic Sol-fa notation instead of the special characters and printing processes required for staff notation, and finally the underlying logic of the system's theoretical and notational principles. The Curwen method in its 'purest' form dispensed with staff notation altogether relying instead on its own system of notation based on lower case alphabetical letters and punctuation marks. The evolution of the Curwen method has been described elsewhere (Stevens 2001), but it is important to establish its pedagogical and notational legitimacy from a present-day perspective.

Pedagogical Features

The Curwen method represents a carefully graded and systematic method of teaching not only music literacy but also aural perception and audition (mental hearing). Its pedagogical mainstay was the use of solmisation as a mnemonic (memory) aid. Solmisation was devised by the eleventh-century monk, Guido d'Arezzo, as a fixed doh system but Curwen (like Glover) employed the *movable* sol-fa method. The seven tones of the major scale- *doh, ray, me, fah, soh, lah,* and *te* -can also be applied to the relative minor scale by starting and ending on *lah* and using *ba* and *se* for the raised sixth and seventh degrees. Modulation to related keys is effected by means of 'bridge-tones' such as *fe* for the leading note to the dominant key, *ta* as the dominant seventh note for the subdominant key, and so on.

Curwen also borrowed Glover's *Norwich Sol-fa Ladder* which he adapted into *The Tonic Sol-fa Modulator.* This vertically-arranged chart of sol-fa names enabled pitch exercises to be pointed out for students to sing, thereby instilling the relationship of each note to its tonality and to each other. In 1870, Curwen devised the sol-fa hand-signs (Curwen & Graham n.d., p.23) and later introduced the 'mental effects'-extra musical associations for each of the seven tones; for example, *doh* was the strong or firm tone, *ray* was the rousing or hopeful tone, *me* was the steady or calm tone, etc.

For teaching rhythm, Curwen adopted French time names in 1867 and also devised a system of finger-signs for time. The French time names began with the consonant 't' (or 'f') for tones, with the consonant 's' for rests as in the following table of examples.

Table 1-Examples of French Time Names

Durations	French Time Names
one beat note followed by a one beat rest	*taa saa*
two beat note followed by a two beat rest	*taa-aa saa-aa*
four beat note	*taa-aa-aa-aa*
two half-beat notes followed by a one beat note	*taatai taa*

four quarter-beat notes	*tafatefe*
three third-beat notes	*taataitee*
a half-beat note and two quarter-beat notes	*taatefe*
a half-beat rest and two quarter-beat notes	*saatefe*

In addition, Curwen devised a 'Six Step' learning sequence that formed the basis for his textbook *The Standard Course.* The learning sequence included aspects such as vocal tone production, breathing, and the progressive introduction of pitched tones, rhythmic durations and metres, expression, tempo, harmony, tonality, modulation, etc.

Another feature of the Curwen method was a well-founded pedagogy. In his *Teacher's Manual* (n.d.[c.1876], p.221), Curwen set out the following precepts:

. let the easy come before the difficult.

. introduce the real and concrete before the ideal or abstract.

. teach the elemental before the compound and do one thing at a time.

. introduce, both for explanation and practice, the common before the uncommon.

. teach the thing before the sign, and when the thing is apprehended, attach to it a distinct sign.

. let each step, as far as possible, rise out of that which goes before, and lead up to that which comes after.

. call in the understanding to assist the skill at every stage.

Many of these precepts are fundamental not only to other music teaching methods such as the Orff, Kodály and Dalcroze approaches, but also to general educational practice.

Although not pre-eminent as it was, the concept development stages of Jerome Bruner may be cited as an example of contemporary pedagogical theory that is clearly identifiable in the Curwen method. O'Brien (1983) outlines (in simple form) Bruner's (1968) model of learning which is based on three stages of concept development in children-enactive, iconic and symbolic. Parallels may be drawn between the Curwen method and Burner's concept development model, albeit that the Curwen method was designed as much for adults as for children. First, the enactive mode is essentially experiential learning in which musical concepts are formed mentally through a physical manifestation of the concepts. An example in the Curwen method would be singing pitched notes with accompanying hand-signs-the physical shape and placement of the hand assists in forming the mental image of the sound within its tonal context and promotes its audition as well as its realisation as a sung note. The second stage, iconic representation, allows learners to categorise musical phenomena into concepts-for example, hand-signs allow the concept of relative pitch to be established; likewise, finger-signs for time allow rhythmic duration-specifically subdivisions of the beat-to be established as a discrete musical concept. In line with the modern concept of audition, the iconic representation of both pitch and rhythm was designed to assist learners to mentally manipulate the sub-elements (individual tones and beat patterns) in their minds without necessarily realising them acoustically. Finally, the transfer of iconic representations of pitch hand-signs and time finger-signs to symbolic representations such as the pitch modulator and then into Tonic Sol-fa notation completes the process whereby these labels become the means for more abstract thinking. There are doubtless further parallels to be drawn with other learning theories but the point is hopefully made that the Curwen method is sufficiently well-conceived from a present-day perspective to have pedagogical legitimacy.

Notational Features

As mentioned, by 1872, Tonic Sol-fa notation was no longer being applied to staff notation but had become a notational system in its own right. Part of the reason for this was Curwen's belief that his notation was sufficiently comprehensive that

it could provide for all aspects of musical representation and therefore, for vocal and choral music, could effectively supplant the 'Old [Staff] Notation'.

Pitch was notated using the first letters of the solmisation syllables together with vertical dash above or below note to indicate octave placement. The only exception to 'first letter' representation was the use of chromatic notes such as *fe, se, ba, ta,* etc. to indicate accidentals either in a minor mode or for modulation. Rhythmic notation consisted of vertical 'bar' lines-a double bar to indicate the end of a musical section, a barline to indicate main (strong) metrical divisions, half bar lines for subsidiary (medium) metrical divisions (as with the third beat in quadruple metre)-and standard punctuation marks-a colon to indicate beat divisions, a period for half-beat divisions, a comma for quarter-beat divisions, a rotated comma for third-beat division (i.e.for triplets), with a dash to indicate the continuation of a note to a subsequent beat. Rests were notated by a blank space preceded by a punctuation mark to indicate duration. The following example indicates these notational elements in the first two phrases of the National Anthem of the Republic of South Africa 'Nkosi Sikelel 'i Afrika' (composed by Enoch Sontonga).

Figure 1 - An Example of Tonic Sol-fa Notation

KEY **G**

| d . t 1 : d . r | m : m | r : r | d : - | m . m : r . m | f : f | m . m : m | r : - |

Many Western-trained musicians are familiar with the historical development of staff notation. However, as Scholes (1963, p.696) points out, 'our present universal notation has 'grown up' rather than been designed . Musicians generally are so accustomed to it that they do note stop to reflect upon its defects.'. The serendipitous nature of its evolution has created many problems for the teaching and learning of staff notation. The spatial representation of the two principle dimensions of music-rhythm and pitch-requires a complex system of symbols firstly to represent rhythm on the horizontal plane and secondly use of these same symbols on the vertical plane to indicate absolute pitch. In addition, other aspects of notation-dynamics, tempo, accentuation, etc.-result in a highly complex visual representation of music which, particularly for the young learner, makes the acquiring of music literacy a long and often arduous process. Moreover, there is a need to have an understanding of the theory of music in order to decipher the meaning of many additional symbols such as key signatures. Scholes (1963, p.696) points out that there have been many 'bold attempts.made to reform the staff notation but .the only reformed notations that up to the present have ever established themselves have been certain notations for choral music. The chief of these [is]. *Tonic Sol-fa.* ' (p.697).

From a contemporary perspective, Curwen notation has several inherent advantages over staff notation for choral singing. Firstly, both the pitch and the rhythmic dimensions of melody are contained within a 'single cell' as opposed to staff notation where two dimensions-vertical and horizontal-are required for the representation of melody. Although it may be argued that the vertical representation of pitch is a useful way of visualising its relative pitch position, the notational 'spread' especially with extended leger lines can make it difficult for ready visual perception. Another advantage, particularly in certain developing countries, is alluded to by Jorgensen (1994)-in countries where the written language is based on the Roman alphabet (which is also the means for representing pitch in the Curwen method), people are already familiar with alphabetical letters. This also represents a distinct advantage over the two-dimensional system of staff lines and spaces for pitch and of note and rest shapes for rhythm. Moreover, Curwen notation does not require any significant knowledge of music theory-once an understanding of pitch and rhythmic notation is achieved, no other 'interpretive' information (such as time or key signatures) is required for realising the notation.

Past and Present Use in South Africa and its Cultural Significance

As mentioned, the Curwen method and notation were introduced as the principal means of promoting hymn singing in South Africa by Christian missionaries from the mid nineteenth century (see Stevens 2001). Hollar (2001) points out that, in comparison to the prominence of harmony in European music, the most prominent feature of indigenous African music is rhythm. However, choral singing-which is metrical rather than rhythmical and essentially harmonic in nature-has nevertheless become 'without any doubt the most popular and populous musical endeavour in South Africa at the present time, and most especially amongst the Black Communities. . The choral movement has played a significant role in educating people, and has had an empowering political function as well' (Van Wyk 1998, p.23). As has been indicated, the mainstay of choral music in South Africa and indeed across sub-Saharan Africa has been and continues to be the Curwen

method.

The earliest recorded use of Tonic Sol-fa in South Africa was at mission stations in the Cape Colony and adjacent regions such as Basutoland and Orange Free State. One of these was the Lovedale Missionary Institution which was established in the 1820s near the inland town of Alice in what is now Eastern Cape Province (Stevens 2001). Aside from religious activity, the mission's principle objective was the education of the indigenous Xhosa people, including hundreds of Xhosa teachers who were trained there (Gandhi 1905). Tonic Sol-fa was adopted at Lovedale with considerable success and a fine tradition of choral music established there. The printing press at Lovedale enabled the production of music in Tonic Sol-fa notation and this led to the publication of music composed by indigenous South Africans.

The two most famous indigenous African composers were the Reverend John Knox Bokwe (1855-1922)-who has been cited as 'the father of our African choral music competition[s]' (Khumalo 1998) and Enoch Sontonga (1873-1905)-who was the composer of the first part of the new (1994) National Anthem of the Republic of South Africa. Both Bokwe and Sontonga were educated at Lovedale, both were Tonic Sol-fa teachers, and both had their choral music published in Tonic Sol-fa notation by the Lovedale Press (Malan 1979, Kirby 1979).

Although Lovedale Training Institution appears to have been a major centre for Tonic Sol-fa teaching well into the twentieth century, there were many other missions where the method was utilised not only in teacher training but also as part of the evangelical outreach to indigenous communities. Although, the influence of the missions was less apparent in urban areas, Tonic Sol-fa nevertheless assumed an important role in public and other government-supported schools in larger centres of population. There were several key figures-both music educators and education administrators (Thomas Daines, Christopher Birkett, James Ashley, Dr [later Sir] Langham Dale, Henry Nixon, Dr Thomas Muir, Arthur Lee and Frederick Farrington)-within the educational establishment who promoted and supported Tonic Sol-fa in urban schools (see Stevens 2001).

Almost a century later, the legacy of a music education and choral music tradition based largely on the use of the Tonic Sol-fa method and notation is rich indeed. Van Wyk (1998) points out that black African choirs 'devote large chunks of their lives to choral music' and that one of the major factors that motivates them is participation in numerous choral competitions and festivals-such as the Caltex-Cape Argus Festival-held annually. According to another writer, Mngoma (1990), Africans have had a tendency to 'indigenise' certain Western music traits and have successfully adopted and adapted many aspects of Western music-including Tonic Sol-fa-to form their own musical culture. Other factors which may also have contributed to method's survival were the long period of apartheid and the years during which United Nations sanctions were in force which together resulted in isolation, particularly for indigenous communities, from developments in music teaching methods overseas.

However, how does the contention that the Curwen method and notation have been indigenised by black South Africans accord with the fairly strident criticisms of Nzewi (1999) and Agawu (2003) in relation to the 'distasterous effects' of the European tonal-harmonic style on indigenous music? Akrofi (2003) for one argues that tonal-functional harmony has not necessarily had such a disasterous effect on the music of black South Africans. He points to Ndlovu's (1996) contention that four-part hymn singing in conjunction with Tonic Sol-fa introduced by missionaries influenced Zulu melodic singing which led to the popular black South African *isicathamiya* musical style. Akrofi also points to another positive influence of Western European missionary choral influence in Africa (presumably including the Curwen system)- the emergence of a 'new' choral music culture that, as Van Wyk (1998, p.23) has already identified, is the 'most popular and populous musical endeavour in South Africa at the present time'.

In addition it may be argued that, of all the forms of Western European music, hymn singing is, by its nature, an essentially communal rather than individual musical activity. This correlates with the approach taken by indigenous African societies to music as 'social sharing and participation'. Indeed the effect of music in promoting 'community living and reciprocity' that typifies the notion of *ubuntu.* Moreover, one of reasons why Africans appear to have so readily embraced hymn singing and continue relate to the four-part harmonic choral idiom may well have been the 'communal focus' and 'spiritual unity' implied by hymnody as an integral part of the Christian lifestyle. Hymnody supported by the Curwen system could therefore be said to represent a fusion of traditional African indigenous culture and Western European tonal-harmonic idiom.

Specifically in relation to the Tonic Sol-fa, Curwen deliberately kept the level of theoretical complexity to a minimum so that Tonic Sol-fa notation when taught according to the1972 to 1901 editions of *The Standard Course* effectively by-passed the difficulties associated with staff notation and instead relied on an implicit association of the symbol (specifically the letter

notation of the solmisation syllables) with its sound (initially at least as sol-fa syllables). In this way, the Curwen system was at least closer to the indigenous ways of practice-typified by an oral tradition-than staff notation. Further, whereas European art music could be said to have a highly individualistic aesthetic and/or performance focus and indeed may be characterised as having 'intellectualised' (due partly perhaps to its tendency toward being socially elitist), the Curwen approach to choral singing-which was comparatively less of an intellectual focus-correlates well with the African notion of practical involvement and a fusion of performer and product.

Conclusion

Few musicians would disagree that, whether for instrumentalists or singers, it takes many years of training to become fully literate in staff notation. Provided that neither musical purism nor musical elitism prevails, a functional system such as the Curwen teaching method and notation has the potential to provide an 'easy, cheap and true' means of achieving choral music literacy. Despite increasingly limited time being available for music in schools, most developed countries are too entrenched in the staff notation system and in a predominantly instrumental as opposed to choral music culture to seriously contemplate using the Curwen system. However, in developing countries such as South Africa where there may be greater flexibility both in schools and community education, the Curwen approach offers many advantages and is therefore deserving of serious consideration as a viable and effective alternative to staff-based teaching method and staff notation.

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Music free-play and cultural sharing

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Music teachers worldwide are just beginning to tackle the many questions and difficulties associated with presenting authentic and meaningful examples of diverse music to their students. Many researches of early childhood including Piaget (1962), Vygotsky (1978), and Smilansky (1990), agree that children learn best through play.

The purpose of this study was to investigate how kindergarten students play during free time in music class, after being exposed to teacher-delivered examples of music from other cultures, and to determine if free-play activities can be used as vehicles for making multicultural music intrinsically understood to those students. To ensure authenticity, as suggested by Goetze (1998; 2000), the music of each culture was introduced to students by a guest teacher whose ethnicity was of the music being studied. As the students were involved in free-play, cognitive and social aspects of their play were measured both qualitatively and quantitatively, using video cameras and student questionnaires to collect the data.

Results of this study point to the importance of allowing children to take ownership of the music they hear, by allowing them free time to play, and to reflect on the music which they have been exposed to. As music teachers attempt to teach their students about the music of diverse cultures, allowing for free-play activities may yield higher levels of musical thinking and interest among students.

Background

The creation of music is a phenomenon that has taken place cross-culturally for thousands of years. From the powerful freedom songs of South Africa , to the timbale players in Cuba , countless types of folk songs, game songs, chants, and spiritual songs have existed for centuries in our diverse world. It is only recently, however, that schools have begun to recognize and implement "multicultural education" as a necessary component of the standard curriculum. Because music offers unique, personal opportunities for understanding one's feelings and thoughts, the value of teaching music from different cultures is understood to be deeply necessary in bridging cultural gaps, confronting racial issues and forming a better understanding of the people who share our world (Campbell, 1991). Music teachers nationwide are just beginning to tackle the many questions and difficulties associated with presenting authentic, enriching and meaningful examples of the world's music to their students (Goetze, 2000).

Many researchers and philosophers who have studied children have come to understand that children learn best through play. Through play, they are able to draw from what they perceive, and assimilate the information to form new understandings and feelings (Beardsley & Harnett, 1998; Klugman & Smilansky, 1990; Piaget, 1962; Scales & Almy, 1991; Vygotsky, 1978).

Problem Statement

Children learn best through play, which is a necessary part of children's development. Through play, they are able to come to terms with their emotions, and take ownership of their ideas and beliefs. Assuming this to be true, the demise of children's free time over the last two decades has put children's mental health at risk (Elkind, in Klugman & Smilansky, 1990). Music's ability to heighten sensitivity, allowing one to express emotions and exercise creativity, makes it an indispensable element of education today. Studying the music of diverse cultures has the added benefit of bridging cultural gaps and opening up children's sensitivity to the many ethnicities that surround us. We don't yet know how

children respond to and learn from other cultures in the context of their play. As such, I feel the need exists for the creation and research of play environments where children can exercise ownership of, and create new, intrinsic meanings for the multicultural music to which they are exposed.

Purpose of the Study

The purpose of this study is to investigate how kindergarten students play during free time in music class after being exposed to the music of other cultures, and to determine if free-play activities can serve as vehicles for making multicultural music intrinsically understood to those children.

Research Questions

1. What musical behaviors will be incorporated into their free-play?
    1. What is the quantity and quality of vocal play?
    2. What is the quantity and quality of instrumental play?
    3. What is the quantity and quality of movement in play?
2. How will children engage in cognitive aspects of play (functional constructive, dramatic), after being exposed to the music of a specific culture?
3. How will children engage in social aspects of play (group, parallel and solitary), after being exposed to the music of a specific culture?
4. How do the observations of cognitive, social and musical behaviors reflect the perceptions of multicultural music?

Definition of Terms

Free Play: An activity wherein children are given the opportunity to have free reign over the instruments in the music room, making select choices about how long and in what manner to use the instruments or props they choose. The teacher's role in this activity is to support exploration by being present and available to the students. If invited to participate, the teacher should do so at the child's direction, offering encouragement and higher stimulation if necessary. A list of the instruments included in this study follows.

3 tall drums, including a conga finger cymbals bells
large gathering drum stir xylophone guiros
rain sticks tone bells triangles
claves wood blocks castanets
large colored scarves xylophones Chinese gong
tambourines shakers/maracas plastic guitars

Multicultural Music: Music that is not from the European Arts Tradition, including folk songs, chants, concert songs, celebratory songs, as well as work and play songs from Africa, Asia, Eastern Europe, South America, Oceana and Native America.

Scope and Delineations

This study does not delve into the ongoing, or long-term effects of multicultural music play. Nor does it intend to propose that free play replace the formal music lesson in the curriculum of music education. Only three music cultures will be studied in the observations. The behaviors of students whose ethnic background is of the specific culture studied are not taken into account or analyzed. Also beyond the scope of this study is the implementation of similar play environments in other schools, where the socio-economic make up, ethnicity, background knowledge and rapport among students might yield different results.

Outline of Remainder of Project

I intend to answer the above research questions in the following chapters of this paper. Chapter Two will be a literature review, focusing on the ways in which children play, the music that they create on their own and ways of including

multicultural music in the classroom. Chapter Three will provide details on the methodology used in the observations. Chapter Four will be an analysis of the data collected in the empirical study of children in various free play activities. The final chapter will include a summary, conclusion, educational implications and recommendations for further research.

Literature Review

A Close Look at Children's Music Play

The Influence of Play on Child Development

Traditional educational trends have led children toward a more passive type of learning, where the responsibility of the child's learning is placed almost entirely on he teacher. The recent realization that overt teaching does not necessarily yield learning has led to new educational methods, which work with the idea that children cannot learn what they don't do for themselves. Guiding children into the roles of self-educators, where exploration leads to newfound knowledge, is most easily achievable in natural environments that are complexly rich, and where possibilities seem imminent (Caine & Caine, 1997).

Considering that play environments provide better opportunities for naturally rich and complex systems, we might take a look at Vygotsky's (1978) theories which show that the influence of play on a child's development is quite significant. He explains that in providing children the opportunity to play, we give them the venue to act out unrealized thoughts or actions that they don't yet understand. While playing, children will always act beyond their actual developmental level, stretching the limits of what they are capable of. According to Vygotsy, stretching this "zone of proximal development" leads to new desires for learning, better problem-solving skills and new levels of actual development. Free play environments also allow children flexibility in creating goals and shifting foci according to personal needs. (Scales & Almy, 1991).

Caine & Caine (1997) suggest that to achieve the highest level of learning, students must organize their own learning strategies, requiring that the teacher take a supportive, rather than authoritative role. The teacher, therefore, must be in a constant state of flexibility, and be able to provide appropriate stimulation and feedback to students. The many studies and books written about play suggest that its importance in child development is well understood (Beardlsey & Harnett, 1998; Graue & Walsh 1998; Pellegrinni & Yawkey, 1994; Piaget 1962).

Musical Play

If we transfer this research to the realm of music, it follows that the music free-play environment, where the teacher acts as a supporting presence, might be best for high-level music learning. By being involved in a process of their own music making, rather than working toward a teacher's idea or musical project, children are participating in the social and cognitive aspects of the music they make (Tarnowski, 1999). Piaget (1962) explained how the cognitive aspects of play involve a series of mental schemas. These schemas are developed by the child, in efforts to satisfy intrinsic desires for learning. Because these schemas serve the self, and don't work toward any external aims, play can serve as an opportunity for creativity.

The music that children create for themselves is rich with structures and patterns. These structures and patterns convey their familiarity of learned experiences and background knowledge. According to Campbell (1998), what the brain musically perceives, it blends into more integrated experiences. The music may flow from the cognitive location where it was processed in the mind, to other realms of thought and experiences. Previously learned songs may be borrowed, whole or fragmented, and blended into original, spontaneous songs.

As Campbell (1998) noted in her extensive studies of children at play, a steady current of music flows from children as easily as language, and with full intent to express themselves in a musical way. Music can be heard in the making, as children eat their lunches, clean their desks, climb on playground equipment, or as they walk down the hall. Given a rich play environment, children will vigorously construct new sounds, expanding and testing what they already know. Creativity and fine motor skills are enhanced during music free-play, as children must think for themselves and exercise their problem-solving skills.

Analyses of Children's Musical Play

Being that children have such a plethora of music in them, aside from what they do in music class, the possibilities for their music making seem endless, if we were to provide them with free time in the music room. Moorhead 's & Pond's (1978) studies of free-play in music showed strong connections among sound, speech and movement, wherein exploration led to dramatic play and intentional compositions. Children ages 2-8 were used in this study, sponsored by the Pillsbury Foundation for the Advancement of Music Education. The children were given freedom to play with a large assortment of instruments, including Javanese and Balinese metallic instruments; barred instruments; a Burmese gong; Chinese bells and cymbals; Indian, Japanese and Korean drums, flutes, maracas, temple blocks and a guitar. The study showed that many aspects of solitary and group play were displayed, as children chanted, sang, moved with and explored the instruments.

Littleton 's (1998) studies showed how three year olds responded to free time with musical instruments and props after being involved in a teacher-directed music lesson. She found that children were able to improvise rhythms and songs, and that they seemed to play in groups, alone and side-by-side (parallel). From these observations, Littleton developed a coding scheme based on solitary, parallel or group play.

In the primary music classroom, researchers such as Pond (1992), Tarnowski (1999), and Littleton (1998) have studied how children play when given free time. Both Pond and Tarnowski observed that children's initial response to free time seemed chaotic and unorganized, but given enough time, their music making evolved from sound into highly structured, intentional compositions. "[The] children's indefinite potential for discovering rhythmic articulation was a continual source of pleasure for them" (Pond, 40).

While it may seem frightening for educators to take a step back from the more authoritative role, the idea of learning from free time stems as far back as Ancient Greece. The word *Schola,* meaning "leisure" in ancient Greek, is what became known as "school." The original intent of "school" was to stimulate the mind during leisure time (Csikszentmihalyi, 1997). Now let us turn to why stimulating children's minds with the music of diverse cultures is so vital to the future of our society.

The Incorporation of Multicultural Music

Littleton (1998) explains how music play contributes to each child's "attachment, adaptation, and growth as play contributes to the evolution of a whole culture" (p. 8). If schools exist to pass on principle heritage and practices to ensure children's survival in a society, then it follows that we investigate and incorporate the many cultures that form the make up of our society. All over the world, music making is a human constant, through which ideas, feelings and cultural norms are channeled (Campbell, Williamson & Perron, 1996). Music education must take an active role in building bridges between cultures, and fostering a tolerance of the many differences that exist. It is hoped that in validating and respecting many diverse cultures through music, music education may contribute to a more peaceful coexistence (Goetze, 1998).

Because music symbolizes and embodies many aspects of culture, performing and listening to music of a culture other than one's own may contribute to a deeper understanding and acceptance of that culture-knowledge that transcends communication through words alone (Goetze, 1998, p. 3).

When students are exposed to the music of other cultures they learn about the many different ways that sounds can be put together, thus sharpening their listening and analyzing skills, as well as expanding their repertoire of music literature (Moore , 1998). Realizing the importance of teaching the music of diverse cultures to students, how can we best implement the music into our curriculum?

National Standard #9, as set forth by the Music Educators National Conference, states that students should partake in "understanding music in relation to history and culture" (Stauffer & Davidson, 1996; p. 61). While it is understood that teaching the music of diverse cultures is deeply important, music teachers continue to struggle with how to teach music unfamiliar to them. Goetze (1996, 1998) gives suggestions as how to best implement non-western music in the classroom. Studying their music for purposes of listening, discussion or re-creation, must be done with sensitivity and authenticity. For the music teacher to assume the role of an expert, where he or she arranges and adapts another culture's music to fit the needs or skills of the class, may be an act of betrayal to that culture's musical intentions.

To maintain the music's authenticity, the music teacher must enlist an informant from the culture studied, to teach, translate, and to give children a better understanding of its cultural context. For example, if a Japanese song is being taught by a non-Japanese music teacher, he or she might invite a Japanese parent or community member to translate, help with pronunciation, and to give any additional, contextual information that might be important to the song's overall meaning (Goetze, 1998).

As discussed earlier, children learn best through play, when they are given appropriate stimulation and adult support (Vygotsky, 1978). It follows that play activities could be used as powerful vehicles for creating a deeper understanding of music from diverse cultures. Goetze's (1998) theory of inviting an informant to teach the music of his or her culture, if combined with a post-lesson free-play activity, may produce some rather interesting musical results.

Methodology

In describing her methods of generating data, Graue (1998) stated, "The *everyday observable* refers to that which is immediately visible, what anyone walking into a site would see" (p. 94). Similarly, Littleton (1991) explained that in order to collect accurate data, the researcher must study his or subjects in conditions and environments, which would naturally exist aside from the study. The following conditions were set during this study, to ensure realistic results:

The music lessons and play activities were scheduled during the children's usual music times.

The instruments and objects placed in the free-play environment were familiar objects, which the students have previously used during regular music classes.

The teacher acted as a support, by quietly observing, and often nodding in approval, but did not intervene or guide the children's play.

All noted observations were recorded and reviewed on videotapes. Consensus by multiple coders ensured reliability.

The purpose of this study is to investigate how kindergarten students play during free time in music class after being exposed to the music of other cultures, and to determine if free-play activities can serve as vehicles for making multicultural music more intrinsically understood to those children.

Setting and Participants

The K-4 elementary school used in the study, is situated in a typical suburban neighborhood on the outskirts of Manhattan. Though the community is comprised mostly of middle to upper class families, many students are bussed in from other neighborhoods. There are nine Kindergarten classes, and eight of each other grade level. Three kindergarten classes, each comprised of approximately sixteen students, will take part in the study. Though the student body of the school is mostly of Caucasian ethnicity, there are several Asian, Indian and African-American children and one Latino child, who will participate in the multicultural lesson and the free-play activity following the lesson. Each class attends music on a weekly basis, for 38 minutes.

As depicted in Appendix A, the music room is quite large, and well stocked with a variety of instruments. The small stage in the back left corner offers a unique, more isolated space where students can feel as though they are performing. For the free-play activities, I placed a plastic guitar and microphone there. On the risers I assembled many smaller instruments, such as maracas, bells, castanets, tambourines and wood blocks. Large, colorful scarves were placed around the room as well. Near the back right corner, there were three large drums, and along the side of the room I placed the gong, the chimes and a bin of finger cymbals.

Consideration of Human Subjects

To assist in the analysis of the data, video cameras were set up on either end of the room, identified as "front camera" and "rear camera." A letter of consent was sent to the parents of each kindergarten student involved in the study

(see Appendix B). To ensure the protection of the participants, all names, including the name of the school, have been omitted.

Procedures

During the week of December 11 th , 2000 , I prepared the classes involved for the guests who came to teach during the following week. Class 1 received a brief introduction of Chinese culture, Class 2 received a brief introduction of Indian culture, and Class 3 received a brief introduction to the culture of the Dominican Republic . Because I wanted the musical aspect of their learning to be as authentic as possible, I did nothing more than read a picture book of each culture to the respective classes, and inform them of the special lesson which would take place during the following week.

Each music period was extended from 38 minutes to 60 minutes, and was divided as follows: 30 minutes of teacher-delivered music from the specified culture, 20 minutes of free-play and 10 minutes of post-play discussion with the kindergarten students involved. The first of three lessons took place on December 19 th , 2000 , when a professional Chinese music teacher taught Class 1 for approximately thirty minutes. She engaged the students in moving, singing and instrument playing, of Chinese culture and tradition. After this brief lesson the children were given 20 minutes of free play, during which time video cameras on each side of the music room were taping. The free-play setting was identical in each of the three classes, to ensure that students wouldn't be influenced by the location of the instruments. On December 20 th , two Indian parents in the community, joined by their fourth grade son, came to demonstrate some Indian music to Class 2. The demonstration was a performance of *tabla* drumming with an Indian droning instrument as background. The students were allowed to try the *tablas* after the demonstration, though the drums were not placed in the free-play environment. The last of the three lessons took place on December 22 nd , when a professional guitarist from the Dominican Republic came to teach students of Class 3 some traditional songs from his culture. He engaged the students in singing and moving as he played his guitar.

In each of the three classes, a 10-minute post-play discussion ensued, to aid in the qualitative and quantitative assessment of the research questions.

Research Questions

The following research questions, developed from themes found in the review of literature, will be used to assess whether free-play activities can be used as vehicles to make multicultural music more intrinsically understood to children.

1. What musical behaviors will be incorporated into their free-play?

   What is the quantity and quality of vocal play?

   What is the quantity and quality of instrumental play?

   What is the quantity and quality of movement in play?

Based on the 10-minute, post-play discussion described above, and the researcher's observations, an assessment of qualitative musical happenings will be possible. To assess the quantity of musical behaviors, the researcher will watch the videos while noting the number of instrumental, vocal, movement and other activities. The category labeled "other" includes non-musical play and book reading.

2. How will children engage in cognitive aspects of play (functional, constructive, dramatic), after being exposed to the music of a specific culture?

Smilansky's (1968) definition of cognitive play, included three categories: functional, constructive and dramatic. Functional play is typically characterized by the repetition of simple muscular activities. The researcher has included instrumental play as highly functional, as children use repetitive gestures and muscle actions in trying to develop a sound to their liking. Constructive play takes place as children create something that will remain after play has ended. Dramatic play was defined as role-playing, or pretend games, with real or imagined objects. The researcher will

review the videotapes made during the free-play activities while recording the number of incidents of functional, constructive and dramatic play on a minute-by-minute basis. (See Appendix C for coding table).

3. How will children engage in social play (solitary, parallel and group play), after being exposed to the music of a specific culture?

Using Danette Littleton's (1991) coding system for analyzing play behaviors, the researcher will watch the videos made of children during their free play activities, and note how many examples of group, parallel and solitary play occur on a minute-by-minute basis. (See Appendix D for coding table). The category of "other" will be added to Littleton's coding system, to account for non-musical activities such as reading and dressing up with scarves.

How do the observations of cognitive, social and musical behaviors reflect the understanding of multicultural music?

The researcher will watch the videos for musical signals that reflect the multicultural music taught in the lesson, and record them. Transcriptions of the post-play discussion will also assist in determining levels of new understanding among students.

Results

A total of 47 kindergarten students were involved in the study (N = 47). Because the guest teacher in class 3 taught for 35, rather than 30 minutes, only 15 minutes of free-play activity was taped and charted. Having recorded each class's play session with two video cameras, a total of 110 minutes of music free-play were collected and reviewed by the researcher. Three transcriptions of each class's post-play discussion were used in analyzing additional quantitative and qualitative musical responses. Returning to the research questions posed at the start of this study, the data collected can now be used in an attempt to find the answers.

Musical Behaviors Incorporated Into Free-Play

Instruments	Singing	Dance	Other
Class 1: 118	Class 1: 28	Class 1: 41	Class 1: 29
Class 2: 115	Class 2: 18	Class 2: 12	Class 2: 14
Class 3: 102	Class 3: 24	Class 3: 20	Class 3: 23
Total: 335	Total: 70	Total: 73	Total: 66

Table 1. Play Preferences

Instrumental Play-Quantities and Qualities

Looking at the quantitative data, it is apparent that most musical play was with instruments. A total of 335 instances of instrumental play were observed among all three classes, including solo, parallel and group

play. Clearly the most popular activity in the free-play environment, students spent significant amounts of time experimenting with sounds, and combining timbres for enjoyment. 15 out of 15 students in class 2, having been exposed to Indian *tabla* drumming, responded that they tried to play the drums like a *tabla* . One boy from an Indian background spent the entire free-play activity near the drums, alternately playing them *tabla-style* , and watching others try it. 11 out of 15 students in class 2 tried to play the tambourines in the Indian style, demonstrated in the lesson. In class 1, having received a Chinese music lesson, 14 out of 17 students exclaimed that they had tried to play the gong.

Vocal Play-Quantities and Qualities

From 110 minutes of free-play observations, 70 instances of vocal play occurred among the three classes, including solo, parallel and group vocal play. The vocal play occurred mostly on the stage, where the plastic microphones and guitars lent themselves to the possibility of song creation. Some students took the microphones with them, as they left the stage to play instruments or to dance. In these cases, both instrumental and vocal play occurred simultaneously. In class three, several students sang fragments of *Jingle Bells* , possibly having been influenced by the Dominican lesson, where that song was sung in Spanish. Vocal play also occurred in all three classes in form of chanting, as dramatic play took place while students played with finger puppets. 7 out of 17 students in class 1 exclaimed that they had tried to sing the Chinese song they had been taught, during their free time.

Movement Play-Quantities and Qualities

A total of 73 instances of movement play were observed among all three classes, including solo, parallel and group play. Movement play was enhanced and encouraged by the many colored scarves that were placed in the free-play environment. Closely linked to dramatic play in many instances, movement play often accompanied finger-puppet play. While playing hand-held instruments, such as castanets, maracas and bells, many students moved or danced along with the sounds they were creating. Students who listened to the CD of cultural music at the listening station were often seen swaying or dancing. In class 1 a "butterfly dance" carried over from the formal Chinese lesson into the free-play activity of several girls.

Cognitive Behaviors Incorporated into Free-Play

Table 2. Total Cognitive Play Behaviors Among all Three Classes

	Functional	Constructive	Dramatic
Instruments	334	17	10
Singing	11	0	126
Dance	63	0	81

Other	12	0	85

The table of total number of cognitive play behaviors shows that functional instrumental play and dramatic singing were the most frequently recorded behaviors. Repeated viewings of the videotapes lead me to conclude that instrument playing was most occurred as an exploration of sound, rather than dramatic props or constructive materials. As children enthusiastically picked up instrument after instrument, their delight seemed to center around the fact that they were able to create and manipulate sounds by using their finger and arm muscles, with increasing or decreasing levels of pressure and acuity. The constructive play with instruments occurred only with the xylophones, whose bars were easily removed and reorganized to the interest of several children.

Dramatic play evolved around the stage area, where microphones and plastic guitars allowed children to take on the pretend role of being a rock star, or famous singer. While in the role of "singer," much dramatic dancing and moving took place, as children leaped into the air and kicked their feet along with the song. Dramatic play also occurred quite frequently as children used scarves as costumes, or as make-believe characters. Other dramatic play occurred as children created scenes with finger puppets, or, on occasion, turned an instrument into a talking/singing character. For example, the castanets, looking like mouths, were often used as a character with vocalizations.

The following table will be discussed in terms of social engagements and the post-play discussions held in each of the three classes.

Social Play Behaviors

Table 3. Group, Parallel and Solitary Play Behaviors

Instruments Singing Movement Other

Grp. Par. Sol. Grp. Par. Sol. Grp. Par. Sol. Grp. Par. Sol.

6 25 87	3 15 10	5 11 25	17 9 3
7 30 78	8 8 2	0 5 7	8 3 6
12 12 78	0 9 15	0 7 13	8 13 2
25 67 243	**11 32 27**	**5 23 45**	**33 25 11**

Aside from the "other" category, all musical behaviors were most frequently executed as a solitary or parallel act. Students seemed most interested in discovering sounds by themselves, rather than in trying to create group compositions. One strong example of vocal group play occurred in class 2, during the last eight minutes of free time. The singing began on stage as parallel play, and developed into group play as three boys sang "You gotta rock and roll!" repetitively and increasing in volume. Other students continued to sing parallel to them, but toward the end of the play period, all singers were involved in the rock and roll song.

Parallel play occurred as students, proud of the sounds they were creating, took added pleasure in showing their instrument play to a nearby friend. Sometimes this would turn into group play, as several children discussed or combined their sounds. In class three, the Dominican guitarist involved himself in the free play, much to the excitement of the students. Much group play occurred as he interacted with the students, passively inviting them to join him in his instrument play, simply by being present.

Musical, Cognitive and Social Play as Reflections of Multicultural Music

The qualitative data, collected via student questionnaires and observations of videotapes, reveal that in classes 1 and 2 the majority of students tried to recreate music of the culture they heard, and took an interest in that culture. All three classes exhibited signs of interest in the music, as seen on videotape, and as documented in the students' verbal responses. In total, 22 out of 47 students listened to music of the culture at the listening station; 25 out of 47 stated that they had tried recreating music representative of the culture. When asked about their desire to either go to the country or hear more music from the country studied, 33 out of 47 answered positively.

During the post-play discussion, the researcher asked students to comment on their thoughts regarding the music they had been exposed to in the cultural lesson. Students were also invited to share any music of the culture that they personally had tried to create or recreate in their free-play. Though ten students out of 17 in class 1 claimed to have created some Chinese music during their free time, only three were eager to share. The following demonstrations and explanations resulted from the sharing:

One girl played the xylophone, claiming that she thought it sounded Chinese. One girl

sang a song about a duck, while playing the gong, which, she claimed, reminded her of the duck song demonstrated by the Chinese guest in the formal lesson. A butterfly song was vocally improvised by a girl who stated, "It's like the one I heard in Chinese."

In class 2, three students explained how they had created Indian music during their free time. One boy used the sand blocks, and stated, "It sounded like the *tabla.* " One girl described how she used shakers to sound like the *tabla,* and another girl said that the xylophone she was using reminded her of Indian music. The following comments resulted from the researcher's probe, "Tell me about Indian music" "It really sounded different," "It reminded me of Spanish music," "It really has a beautiful sound-different and pretty" and "The Indian [harmonium] sounded like an organ."

The post-play discussion in class 3 yielded no demonstrations, though students were eager to comment on their feelings regarding Dominican music. "It's different" was a statement expressed by several students. Other comments included "It's sweet, like do-si-do, like grabbing a partner," and "It's really hard to sing."

Discussion

My understanding of cognitive and social play behaviors, and how they related to the multicultural music presented in the formal lesson, was greatly enhanced by successive reviews of the videotapes. Analyzing the data collected, I can now postulate as to the significance of the differences of play behaviors. I believe that the large number of instrumental play behaviors in all three classes occurred partially as a result of the many instruments in the room. There were fewer opportunities for singing, as children associated singing activities with using the microphones, of which there were only three. Though singing took place spontaneously as children played instruments or moved, it is possible that some

softer singing was inaudible when recorded on videotape, and therefore was left out of the data. It is possible that if fewer instruments had been placed in the room, the increase of open space could have led to higher incidents of dancing and movement. Finally, the placement of the two cameras left a small section of the room, which was not filmed, and therefore not accounted for in the quantitative data collected.

The qualitative data, based on the post-play discussion may have been influenced by the manner in which the play ended. For example, class 2, having had some behavior problems with periods of "lights off" may have felt less positive about the experience than other classes. The post-play discussion for class 3 was strongly influenced by the last 5 minutes of the play, during which time nearly all students were involved in dramatic play with scarves. Also of significance to the qualitative data is the consideration of the music specialist who visited each class. The Chinese, Indian and Dominican lessons were quite different from each other, and may have created different sets of emotions or levels of excitement among the students. Furthermore, the guests who taught classes 1 and 2 left the room after the formal lesson had terminated, while the guest who taught class 3 remained to participate in the free-play. The interactions between the students and that teacher yielded higher levels of group play.

Most of the cognitive play was functional, as students experimented with the sounds they could make on the various instruments. Dramatic play occurred mostly on stage, as children played with the plastic guitars and microphones. Though some dramatic play ensued with finger puppets and with scarves, I question the presence of the stage, and wonder if its existence caused students to feel as though it was the only place where dramatic play was appropriate. Constructive play seldom occurred, as students were mostly interested in what the instruments sounded like, not what they might build from them as objects. If free time had been extended, or repeated over the course of several music classes, perhaps their curiosities might have gone beyond timbre and volume, to include more constructive types of play.

Socially, it is clear that most play was executed in a solitary manner. Though students dappled in and out of parallel or group play, they seemed most intent to be guided by an intrinsic motivation to teach themselves about the instruments and objects in the free-play environment. I observed several instances where a student would temporarily employ a classmate, instructing him or her with very specific musical directions. Not quite an example of group play, it appeared as though the student had simply run out of hands with which to execute a musical idea. In these situations, the employed classmate would often participate briefly, only to abandon the student in favor of his or her own musical exploration. Because students first needed to understand what the instruments sounded like, and how each instrument could be manipulated, there was little time left over for combining these discoveries with other students' discoveries, thereby yielding group play. The minute-by-minute coding chart used in reviewing the videotapes, revealed that most group play occurred near the end of the free-play period.

Littleton 's (1991) study of children's music play focused on the differences between a home-play setting and a school-play setting, in attempts to discover social and cognitive differences. Similar to and in support of the findings in this study, Littleton found that solitary play was much more frequent in the school setting, and instrument play was more popular than movement or vocal play. At home, children were more likely to involve themselves with vocal and movement play. Cognitively, little dramatic play was noted in the school setting.

Looking at the students' descriptions of the music they created from the culture studied, and looking at what they considered to be an example of that culture's music, I must question their understanding of the music. Classes 1 and 2 were very intent on demonstrating, respectively, "Chinese Music" and "Indian Music" that they had created during their free time. Most of the examples they gave (i.e. playing xylophone or using sand blocks like a *tabla* drum) seemed to reflect a general enthusiasm to share, rather than a direct understanding of the cultural music to which they were introduced. A thirty- minute lesson, followed by a twenty-minute free-play may not have allowed for enough time for the students to gain understanding. I would argue that whether it is a true understanding, or simply a desire to share the music of another culture, is not of primary importance. What *was* significant was the presence of enthusiasm and interest in another culture's music, which, as Campbell (1998) explains, stands as an important element in the process of a child's enculturation.

Conclusions, Implications and Recommendations

Considering the many psychologists and researchers (e.g., Klugman & Smilansky, 1990; Piaget, 1952; Vygotsky, 1978) who have come to the understanding that children learn best through play, it seems a simple enough transition to assume

that musical concepts and ideas can also be taught through play activities. Focusing on multicultural music lessons, my intention was to determine if children's understandings of another culture's music could be strengthened, by allowing them time to play. My findings indicate that play activities taking place directly following a formal lesson, yield many musical behaviors consisting of material taught in the lesson. The musical behaviors recorded, combined with the post-play discussion also indicated high levels of consideration among students for the culture studied. The enthusiasm that the children exhibited, when asked to show examples of music they had created, of the culture studied, is indicative of the importance of play activities in the music room.

Recommendations for Further Research

Because this study represents a brief exploration into the possibilities of multicultural music play, the need for further research is needed before any definitive conclusions can be drawn. To attain results representative of different school cultures, socio-economic backgrounds and different levels of background knowledge, this study should ideally be administered to a variety of other schools. Also necessary is the repetition of similar experiences among the same groups of children, to ascertain if results remain consistent, or if they develop to reflect even deeper understandings of the music studied. Consideration of students whose ethnicity is that of the culture being studied still remains a significant element of interest to this type of research.

Implications for Music Education

The results obtained seem to support the body of existing literature and research, indicating that the music made by children is highly meaningful, and should not be cast aside. Shehan-Campbell (1998) states, "While children are musical without expert guidance, they become more musical as a result of it." (p. 196). In rethinking the curriculum of music education, she suggests that music teachers incorporate and encourage children's natural propensity for music making as guides for teaching, rather than dictate lessons prepared by outmoded theorists. According to Caine &Caine (1997), when lessons are rooted in children's own needs and interests, and are guided by the spontaneity and will of the students, the potential for successful learning is at its highest.

Allowing children to have guided free-play activities in the music classroom may seem at first to be an abandonment of curriculum, but may likely evolve, over time, into the very basis of a good curriculum for music education-where formal lessons and free-play activities intertwine as an optimal recipe for musical learning.

Postlude

Free Play with Kindergarten, Class A-two months after the study

A boy taps on the *doumbek* drum while singing softly, but intensely into a microphone. After a few minutes his eyes light up and he runs over to a girl, employing her to accompany him using the rain-stick. He seems to be teaching her his song, and guiding her to fulfill his musical intentions.

Meanwhile, on the stage, six children enjoy group and parallel play using finger puppets. They are cooing, vocalizing and chanting along with their play. Two girls jump down from the stage and run to the bass bars on the floor. They begin to chant repeatedly and almost simultaneously, "The wolf, the wolf, the wolf is coming close!" After a few moments of observing, I find a picture of a wolf from the story *Little Red Riding Hood.* When I present the picture to the girls, their eyes grow wide and their singing crescendos. As I turn to other pictures in the story, such as the hunter or Little Red Riding Hood, they change their song according to what they see. I decide to leave them alone with the book, and they take turns playing the bass bars, singing and turning the pages of the book. The girls then run over to get some scarves-a red one, a black one and a green one. They bring two other girls into the scene, and soon the four of them are dancing and singing, as they role-play the story.

Inevitably, other children in the room notice the girls as they dance and sing, and soon the entire dynamic of the room changes, as most of them select instruments to join in the dance. The dance turns into a parade, as they sing "La la la" in a titi-ta pattern. There are several children who continue to play solitarily while this parade goes on. I notice one girl with a microphone standing on the risers, dancing and singing to herself. She says, "Ladies and Gentlemen! Now for the greatest music in the world!" She leaps off the risers and does a dance on the floor. Then she sings opera-style into

the microphone.

In the corner of the room, the boy with the *doumbek* has lost his partner to the parade, but continues to play and sing. His eyes are closed, and the music in his head pours out, continuous and expressive-a never-ending testament of pride and self-affirmation. I approach him, and ask permission to listen to his song. He replies, "Okay, but only I know the words. I know what it means."

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Nigerian popular music and its implications for music, culture and society

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The popular music can be termed as commercial dance music in Nigeria ; it rises from the end of the Second World War, which marked features of the modern period in Yoruba musical history.

It is a music that deals with familiar themes and issues of the moment. Also it is understood and accepted by a lot of people not as a final solution to their problem but as a topical reflection of their sentiment in music, culture, society and current worldview.

This paper will highlight the historical development of Nigeria popular music, its positive and negative implications for music, culture and society and offer suggestions for popular musicians in Nigeria .

Introduction

Popular music is that class of music, which started after the Second World War and still in existence in Nigeria till today and marked the features of the modern period in Yoruba musical history.

This is music, used as a commercial dance,that combine vocal and musical instrument.

It is music where we have call and responds (i.e. the lead vocalist will lead and backup singers will echo) and it makes use of guitar (lead and bass), talking drums, drum set, conga, rattle (sekere) and gong (agogo).

Historical development

Popular music rise as commercial dance music came into being at the end of the Second World War. It is one of the marked features of the modern period in Yoruba musical history. The change in social-cultural setting from the rural town to the urban town with its proliferation of businesses, industries and offices created a demand for new forms of entertainment.

Popular music is more subject to change than any other genre of music, for it is not ceremonially or socially bound to tribal institutions. Innovations and alterations in this music are generally not prohibited by traditions. Thus, it has been changed by outside influences, individuals within society, and integration with other societies. It is also social entertainment and dance-oriented and draws its core clientele from urban dwellers and those characteristics make it more popular with youths than adults.

The genre in Nigeria popular music includes, high-life, Juju, apala, akuko na egwu, dadakuada, reggae, rock n' roll, Congo music, soul, disco, electronic and jazz-rock. And this popular music relies heavily on western musical instrument.

Popular music in Nigeria will be categorized into two groups:

The Derivatives of Traditional Music

Acculturated Musical Style

A. The Derivatives of Traditional Music

This category is attached to traditional style and is as follows: Apala, Sakara, dadakuada and Akuko ne egwu.

The Apala and Sakara

These types of music are from Yoruba traditional music and were originally used for entertainment at social ceremonies of Yoruba Moslems, but now used in the nightclubs. The instruments used in this music (apala) include drums of dundun (talking drum) family, and agidigbo, a rectangular wooden sound box and metal keys. There are also the goge (a traditional fiddle), sekere (rattle) and agogo (iron bell). Apala music belongs to Ijebu of Ogun State and the Oyo people of Oyo State . It is very popular with the elders who understand the philosophy embedded in the texts of its music and appreciate the richness and beauty of the language. One of the popular musicians of this genre is Late Haruna Ishola.

Sakara music was derived from Islam culture because Muslim musician created it and the music resembles goge music of the Moslem in the North. The musical instruments in use are dundun family and a single string fiddle, (goge). The most prominent musician is Late Yusuf Olatunji.

Both the Sakara and Apala musical forms are perfomed purely as entertainment.

Dadakuada

This is a popular music (dadakuada) form, from the Ilorin district of Kwara State. Deriving from tradition, it has now incorporated so many modern idioms that it is popular with urban audiences. The themes are topical and the texts forthright. The main instruments are rattle (sekere) membrane drum (Akuba). One of the musicians of note is Jayegbade Alao and his dadakuada group Ilorin .

Akuko na egwu

Igbo traditional society is rich in folk tales and folk tale songs. The young are taught good moral and social ethos. Each folk tale must have a theme and most have songs to accompany them. Folk tale song help to lay stress on the theme of the tales, thereby making it more exciting and easy to remember. Due to the external legacies, the Igbo who live in urban centres no longer have the opportunity of telling and listening to these folk tales. In an effort to preserve this legacy, Paddy Okwuniazor began to sing some of the folk tales and songs in the then Nigerian Broadcasting Corporation (NBC) - now Federal Radio Corporation of Nigeria (FRCN). Enugu . These days we have Mike Ejeagha the greatest exponent of the Akuko na Egwu. He deftly combines the three areas of didacticism, information and entertainment in his music.

The power of akuko na egwu style of popular music in Nigeria is in the words. The instruments use in this style is ekpili (shaker idiophone) or ichaka (rattle), udu (musical pot or pot drum), or Ogene (clapper less bell) and ekwe (petit slit wooden drum). A western musical instrument, the guitar, as been added to akuko na egwu music and reflects the evolution of the music towards the modern popular music. All the following determines the types of songs in the general social contexts, childbirth, marriage celebrations, title taking, funerals, praise and ridicule, radio and television appearance etc.

B. Acculturated Musical Style

Acculturated musical style is a style of music that reflects interactions between local and western musical cultures.

The Highlife

The highlife music is popular in Nigeria . It grew out of the brass band, which transported the theme and rhythms of local music into the urban dance hall setting. According to Edna Smith:

The subjects of these songs are similar to those of the traditional songs. They are love songs, songs about death, songs of praise and insult and songs describing an event or a personage (Smith, 1962, pg. 11).

The brass band was so common in those days and that was how it acquired the name highlife. The instruments used are brass instrument (trumpet), saxophone guitars, drum set, talking drums, rattle, gong (agogo, keyboard)etc. Among bands, which dominated the highlife music scene in Lagos , were Bobby Benson and His Combo, Chris Ajilo and his cubanos, Victor Olaiya and his Cool Cats (later All Stars) ad Roy Chicago and his Abalabi Rhythm Dandies.

Juju Music

Juju music is one of the new forms, a vocally oriented type. It consists of a guitar band with emphasis on vocalling. This musical style (Juju) derived its drumming accompaniments from indigenous sources.

The antecedent of Juju is the ethnic form known as abalabi. Abalabi is a recreational type of music and dance similar to the agbadza in Ghana and Togo . Juju music assumed the ethnic character of abalabi and has remained so even since. Its main success in out-classing its nearest competitor, (the highlife), is that people of all ages, sex or class-structure enjoy juju music. Due to its story telling, uni-lingual and cultural style, most Yoruba relates more to it as a form of entertainment or nightclub dance than any other form of music.

Juju ensemble consists of traditional and western musical instruments such as sekere (rattles), agogo (iron bell), dundun (talking drum) bongo and bata membrane drums, and electric guitars (lead, tenor and bass). Other components include steel guitar, jazz drums, keyboard and vibraphones, more recently, synthesizers, which make an extraordinary, blend with the traditional taking drums.

Among the greatest exponents of Juju Music are such bands Rhythm Dandies, I. K. Dairo and his Blue Spots, Ebenezer Obey and his International Brothers, and Dele Ojo, his Start Brothers and Sunny Ade and his Syncro System Band.

Positive implication on music

(a) **International Market**

The popular music has been a source of revenue and employment to individuals and the country. It also helps in promoting the image of the country, since the country portrays an array of notable International musicians like Wasiu Ayinde Marshall, King Sunny Ade, Ebenezer Obey who has performed in many countries of the world. In addition it helps in the area of advocacy or issues like population, HIV/Aids etc it also provides opportunity for us to store our history of music on Internet. This has helped a lot because the other countries want to listen to many of our music in Nigeria .

(b) **Colours to Music**

Due to the patronage of western musical instruments by the popular musicians, this has encouraged other musicians in other music styles to start adding western instruments to their own music as to bring difference so these western musical instruments and ideas add colour to our music in Nigerian.

(c) **Culture**

Culture is what we practise in our community; it is a tradition that is pure not contaminated by any foreign influences.

(d) **Promotion**

Popular music promote our culture at international level because by seeing our musicians with costumes, languages, and type of drum they will recognize that this musician is from Africa and where in Africa, Nigeria of course, due to our languages, but people says there is no chance for Apala in Abroad but that was a thing of the past, now all are welcome. So this has prompted nationals of other countries to visit Nigeria .

(e) **Society**

1. Provision of job

2. Communication

3. Enlightenment

4. Recreational

5. Politics

1. Provision of Job

In positive side of popular music job opportunity is one because some people of this country (Nigeria) earns their living from this music, which they collect after the performance to sustain their families.

2. Communication

This another positive side of popular music because through this type of music the society will receive information e.g. Naira and Kobo by Ebenezer Obey tells people within and outside Nigeria that our money is Naira and Kobo, also about what happened in a society either good or bad will be relay in album for people.

3. Enlightenment

Enlightenment from popular music is another positive implication from this musical style because popular musicians like Femi Kuti waxed an album on "AID kills" Sunny Ade and Onyeka Owenu on "Choices" etc.

4. Recreational

People of a society use popular music for recreational purposes after a hard days" work before retiring for the night..

5. Politics

Many politicians during political campaigns engaged the services of musicians

to waxed album in the favour so as to boost their campaign and create awareness in the minds of the electorates. A vivid example is the last general elections when the Governor of Lagos State, Asiwaju Bola Ahmed Tinubu had some notable musicians to sing his praises.

Negative implication on music

Colonization

Colonization has impacted negatively on our popular music: due to the importation and patronage of western electronic devices and the neglect of our local musical instruments, ideas and folk tale songs.

No room for new Innovations

This is another negative implication on music because this popular music has been known in the international community

and there is no way somebody will standup and say this is another type of music and survive. But any musician must follow their part in order to make it in life.

Informal Training

Informal training is another negative implication of popular music on music in Nigeria because they (the musicians) do not have any formal training or knowledge of how to play musical instrument or not they will depend on talent this has made promoters, producers and pirates to cheat on them.

Culture

Acculturated

If care is not taken, the people will not recognize our musicians again because the way they dressed in the past in our native attires but this days, English dresses has taken over and also our language. Makossa the new thing on the block has changed all with its own dancing like people being attacked by evil spirit and the way the musicians dress has changed the way societies dress. Also the way the "well to do" in the society spray the money on musicians has encouraged thieves in our society.

Laziness to Students

The popular music in Nigeria has brought laziness to students because the students in the society do not want to know if they passed out with last pass in the school, all what they wanted is money on stage every time because many popular musicians are illiterate in music, for this they (students) don't value education.

Changing of Orientation

This is another negative implication by popular music on our music because most local musicians want to copy foreign musicians , ways of life,musical styles and rendition and the like without taking in to consideration their background, environment and audience. This has led to the dearth in creativity, innovation and Nigerianess.

Conclusion

Our popular musicians need to stick more to our culture, to teach other and contribute to world knowledge. They should also try to acquire the formal training by taking Lagbaja as an example in Nigeria that uses masquerade style to promote our culture and derived his name from there because "Lagbaja" means "Unknown man". Above all, they should be creative and be business like in their approach, so that they will not be cheated and minimized the activities of pirates.

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What is the point of the beam

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The term 'electrokinaesthetic' has been coined (Bannan, '03) to describe electronic musical instruments - the earliest and perhaps best-known example of which is the Theremin, introduced in Russia in 1920 - which are played without physical contact between the performer and the instrument, using body movement in space.

Currently the most widely-used example of this type of technology is Soundbeam, now well-established in special education and music therapy (Ellis, '97, '00, Perry and Wolslegel, '97) because of the way in which potentially rich and complex musical expression can be rendered accessible to individuals with varying degrees of physical or cognitive handicap (or indeed to anybody without the dexterities of the traditional instrumentalist).

Does the fact that more-or-less instantaneous musicality can be achieved with Soundbeam (notably with learners amongst whom such creative and expressive responsiveness might least have been expected) make it a useful resource in mainstream music education, or is it really an initially seductive but ultimately educationally trivial nine day wonder?

This paper will review the musical results and educational findings from a series of pilot projects run by composers with teachers in mainstream primary and secondary schools in the UK using the Soundbeam, and will conclude with a number of observations regarding the democratisation of the processes of composition in the classroom, the power of such technology to motivate disaffected or marginalised learners, and the new ways of thinking about music and playing which electronic technology can demand. There are also questions and issues necessitating further investigation ranging from the implications of incorporating complex technology into the music curriculum, the expectations placed upon teachers who may not be fully comfortable with the new freedoms offered by improvisation-based and/or electroacoustic musical idioms, to consideration of the medium- and long-term learning and skill-development potential of the technology.

The idea of a musical instrument which could be played without any physical contact was first developed by Leon Theremin, the Russian composer whose 'Thereminvox' astounded audiences in the 1920's, and which can be heard on the soundtracks of many low-budget sci-fi movies. Most people have never heard of the Thereminvox, but nearly everyone has heard one played.

Soundbeam's development was inspired by the Thereminvox. There are, however, two essential differences between the two machines. Firstly, whereas the Theremin creates a fixed playing zone close to the device itself, Soundbeam (designed originally for dancers) incorporates a variable ranging control which allows the invisible beams to be compressed into a few centimetres or stretched out to cover an entire stage area. In practice this means that the invisible instrument can be varied in size to accommodate the movements that the player wishes to perform, or is capable of performing. The second key difference is that whereas with the Theremin variations of timbre were not available, modern digital instruments make thousands of sounds available (and, using beam-type interfaces, accessible).

The device works by emitting invisible beams of high frequency sound inaudible to human ears. The ultrasonic pulses are reflected back into the device's sensors by interruptions of and movements within the beams. Information about the distance, speed and direction of this movement is translated into a digital code (MIDI) which is understood by a wide proliferation of electronic musical instruments..
Effectively, a defined physical space is potentiated with a set of sonic instructions which are initiated with body movement. These instructions are not randomly assigned but are rather programmed into the space. For example, a defined area from 2.5 to 3 metres away from the sensor could 'contain' a G# minor chord with added 9th played on synth pad 90, with

increasing vibrato and phasing as movement away from the sensor procedes, and greater volume depending on the speed of movement, accompanied by a melodic line triggered from a second beam.

The system incorporates several principal control parameters. Variations in Range settings allow the length of the beam to be varied between 0.5 and 6 metres. Shorter beams concentrate note information into a relatively small space. Longer beams allow a complete performance space to be 'live' with sounds. Musical material - timbres, scales, chord sequences, pitch ranges and other effects such as vibrato, chorus, volume, phasing and pitchbend can either be selected from a range of presets or composed afresh into the device's memory. A considerable degree of compositional exploration is possible, without the need for a commensurate level of keyboard skill, or for any real time adjustment of hardware controls; a highly complex idea, possibly involving several hours or days of evolution, can be programmed in at the user's pace and then performed in real time with expressive body movement.

Sound therapy

The electrokinaesthetic medium typified by Soundbeam now has a well-established place in special needs music education, largely because of the way in which independent performance and creative musical choices can be expressed. In the traditional music therapy or special school music scenario, a passive experience of music, in which live or recorded music (often chosen by the therapist or teacher) is played to the listener, can often be observed. In some music therapy approaches, there may be some minimal musical contribution from the 'client', but generally the harmonic and melodic content - the main 'engine' of the music - is determined by the therapist. Alternatively, where more active participation in music making is encouraged, percussion is the most typically used resource. This raises two problems:

1. It limits participation to players who have sufficient dexterity and coordination to manipulate percussion instruments. As McPhail ('02) notes, "in obtaining a resonant and rewarding sound from a hand drum it is necessary for the hand to strike the right part of the drum head and to leave the head as soon as it has made contact. Most 'able-bodied' adults find this challenging" (p.23).

2. It limits players to an unnecessarily restricted timbral repertoire, confining them to a single 'family' of instrumental sounds, with minimal potential for melodic or harmonic exploration.

The experience of initiation is central to the success of Soundbeam, especially for individuals with profound disabilities. The power to make something happen, the vital "that was me!" experience, can function as the foundation stone for further learning and interaction.

Work by Professor Phil Ellis (Ellis '94, '95, '96, '97, '00) at the Institute of Education at the University of Warwick and subsequently at the University of Sunderland in England has provided the first systematic long-term evaluation of this type of technology's potential for children and adults with disabilities. The beam is positioned so that as soon as the child begins to move an interesting sound is triggered, motivating further movement and, eventually, radically enhanced posture, balance and trunk control. All of this is accomplished in parallel with a strong sense of fun and achievement. For the child, the therapeutic dimension of what is happening is irrelevant. Ellis also discusses some of the broader aesthetic issues connected with his approach:

"As early as 1932 Stokowski predicted a time when musicians would be able to compose directly into TONE, not on paper. In other words we would be working directly with sound itself rather than with the symbols used to represent the results of imagined combinations of sound. Furthermore, through sound synthesis electricity has made it possible to discover and create sounds which have never before been heard, and which could not be created any other way.... This approach contrasts with traditional models of music therapy, with its emphasis on 'treatment'.Even where a music therapist may claim to be 'responding' to a patient's music, this is a personal response on the part of the therapist. Often the therapist uses, or moves towards, a traditionally based musical language comprised of melody, harmony and rhythm, so limiting the soundscape and genre of 'musical' discourse. The 'patient' or 'client' is viewed in a clinical way, with a condition which needs to be treated or ameliorated.. The modus operandi of these approaches is essentially from the outside -in, with an emphasis on clinical intervention rather than independent learning.

In Sound Therapy. progression and development remain a key focus, (but) the essence lies in the internal motivation of the child, in working from the inside - out. At all times the child is given the opportunity to independently take control of the

situation as far as possible.. progression is not prescribed in advance, but happens as a natural and additional part of activity, all stemming from the internal motivation of the child - a phenomenon referred to as aesthetic resonance." (Ellis, '97. p. 176)

He notes that even profoundly disabled children respond to Sound Therapy by:

* performing, listening, verbalising, 'composing' with sound;

* often showing 'aesthetic resonance' through most telling facial expressions;

* being actively involved for extended periods of time;

* revealing an ability for concentration not apparent elsewhere;

* beginning to discover, explore, give expression to and communicate their own feelings;

* making significant physical responses - movements and gestures which hitherto have not been seen, or have not previously been made independently.

"...in addition, a change has been seen in behaviour patterns beyond the immediate environment of Sound Therapy. Some children are now more self-aware and are interacting...Other children show more tolerance and a growing awareness of other people, moving towards interpersonal skills."

Similarly Kathryn Russell (Russell '96), working in Australia has also identified affective and expressive capabilities, previously unidentified or thought to be beyond the students' capacity, which are unlocked through this medium of interaction through sound: "Bearing in mind the extremely short attention span of many children with special needs, students have demonstrated a remarkable capacity to focus on their improvisations for long periods of time, thought previously to be beyond their abilities.....Those using Soundbeam for music education have discovered that children who are able to take control of their music making develop not only expressive and practical movement capabilities, but also create improvisatory music which has relevance and validity"

Devices like Soundbeam have revolutionised music education in special schools, but this has happened by accident not design; Soundbeam was originally conceived as a performance tool. Do the reasons for its success in therapy and rehabilitation - the democratisation and accessibility of musical expression - have wider educational implications?

Moving into the mainstream

As Bannan ('03) notes, this 'electrokinaesthetic' medium allows for considerable expressive control: "the system can be scaled so that different qualities of movement resulting from the capacities of individuals.can be assigned independent values, allowing the individual the optimum means of realising expressive intentions.(it extends).the instinctive relationship between movement and play.(offering) a means of reconciling physical excitement and aesthetic experience." (p.4). But he goes on to warn that "the danger is that Soundbeam will be seen as a tool for music therapy, but its capacity to be associated with skills which can be mastered by performers will remain misunderstood" (p.42).

In order to investigate the wider educational possibilities opened up by electrokinaesthetic media (specifically Soundbeam), the electronic arts charity 'Elektrodome' has during 2002-2003 commissioned a number of composers to work in primary and secondary schools in the UK in order to generate replicable performance repertoire.

Evaluation of these projects (notably by Dr Nick Bannan of the International Centre for Research in Music Education at Reading University) has identified a number of interesting factors.

The electrokinaesthetic medium allows for a unique kind of interaction with sound. The typical music technology classroom scenario might be characterised by a roomful of children sitting at keyboards and wearing headphones, or staring at computer screens. Soundbeam encourages a collective, 'convivial' approach to composition and performance because in continually demands expressive analogies between body movements and the musical outcomes of these movements.

In order to make sense of these movement-sound analogies children are encouraged to investigate sound in a deep way, to think about the creation of new and original timbres (through sampling and subsequent electronic manipulation) and to explore many of the fundamental properties of music and sound (volume, pitch, speed, register, envelope, dynamics) through expressive movement;

A very high level of motivation has been recorded throughout these projects. Teachers have expressed the view that girls have shown an enhanced degree of interest and confidence in technology, whereas boys revealed a hitherto unrecognised interest in dance. Children with lower self-esteem were able to express a strong sense of pride in the musical contributions they has made to the class compositions.
All musical instruments differ in terms of what we might call the 'effort - achievement gap'. A child learning the cor Anglais or French horn might expect a longer period of time between first picking up the instrument and being able to perform music which is satisfying and self-motivating than would be the case for a child learning, say, the recorder or guitar. Technology like Soundbeam compresses this gap, in many cases instantaneous musicality can be observed. But to what extent is the sense of achievement engendered by an evolving mastery and refinement of technique on a musical instrument - being able to play something this week which you couldn't play last week - crucial to the learning process? In a sense, it is the very immediacy of the experience of making music with Soundbeam which is problematic. How far is it possible for players to develop and refine their skills? What kind of long-term learning is possible? We know, with centuries of repertoire, scores, peformances and recordings, where the outer limits of excellence with guitars and french horns might lie. Interactive electronic technology comes with no such yardstick. The skills required to make sense of the material presented to or composed by performers in the beam are musical skills, though they are not instrumental skills as traditionally understood. As Paul Théberge (1997) has observed in relation to the failure of the Theremin "to enter into musical practice meaningfully", instruments which "bear no resemblence to any existing musical technology.(require) musicians not only to adapt to unfamiliar sounds but also to learn an entirely foreign set of performance techniques" (p.44). In this respect it is interesting to observe that it is often proficient instrumentalists who can be most resistant to the possibilities presented by Soundbeam and have the greatest difficulty in playing it.

We are taught that 'serious' musicianship demands years of dedication. So what are we to make of devices which allow musical expression to happen almost immediately? How can we asses the musical validity of what we hear? With conventional instruments, designed for those with average or above-average physical, mental and sensory functioning, the time gap between musical imagination and musical realisation takes years to develop. Good technology radically shortens this gap. It extends the limits of selected-scale or percussion based work, and it asks the player to learn not the technical skills of the traditional instrumentalist but the freedoms and disciplines of improvisation. This kind of music is difficult to evaluate because there are no right or wrong ways of playing it - a performance of a piece of music played with Soundbeam will rarely sound the same twice; and although it is possible to assess the extent to which the player is motivated and gets a feeling of achievement from it, the degree of long-term learning and skill development which such technology makes possible is as yet unexplored. The application of Soundbeam technology in the field of special needs demands little qualification; it will be interesting to see how much more widely this unusually 'convivial' real-time interface between humans and computers will be taken up in mainstream education in the years ahead.

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Music education in an age of cultural convergences and collisions: From canons to ecology

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Music is a network of intersections that crosses sounds, senses, knowledge, emotions, ideas, values and structures and creators, performers, technicians, researchers, teachers, critics, agents, communities and the public. According to a specific social and cultural context there is a combination of technological, economic, ideological, aesthetic factors, which, among others, contribute to determining the prevailing canons, the way music is conceived, the way it sounds, and music teaching and learning methods.

The plurality of contemporary musical cultures, practices and consumption embraces aesthetic problems - associated with different musical styles and typologies, geographical problems -involving several regions of the world - and socio-historical problems - covering different periods of time, ethnic groups and contexts with their own values, hierarchies, codes, conventions, uses and functions.

Contact between the different sound worlds develops two apparently paradoxical movements, that is to say, between a homogenisation of musical and artistic knowledge and practices, and the search for the unique. The effects of this contact have different amplitudes, the extent of which ranges from slight adjustments to musical styles and genres, to a creative transformation of the world of music. These effects may lead to the production of new musical ideas, composition modes, new repertoires, other approaches to music and new teaching methods.

However, this contact may produce collisions and rupture between different worlds: when certain communities reject music that is strange to them; when hegemonic practices give priority to certain types of music to the detriment of others. These collisions may also lead to the loss and abandonment of genres and concepts, to the impoverishment of music in communities and to the loss of certain instruments and other cultural identity goods.

In this context, music education is interpolated by a set of problems in which: (1) there are multiple voices and musical polyphonies and, simultaneously, there is little space and time to accommodate them all; (2) each one of these voices and polyphonies is comprised of presuppositions and ideologies that are, often, contradictory and in conflict with each other; (3) the ruling and hegemonic canons create exclusion universes, even when they present themselves in terms of inclusion and differentiation; (4) canons are changing or even disintegrating due to the proliferation of other artistic and pedagogical perspectives and practices; (5) throughout the educational course, different socialisation experiences contribute to enlarging or diminishing the frames of reference.

In effect, in contemporary societies music teaching and learning is a complex, plural and paradoxical domain. The appropriation of certain codes and conventions (all different from each other, depending on their history and contexts) occurs in parallel with the promotion of original and competent subjectivities. This brings us to some questions: within the area of education and teaching, how do the different worlds of sound converge or how do they collide with each other? Do musical hierarchies, related to music education, reflect the hegemonies of a society's power relations? How can one conciliate and translate different worlds of sound in a way that goes beyond hegemonic logics and logics of power? In what manner may music education contribute to the recognition of the diversified knowledge that is inherent in musical practices? How can one deal with the conflicts between different cultures and musical typologies as well as with their respective social and cultural practices? How can one develop the potential of musical knowledge and thought in all its domains?

The present paper (resulting from a line of research on music education in Portugal) is a reflection that crosses various subjects: from musicology to ethnomusicology, from education studies to culture studies. This paper seeks to on the one

hand question the prevailing and hegemonic canons in music education and in the relation culture-education-society and, on the other hand give voice to other approaches and practices that take part in the process of political construction, of teaching, of learning and of musical experience. These approaches and practices fall into the framework of what I have designated as the ecology of sound worlds.

This paper, under the perspective of a "cosmopolitan reason", does not aim to identify a new totality or great narratives. On the contrary, the proliferation of sound worlds and musical cultures and subcultures requires an improvement of critical reflection and historical consciousness in order to question music education in its various domains and possibilities. This should allow music education to rethink itself in terms of what it both includes and excludes from the learning processes, methodologies used and research.

Music (...) mirrors the world

Robert P.Morgan

Music may be what we think it is; it may not be.

Philip V. Bohlman

I hear all sounds running together, combined,

fused or following,

Sounds of the city and sounds out of the city, sounds

of the day and night...

Walt Whitman, Songs of Myself

The times, they are changing

Bob Dylan

Introduction

Music is a network of intersections that crosses sounds, senses, knowledge, emotions, ideas, values and structures and creators, performers, technicians, researchers, teachers, critics, agents, communities and the public. According to a specific social and cultural context there is a combination of technological, economic, ideological, aesthetic factors, which, among others, contribute to determining the prevailing canons, the way music is conceived, the way it sounds, and music teaching and learning methods.

The plurality of contemporary musical cultures, practices and consumption embraces aesthetic problems - associated with different musical styles and typologies, geographical problems -involving several regions of the world - and socio-historical problems - covering different periods of time, ethnic groups and contexts with their own values, hierarchies, codes, conventions, uses and functions.

Contact between the different sound worlds (Schafer,1997; Schaeffer,1993) develops two apparently paradoxical movements, that is to say, between a homogenisation of musical and artistic knowledge and practices, and the search for the unique (Menger,1983,1996). The effects of this contact have different amplitudes, the extent of which ranges from slight adjustments to musical styles and genres, to a "creative transformation of the world styles and of the ideological and music-organizing principles on which they are based" (Kartomi,1994:ix). These effects may lead to the production of new musical ideas, composition modes, new repertoires, other approaches to music and new teaching methods, "and even the way a group dresses or behaves at musical events may change as a result of convergences in contact situations" (Idem).

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The present paper (resulting from a line of research on music education in Portugal) is a reflection that crosses various subjects: from musicology to ethnomusicology, from education studies to culture studies. This paper seeks to on the one hand question the prevailing and hegemonic canons in music education and in the relation culture-education-society and, on the other hand give voice to other approaches and practices that take part in the process of political construction, of teaching, of learning and of musical experience. These approaches and practices fall into the framework of what I have designated as the ecology of sound worlds.

This paper, under the perspective of a "cosmopolitan reason" (Santos ,2002), does not aim to identify a new totality or great narratives (Foucault,1988). On the contrary, the proliferation of sound worlds and musical cultures and subcultures "requires an intensification of critical reflection and historical consciousness" (Blum,1994:268) in order to question music education in its various domains and possibilities. This should allow music education to rethink itself in terms of what it both includes and excludes from the learning processes, methodologies used and research.

Music, education and canons

Alan P. Merriam characterised music as a tripartite phenomenon, which is composed of sound, behaviour and of conceptions and ideas. Each of these items is interrelated and plays a relevant role in the configuration of the others. Nettl (2001:8) refers to "the ideas about music, what it does for human society, how it relates to other components of culture such as religion, economic life, class structure, relationship of genders, which determines in the end the quality of a society's musical life. The ideas about music determine what the context for music will be and how the music will sound". On the other hand, as Morgan (1991) states, the music of our time reflects the fragmented character of the world we live in.

In fact, music worlds have different ways of relating to this tripartite phenomenon: from the Sitar concert performer to the pianist in western erudite tradition, from the symphonic music concert to Hip Hop, from Sufi music to western religious services, from the music of ritual ceremonies in Africa to the rituals associated with Marylin Mason's concerts.

Therefore, music can be seen and understood from different perspectives. As stated by Bohlman (2001) music may be what we think it is, or it may not be. "Music may be feeling or sensuality, but may also have nothing to do with emotion or physical sensation. Music may be that to which some dance or pray or make love; but it's not necessarily the case. In some cultures there are complex categories for thinking about music; in others there seems to be no need whatsoever to contemplate music. What music is remains open to question at all times and in all places" (p.17).

The most common perspective for us means considering music as an art and understanding it through aesthetic terminologies and stylistic currents along the historical process. However, if we think about music from the point of view of its uses and functions, we realise that it is much more than an art, which explains its social importance. Music contributes to the social construction of reality and to the construction of identity through artistic practices and conceptions, which transport us to other worlds, which mark certain epochs and characterise certain territorial spaces (DeNora,2000; Martí,2000).

Despite all these polyphonies (Ó Súilleabháin,2002), there is a set of canons (Bergeron & Bohlman,1992; Weber,2001) that establish norms, standards and certain ways of regulating ideas, musical practices and teaching. The different types of canons and their deep structures have become more and more complex with the events of globalisation, "cultural industries" and proliferation of genres, hierarchies, homogenisations and differentiations.

Yet, creating a canon is not in itself a problem. Every social, ethnic, artistic group creates its own codes, conventions and canons (Becker,1984; Martin,1996). The problem concerns the canonisation, the "institutionalisation of certain works over others through the imposition of hierarchies of self-invested value upon other people and their music" (Koskoff,2001:547).

Within this institutionalisation and perpetuation of canons, teaching methods play a decisive role with respect to what is both included and excluded (Hennion,1988; Nettl,1995, Kingsbury,1988). "The curricula of music departments depend on the scaffolding afforded by the essential repertoires and pedagogical pigeonholes - which is to say, the canons necessary for graduation and degree-granting. Entrance into the field demands familiarity with a central set of canons" (Bohlman,1992:210).

Current research identifies, up to the present moment, four main types of canons that characterise the rationale behind music education in Portugal , namely: the canon of monoculture of knowledge, the canon of classification, the canon of the product and the canon of the mosaic.

The canon of monoculture of knowledge . This canon is based on the notion that science and high culture are the only criteria for "truth and aesthetic quality". Both of these cultures claim to be exclusive canons in the production of knowledge and artistic creation. Any work that is not adapted to the canon, or which the canon does not acknowledge or legitimise, is considered of minor importance, although sometimes tolerated by force of social and cultural circumstances.

In this type of canon, the rationalisation of teaching constitutes one of the structural elements. This attempt at rationalisation has led music teaching and artistic pedagogy to start making use of expressions such as goals, efficacy, efficiency, which, among others, have been taken from the business culture. If on the one hand this rationalisation has produced significant gains, it has also yielded to "the temptation of reducing pedagogical work to an exclusively rational dimension as if the educational act could necessarily be based on the extension of scientific reasoning. As if it was possible (and desirable) to establish some kind of educational reasoning by excluding the random factors of daily school life" (Nóvoa,2002:33).

This type of canon manifests itself in all levels of education through the repertoires studied, the ruling theoretical frameworks, teaching methodologies and technologies, modes of research and production of knowledge (Folhadela *et alli* ,1999; Ribeiro,2000; Vasconcelos,2001).

The canon of classification . Canonical ideology has created logics of classification of genres and "has often been manipulated for the purposes of snobbery and social elitism" (Weber,2001:354). Classifying musical and artistic typologies according to categories that emphasise hierarchies and differences strengthens different types of powers. For the reasons stated, western erudite music is regarded as the "great music", more dynamic and complex than other types of music.

On the other hand, in this canon there is "the notion that history has one single and known sense and direction" (Santos ,2002:247), which moves from the most simple to the most complex, from the least developed to the most developed. This sense and direction has been formulated through concepts such as progress, modernisation, development, growth, and globalisation. This classification perspective is also characterised by a dichotomous thinking in which there are centres and peripheries.

This canon has led to public policies and to artistic and pedagogical policies that are based on the separation of teaching

modalities: specialised teaching versus amateur teaching, professional teaching versus generic teaching, jazz teaching versus the teaching of philharmonic orchestras. This separation has obstructed the development of other practices in higher education, in conservatoires and music academies, in non-specialised teaching as well as in the development of amateur activities.

The canon of the product . The concept of product is predominant in different types of conceptualisations concerning education and the profession of music teachers (Vasconcelos,2002). In this type of canon one is the product of a certain school, teacher, technique or aesthetics. The canon is based on reproducing certain models within the market logic of education and of the artistic and cultural act.

Education and schools are valued more for the products (successful students and other type of "merchandise" and cultural goods) that they have managed to introduce into the market than for the (social, artistic and intellectual) pertinence of the work itself. In this canon, the economic and technocratic logic predominates over any other type of reasoning and edification of knowledge (Attali,1977). One is evaluated on the number of artistic activities, of papers that are written, presented and published, thus perpetuating circular logics of power and visibility.

The canon of the product is based on normalising and standardising the curricula and on formal tests so as to facilitate options and improve competitiveness. These tests produce rankings of students, teachers and schools. The flexibility of curricula, degree granting and qualification are the other side of the mirror in which teaching and learning are conceived in view of certain products and segments of the market.

The canon of the mosaic . From a "politically correct" perspective, music education has become increasingly multicultural. Nevertheless, its difficulty in dealing with non-Cartesian epistemological, social and cognitive systems has led to methods that are characterised by the juxtaposition of musical cultures, rationalities and casual measures. Music education has gone from "contextualised particularities" to "universalisms without context" (Santos ,1994).

In this type of canon, composers like Mozart and Beethoven are studied as being part of the classical period, yet the different worlds to which they belonged are often disregarded, as if those (social, artistic, intellectual) worlds did not influence the music they wrote. Jazz music is interpreted in the same way as a "classic", a Schubert lied is interpreted as if it was fado. Music from Liberia or an Arab song is studied without an understanding of the tensions adjacent to it. This is a canon based on a sort of MacDonaldization of art and difference (Ritzer,1996).

On ecology and translation

Old canons are giving rise to multiple canons. However, as Koskoff (2001:558) states, "perhaps we should stop looking at this from the perspective of canon, or even from the 'multiple canons' with their boundaries and individual entities, and move more toward a new perspective of 'problem-solving'. This is a two-stage process, the first of which we are in right now: becoming comfortable with moving effortlessly from centre to margin and back again - living with likeness and difference simultaneously, and perhaps livening up our journeys with friendly and not-so-friendly engagements between centres and margins, between insiders and outsiders".

Therefore, as counterpoint to the prevailing and traditional canons, I have identified a new set of ways of thinking and of proceeding that fall into the framework of what I have designated as the "ecology of sound worlds". This "ecology of sound worlds" is based on the interdependency of knowledge, on the acknowledgement of differences, on the valorisation of the process and on a border zone. All these elements of ecology share the notion that reality is not reduced merely to what is visible, that different worlds of sound can be complementary in a non-destructive manner, objecting to the atomisation and enclosure of study subjects, which is "responsible for reducing the reality to hegemonic and canonical realities" (Santos,2002:268).

On the other hand, the ecology of sound worlds is based on the presupposition that culture is not just what connects us but it is also what separates us (Ribeiro,2001:204): a place of sharing, conflict and struggle. In this sense, the concept of ecology seeks to create intelligibility, articulation and coherence in a translation work (Callon,1986) with respect to what unites and separates the different worlds, subjectivities and the different types of interest. As Latour (1999) states, translation refers "to all the displacements through other actors whose mediation is indispensable for any action to occur", overcoming the inflexible oppositions "between context and content, chains of translation refers to the work through which

actors modify, displace and translate their various and contradictory interests" (p.311).

This work of translation also assumes that all cultures are incomplete and that they "can be enriched through dialogue and confrontation with other cultures" in an exercise of what this author has designated as "diatopical hermeneutics" (Santos ,2002).

The interdependency of knowledge . The convergences and collisions between different areas of knowledge are convergences and collisions between different processes through which artistic and educational practices that are distinctively incomplete and ignorant are transformed into more intelligible and "wise" practices. Artistic and musical knowledge is comprised of social, political and cultural dimensions and is not isolated from other types of knowledge and practice (Blacking,1995; Scott,2000). There is no separation between subject and object, which contrasts with Cartesian tradition and cultures (Damásio,1995).

This interdependency allows for overcoming not only the canon of monoculture of knowledge but also the notion of alternative (which implies a certain norm and power relation); it identifies the context of the different practices, the way they go beyond what is disregarded and incomplete. For example, what type of elements does the concept of Raga or Makam comprise that is not included in the western concept of scale? What type of characteristics in the modes of organising and conceptualising the Kaluli's world of sound are not included in the modes of organisation of electronic sounds? What type of characteristics of popular music is not included in the erudite/popular dichotomy? Which elements of traditional knowledge are not considered within the scientific knowledge/traditional knowledge dichotomy?

The acknowledgement of differences . The acceptance of the differences, which is characterised by mutual acknowledgement, confronts the canon of classification. For instance, since there is no unique principle of musical transformation it is not possible to determine, in abstract, articulations and hierarchies between different musical experiences and their artistic and musical conceptions. "Only through the reciprocal intelligibility of practices is it possible to evaluate them and to define alliances between them" (Santos ,2002:265).

The work of translation seeks to clarify what unites those practices and what separates the different ways of conceptualising, organising and experiencing worlds of sound, in order to understand the possibilities for and limits of articulation between them. Translation is not just limited to technical questions; it is also a political, intellectual and emotional task.

Valorisation of the process . The valorisation of the process lies in understanding music teaching as a collective and interactive mediation process that is based on a culture of collaboration, sharing and participation in order to revalue the work done on the different areas of knowledge mentioned above.

The various artistic, educational and training practices and the different daily school life experiences involve a plurality of values, beliefs and artistic situations, which, among others, imply the management of different complexities and unpredictable circumstances. The most decisive moment in these interactions "is not possible to be predicted, nor measured: in education, what makes the difference is the mode of production and not the product itself" (Nóvoa,2002:35). The process can be considered dynamic because it is unfinished.

The border zone . "Every cultural act lives, essentially, on the borders", declares Bakhtine (quoted by Ribeiro,2001). Music education, as a cultural act, also exists within a type of teaching framework that is based on "being in between" (Swanwick,2001): between diversified areas of knowledge, techniques, worlds and geographies, in a network of interactions between different types of communities and senses, in a border zone that enables the reconfiguration of the traditional social, cultural and identity hierarchies, the centre of which accepts its margins.

This implies both the use of cognitive maps that deal, simultaneously, with different types of scales and limits, which are always contingent and transitory, and a "transformative practice zone" in which individuals may bring together their various areas of knowledge, experience, beliefs and fillings.

Independent of the individual conduct of musicians, teachers and of some projects in different schools, I would like to highlight three examples of the ecology of worlds of sound: the first one concerns the project that Maria João Pires is developing in the Centro de Estudos das Artes de Belgais (www.belgais.net). This work is a good example in terms of its

relationship with nature and culture, between different forms of art and with respect to the interconnection of different areas of knowledge. The second example refers to the artistic and pedagogical work that has been developed by the Casa da Música do Porto (for instance the Wozzeck Opera project with the residents of an underprivileged neighbourhood), which is paradigmatic in terms of dialogue, interconnection of knowledge, acknowledgement of the differences and in the valorisation of the processes. The last example concerns the work that has been developed in some areas of composition teaching (Vargas, 2002), which falls into the framework of a border zone perspective by reassessing the acquisition of different types of codes, conventions, techniques and technologies, together with the various subjectivities, recreating memories and searching for new senses and new limits.

Rethinking music education

In "Songs of Myself", Walt Whitman wrote: "I hear all sounds running together, combined/fused or following/Sounds of the city and sounds out of the city/Sounds of the day and night (.)". The plurality of the worlds of sound and its individual and collective experience is not always acknowledged and considered as relevant by the canonical ideology. The nature and traditions of the different worlds of sound are widely influenced by methods of transmission and by the teaching and learning methods (Nettl,2001).

In order to refute this waste of the experience it is necessary to criticise the prevailing model of reasoning as well as its respective educational, artistic and scientific practices. Deep change in the structuring of knowledge requires starting to change the rationale behind both knowledge and its structuring (Santos ,2002). Yet, as stated by this author, "admitting the relativity of cultures does not imply adopting relativism as a philosophical attitude. It implies conceiving universalism as a western particularity, the supremacy of which, as a concept, is not founded in itself but rather in the supremacy of the interests that support it" (p.241).

In this sense, the diversification, differentiation and multiplication of different worlds of sound as well as the social and cultural implications adjacent to it, raise a wide set of questions to music education from which I highlight: (a) the fragmentation and atomisation of artistic and educational practices; (b) the difficulty in conferring sense to worlds that are distant from our own, without canonical and hegemonic logic; (c) the need for a pertinent, pluri-dimensional and dialogical framework of music education. This type of question implies rethinking music education in the attempt to find answers that give sense to an ecology of sound and to the translation of differences between musical policies and cultures (Flusser,2000; Mansfield,2002; Nettl,1992).

According to the words of Koskoff (2001) "we should be helping our students discover their own paths through the maze all possible canons and values, past, present, and to come - with an underlying bedrock philosophy that all values, just like all people and all musics, have equivalent meaning to someone, somewhere (.) teaching them a new set of values that will enable them to know their own music well, but also to become good musical citizens in a world where boundaries of all kinds will become more and more permeable , where identities will become more and more multiple, and where differences between people and their musics will become more and more fuzzy" (pp.558-559).

Finally, in contrast to accepted opinion, I do not think that music is included in the education curriculum in Portugal only to train musicians, create a new audience, and discover talent or to learn about the artistic work of different cultures. It is much more than that. Music, and art in general, as culture and knowledge, may help create new possibilities, other senses in real or imaginary daily life, recovering and recreating identities. For this purpose, music needs other theories, new policies, new paradigms that guide a new way of thinking, of researching and strategic, educational and artistic action, which can contribute to finding answers (always contingent and transitory) that are able to meet the challenges of the social, cultural and identity contexts of contemporary society: in convergence, in collision, in constant change.

Therein lies the need for an ecology of the sound worlds, where the sounds of nature live together with electronic sounds, where the sounds of shells live together with violins, where the sounds of birds live together with the piano or the orchestra. Without hegemonies and hierarchies. An ecology of the sound worlds as a political act in the edification of a cosmopolitan rationale within music education, where different polyphonies echo as spaces of freedom enabling people, to grow as citizens in their own countries and as citizens in interacting world communities. As stated by Colin Durrant (2003:82), "perhaps we need to understand ourselves, within our own situations, that quality musical experience is so powerful and cannot always be planned in terms of prescriptive learning outcomes or measured in tests, as we so often expected in more formal educational contexts. That is the nature of the creative act - the divergence, the inexplicable 'wonderment'. Musical and artistic activity helps us to make sense of our world and make sense of ourselves as human beings with feelings within

the world. Let more of it happen".

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Sounds in space - Sounds in time: Listening - improvisation - composition - participation

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This paper introduces theoretical concepts underpinning the music program outlined in my recently published book *Sounds in Space, Sounds in Time* (Boosey and Hawkes , UK , 2003).

Sounds in Space,Sounds in Time was written in response to the changing face of music education at the primary, secondary and tertiary level. It can be used in these levels of musical learning. The modern day classroom is faced with many variable parameters such as student demographics, mixed levels of experiences, cultural diversity and the influence of music making activities not based on traditional notation (eg pop music, world music, improvisation, sound production). All these require an approach to the teaching of musical thinking that encompasses diversity, yet at the same time, is both intuitive and systematic.

Sounds in Space, Sounds in Time acknowledges the diversity of music making by identifying and cataloguing various sound worlds as texture archetypes. Musical textures are discovered through listening, composing or improvising. Any musical texture is a musical environment. In any environment such as a weather environment or ecosystem, elements constantly move within specific parameters in order to define that environment. Within this context, sound and music are treated equally as it is in the listening that makes an activity musically relevant. In treating sound and music as equivalent entities, the ideas presented in *Sounds in Space, Sounds in Time* are applicable across many music education domains including counterpoint, audio recording, history or performance.

The program outlined in *Sounds in Space, Sounds in Time* identifies those areas crucial to the development of musical thinking. While it is applicable to specialist music programs, it avoids relying assumed knowledge such as performance or notation skills.

The paper will focus on two themes underpinning the program outlined in *Sounds in Space, Sounds in Time* : Texture and Improvisation.

1. Texture formation : Textures are examined in relation to their spatial and temporal construction. The study of texture archetypes enables students to develop listening strategies applicable to all cultural contexts. The approach is generic and relies on the development of pattern recognition skills enabling the student to transfer the structural relationship of one work to another. This lays the foundations for the development of semantic meanings specific to each musical culture. The texture archetypes are discussed as an extension of the traditional models of counterpoint. Associated is a list of listening examples selected from a wide variety of genres, styles and cultures.

2. Repertoire creation via Improvisation : Due to the rich diversity of musical styles, an important issue is the study of existing repertoires and creation of new repertoires. One access point to the appreciation of repertoires is participation and creative music making via improvisation. Improvisation enables students to develop an inquiry into their musical thinking combining intuitive and systematic listening skills. Benchmarks identifying the various stages of improvisation and its relationship to musical understanding are introduced. This process enables students to understand their own musical and creative thinking and engage with existing repertoires. The student acquires a deeper sense of appreciation and understanding of musical structures and forms.

This paper introduces theoretical concepts underpinning the music program outlined in my recently published book *Sounds in Space Sounds in Time* (Boosey and Hawkes , UK , 2003).

I will address the following two themes:

1. Texture, timbre and counterpoint with respect to spatial models

2. Improvisation as a vehicle for knowledge acquisition

Throughout the music program, textures are discovered via listening, composing and improvising. The sound world of any musical texture is literally a musical environment. In any environment such as a weather environment or ecosystem, elements constantly move within specific parameters in order to define that environment. *Sounds in Space, Sounds in Time* identifies and catalogues all the various sound world environments as texture archetypes.

In an age when musical experiences and musical traditions are so diverse, a challenge for the music educator has been to develop musical thinking and understanding applicable to differing musical styles and contexts. *Sounds in Space, Sounds in Time* discusses and explores music and sound in terms of spatial models, while acknowledging musical and cultural diversity.

Firstly I wish to present an overview. *Sounds in Space, Sounds in Time* is a secondary and tertiary level resource for class use. It emphasises improvisation, listening and composition as a way of developing both the creative and conceptual skills needed for music-making and understanding relationships between sounds. The book does not rely on an assumed knowledge or a required level of musical competency. Due to its non-specialist approach, students and lay readers from almost any walk of life, including both professional and amateur musicians, will find this book useful, as will music teachers working in other fields such as primary and instrumental music. Many of the concepts discussed in these pages have relevance beyond composers, musicians and teachers; for example sound designers, architects, sound mixers, sound producers, filmmakers and screenwriters. Also, the book bridges the gap between traditional music theory and music technology as it treats all music as sound.

Obviously there have been a large number of books existing on creative music education such as the work of Painter and Aston (1970) and R. Murray Shafer (1967). These are acknowledged in the book *Sounds in Space, Sounds in Time.*

Section one:

Texture, Timbre and Counterpoint and Spatial models

The book is divided into two parts. Part 1 of the book examines different applications of **sounds in space** . The listener's spatial relationship to sound is introduced. We listen to the environment, explore making sounds in space, appreciate the migration of sounds around geographical space, experience the sensations of register shift, delve into the nature of sounds in enclosed space, such as a violin's resonating chamber; and explore the sounds that can be made at different locations on an instrument, the body or a piece of material.

Part 2 examines **sounds in time** . Here music is discussed in terms of abstract perceptual models based on texture in which the placement of sounds within each textural model requires different listening strategies. In a sense, Part 1 deals with sounds in the physical space whereas Part 2 is more abstract, dealing with types of musical models of space under the general term *texture* .

In *Sounds in Space, Sounds in Time* no preference is given to any particular musical style. Musical examples have been selected from pop, rock, blues, jazz, contemporary, medieval, world music, classical and folksong repertoires. The important work of ethnomusicologists has shown that one type of music cannot be explained in terms of another (Merriam, 1964). Each musical tradition has its own benchmarks, language and cultural references. For example, an Aboriginal song, performed as part of a special rite, would have a completely different meaning for the participants in the ceremony from a non-Aboriginal person listening to a recording. The song to the Aboriginal people might be highly symbolic with particular relevance to location, mythology and their relationship to the world. The listener with the recording might not be aware of these references and would most likely listen to the music through a different set of references based on his or her own experiences. The gap that exists between different musical cultures is a problem that can only begin to be

addressed by studying and performing the music of other people's cultures.

While *Sounds in Space, Sounds in Time* does not attempt to bridge these cross-cultural gaps, it proposes generic listening strategies that involve the perception of patterns and structures. For example, the following listening examples ask the student to listen to the concepts of foreground, middleground and background within a musical texture. It is at this point I wish to refer to the work of Bamberger and Brofsky (1975) who in their book *The Art of Listening* introduce a cognitive approach to musical appreciation.

EXAMPLE 1: Ave Generosa, Hildegard von Bingen

In this example, a long sustained note is sung softly by the female voices giving the effect of being 'behind' the solo female singer in the foreground. Can you imagine what this would be like if the main voice was in the background and the other voices in the foreground?

EXAMPLE 2: More than Molecules, Andy Arthurs & Philip Chambon (1980)

The piece opens with a bass guitar perceived in the foreground which is replaced by the female voice accompanied by a band. Can you hear the sudden shifts of focus to the band whenever the singer pauses; and the double foreground focus created whenever the guitar plays a counter-melody to the singer?

EXAMPLE 3: Symphony No.5 1 st Mvt, Ludwig van Beethoven(1808))

In this excerpt, the focus shifts from one instrument to another, beginning with the French horns. The violins follow **t** he horns. As the horns recede into the background, the cellos and double bass, playing a countermelody, create a focus change between themselves and the violins. Next the clarinets occupy the foreground followed by the violins and then the flutes.

Music perception, space, time and texture

The concepts used in *Sounds in Space, Sounds in Time* are common to books on music cognition and perception. Music cognition is a complex field of study that draws together the two disciplines of music and psychology. Bambeger and Brofsky (1975) devote a chapter to music cognition and its relationship to texture. McAdams (1987) and Seraphin (1998) were also important references to my work. Music cognition involves a listener's perception of musical structures, differentiation and organization of sonic information, remembering, predicting and rejecting musical events, internalising larger formal structures, and creating relationships between sounds. Other aspects of music cognition involve the use of perceptual terms such as listening focus and streaming; layering and blending; temporal processes such as repetition, closure and succession; transformation and abstract processes such as re-contexualisation and generic pattern recognition.

Space

While acknowledging the influence of the music theorist Heinrich Schenker (1868-1935) as discussed by Forte and Gilbert (1982), the terms foreground, middleground and background are spatial terms. We use spatial metaphors to understand sounds in the real world or in a virtual world. The localisation of sounds in space is crucial to our survival.

Spatial metaphors enter our musical language on many levels. We say something is high or low, use terms such as a distant key or far away. When we use the term "pan from left to right" we are implying that a sound moves from left to right. Obviously the sound doesn't move from left to right but our focus does. As the left sound source gets softer the right source gets louder.

Space is used in many ways in music. Registeral space refers to the bandwidth of a frequency spectrum; intervallic space refers to the number of semitones or cents between two pitches or frequencies; reverberant space refers to the type of reverberation a sound is placed in; musical space refers to the perceived listening zone in which a musical activity is located. A simple example of musical space can be heard in the opening of the song *Somewhere over the rainbow* which

spans the intervallic space of an octave. Space does not have to be visual. There are also sensory, acoustic, emotional and temporal spaces. And it is temporal space that forms the other key aspect of the book's theoretical basis.

Time

A concept of space implies a concept of time. We can discuss the use of time in a texture as being:

Architectonic,

Gestural, or

Non-architectonic and multi-temporal structures

A) Architectonic

In an architectonic system, all subdivisions refer to a common counting unit that is organised hierarchically. This reinforces itself at various levels. For example in simple or compound time, a sixteenth note can be grouped into eighth notes, quarter notes, etc. All metric music is architectonic. Subdivisions reinforce higher levels of rhythmic strata; beats reinforce metric organization.

Example 4: Demonstration of an architectonic structure.

In this example the accents and beats enable us to predict large-scale events due to the symmetrical replication of the same structure at each rhythmic level.

B) Gestural

Example 5: common temporal space created by gesture

In example 5, a common temporal space is created from the similarity of musical gesture. Each singer refers to the same idea making slight variations without disruption to overall continuity

C) Non-architectonic and Multi-temporal structures

The traditional architectonic temporal system is a closed system; each temporal value is reinforced or related to values belonging to higher or lower levels of rhythmic strata. In non-architectonic systems time becomes more of a spatial or organic phenomenon. In these textures, time can be:

- Multi temporal (more than one basic time unit);
- Non-metrical, (a common beat or time unit cannot be felt);
- Irrational (cannot be measured according to traditional methods, eg, listening to the environment).

Example 6: organ accelerando and piano decelerando

In example two, there is no concept of a uniform beat or time unit as the example simultaneously speeds up and slows down. Consequently there is no architectonic time structure. The top piano part gradually gets slower and lower in register while the bottom organ voice gradually becomes faster and higher. Somewhere around the middle of the example, the two parts pass each other and enter the same time/space dimension. However, this is only momentary. The layers or strands have a rhythmic independence

Texture

It is now possible to discuss various types of textures. A texture's relationship to time and space can either be **homogenous,** meaning perceived as belonging to the same time-space continuum, or **heterogeneous,** perceived as involving more than one time-space continuum.

For example a choir in rhythmic and melodic unison indicates a homogeneous notion of time and space as there is no discrepancy or deviation to the texture. Compare this to walking through a shopping mall in which different music emanates form each shop and is mixed in with the overall sounds heard in the mall. Each musical source is a separate world of musical activity contributing to a heterogenous layering of events

The following auditory examples taken from various chapters of the book demonstrate time-space relationships.

Example 7: Demonstration of alternating focus texture (call and response)

Traditionally, this texture is called antiphony. The musical space is divided into sub sections or sub spaces. We experience an abstract sensation of sounds moving in physical space. All the elements and parts belong to the same time line. Our listening focus alternates from one stimulus to the other. The texture is homogenous but is divided into subspaces.

Example 8: If you want me, Niqi Brown

In this song the sounds are organised hierarchically as each one reinforces each other. Traditionally this is called homophonic however it is identified as a texture based on hierarchical focus.

The problem with traditional terms such as monophony, antiphony, etc, is that they are defined by melodic writing according to concepts of traditional counterpoint. If monophony means a single line, how do we explain the following example?

Example 9: Vocal melody by Monique Eichperger

Clearly this is a single melodic line but there is more happening here than meets the traditional definition. (We can also ask the same question of a Bach violin partita in which multiple layers are heard at the same time). In both cases the texture consists of foreground, middleground and background units to create a complex multiple focussed single line entity.

Example 10: Ricercare a 6, J.S.Bach

In this example we experience multiple layers of lines. Traditionally one would call this polyphony and indeed it is. However, in relation to the many types of textures that can exist involving multiple layers, a more specific definition is needed. The term multiple-focus within the same time line is more appropriate. Compare this to the following example. It also is a multiple focus texture, however, the layers do not belong to the same time line.

Example 11: Impermanence, 2 nd movement, Robert Iolini (1996)

In *Sounds in Space Sounds in Time* , the student compares and contrasts each example within the context of the chapter's theme. The theme could be about space, register, texture, timbre or structure. The student applies these concepts to their everyday listening and is able to understand musical structures foreign to their experience. Through analogy, musical literacy is taught by analysis and familiarity. The composition exercises require the student to demonstrate their understanding of the introduced texture models. The student learns not to make music fit a definition but rather finds a definition to fit the music being listened to.

To conclude this part of presentation, the discussion on texture's relationship to time and space is in actual fact a reinterpretation on traditional concepts of counterpoint. The rise of electronic and computer music has necessitated a complete review of the meaning of the word counterpoint. Notes sounding against notes can no longer be the only definition for counterpoint. Contrapuntal thinking, in its various manifestations, is concerned with the relationship between

parts to each other. Sounds against sounds, timbre and space are included in the paradigm. Counterpoint now means the process of moving sound events within a defined musical space. Oblique, parallel and contrary motion, first, second species, etc, are also models of spatial and temporal organization. It is for this reason the term 'contrapuntal thinking' is more appropriate to use than the term counterpoint.

There are no absolute rules in the listening process. Often sounds have a particular association with individual listeners. A person living near a railway line will have a different association and relationship with train sounds to a person who lives miles away from a train line. A person whose little brother plays the violin badly may have a different relationship to a violin sound as opposed to someone who collects recordings of all types of violin sounds. The association of the sounds is important and the designer of a piece of music has marginal control over how he or she wants the listener to hear the work. This is why the texture models or archetypes are important. They provide a framework within which musical expression and information can be understood.

Section two

Improvisation as a vehicle for knowledge acquisition

Sounds in Space, Sounds in Time has been conceived from a composer's point of view. It is fundamentally a sensory approach to the creation and ordering of sounds. As soon as sounds are placed next to each other, the listener automatically invents relationships between the sound events and therefore meaning. The compositions at the end of each module allow the student to address a specific musical problem over a period of time. On the other hand, the improvisation exercises explore spontaneous approaches to musical thinking and understanding creative thinking. They can be done independently or concurrently with each chapter. They do not require the concepts of the chapter to have been experienced beforehand. The teacher introduces these concepts at the appropriate time in an improvisation session.

By exploring musical concepts in real time, the student develops a sense of musical thinking based on doing. The "doing" informs the "thinking" and the "thinking" informs the "doing". Learning intensifies when the student actively engages with the material. However it is important to stress that learning in this approach is not prescriptive. While it is useful to focus on specific tasks to demonstrate a concept, the benefits of maintaining an independent improvisation program helps the student understand his or her creative thinking.

Improvisation is not necessarily about virtuosity as most people have uneven technique, or little experience in playing. As a teaching strategy, improvisation enables:

One to understand the aspects of musical intelligence, eg pitch discrimination, pattern recognition, register, time, etc

Convenient and efficient inroads towards the teaching of music

Group learning and collaboration

The learning of directorial and communication skills through a student's compositions

Students to question preconceived assumptions about sound and music.

Students to take risks

Some Strategies

For many people improvisation is misunderstood and is usually mythologised as being a special skill. In order to dispel this myth the following exercises are recommended. Anything can be used as a basis for improvisation because the process is as important to improvisation as the outcome. The starting point could be a tune or a chord progression, or other stimuli such as speaking, singing or laughing, tearing paper, tapping a table or bouncing a ball. The most important goal to achieve is a sensory relationship to the sound and understanding the way that sound is produced. This avoids virtuosic

approaches that automatically discriminate players from non-players.

The program suggests a variety of approaches for the teacher inexperienced in teaching improvisation. The teacher's role is to monitor not lead and only intervene when there is a problem that cannot be resolved.

The following exercises help the student focus on various parameters in an improvisation.

Freeing up processes :

The student plays as fast as possible not thinking about what he or she is doing.

By changing an aspect of performance, eg: a slide on a guitar, playing inside of the piano, or putting paper inside the mouth while singing, students are forced to think differently about their instrument and sound making.

Duets or smaller groups are not as stressful as solo performing.

If the group becomes stuck in a style, one solution is to take that style and interrogate it. For example: exploring different phrase lengths, accenting different parts of the beat, exploring register shifts or playing against the natural way a student plays or sings.

Clapping games: two people talk to each other via clapping. This develops a sense of listening. Most often they will start by copying each other. This can be avoided by asking the students to clap independently to create a multi-layered sound.

Developing a sense of ensemble listening

One person starts playing, the others focus on an aspect of the soloist's performance and elaborates. Their accompaniment is always supportive to the soloist. In this exercise, copying and repetition should be avoided. Students often feel insecure. When they hear something they will try to copy it. In order to break this pattern, a good approach is to think in contrasts or opposites. For example: if some does something high and fast, then someone else should play something low and slow.

Non-repetition solos

Suggest that the student, or group, performs a solo that never repeats the same phrase.

Structural improvisations

The student is given an idea such as a melody or rhythm and varies it

One parameter exercise

Do an improvisation on one note only, i.e. klangfarben. The single note will force the student or group to explore other parameters, eg dynamics, timbre, rhythm.

Take one parameter and have the group explore it. Eg, register, dynamics, playing the instrument in different ways. All these approaches develop a sense of critical thinking towards the student's relationship to music and instrument.

Exercises in Developing creative thinking and problem solving

The following exercises are based on dialectical feedback. In dialectic feedback, any musical statement can be answered or contrasted by another musical statement that, in some way, sounds oppositional. For example: a melody played in the

high register can be answered by a melody played in the low register. Similarly a legato passage can be followed by a staccato passage.

Focussing exercise: Listening not thinking about what you are doing.

In this exercise the student plays a drum or surface. They begin playing without thinking about the sound they want to make. Whatever sound is made first, then that sound becomes the beginning of the solo. If they accidentally scrape the side of the drum, then the scrape is the beginning. If they are really listening to the sounds they are making, they will automatically and intuitively know how to respond. This avoids problems associated with prescriptive performance attitudes.

In this exercise, the student feels distant from the playing process becoming more aware of people listening or watching. If the student focuses on the sound, then it doesn't matter who is watching. The listener, and also the student, will hear when the student is focussing or not.

Repetition, observation and dialectical feedback

The student plays a short brief solo of about one minute maximum in duration. When finished, s/he performs another, then another, and continues for about ten more. This process enables the teacher to observe any repeating patterns in the student's approach. Repeating patterns should be identified. After a series of improvisations the student analyses each solo by asking: *what have I done, what have I not done?*

For example: If a guitarist is continually playing pentatonics and always going up and down the neck, he or she simply states: "I am playing pentatonics and they are always going up and down." The teacher then asks what hasn't the guitarist done. For example: play another finger formation not based on pentatonics, or, play in one register. This approach is based on simple dialectical feedback. The next step is some type of oppositional stance based on the previous action.

On the other hand, there will always be the student who is quite inventive. Each solo sounds different to the previous solo. At some point in all of the solos, the student will not know what to do next. This will indicate that s/he has gone through their bag of tricks and finally is exhausted of ideas. This is when the teacher applies the *"what have I done? What have I not done?* technique.

In conclusion, *Sounds in Space, Sounds in Time* is a manual for teachers to develop a student's musical literacy via listening, improvisation and composition. While being highly participatory, it provides access to musical thinking not based on traditional performance skills or notational literacy. The above improvisation exercises are found throughout the book. They facilitate the development of a musically enquiring mind enabling the teacher and student to identify and address specific musical problems. The improvisation sessions encourage deep learning experiences that are easily transferred to other parts of a musical course.

The music program outline in *Sounds in Space, Sounds in Time* can exist side by side with other music education courses. Alternatively it can be taught as a stand-alone course. While my talk today has been rather schematic, I hope its significance is appreciated in relation to its compatibility with almost any musical context. These contexts can range from music technology, audio recording, composition, performance, music history or counterpoint.

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Teaching music as image and narrative

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Traditionally, music education focuses on the development of various skills in performance, composition and listening, most of which centre around the interpretation of staff notations and associated meanings. Most governments nowadays require all students to develop musically in listening, composing and performing. Additionally, there is a desired focus on research-based pedagogy. It is argued in this paper that some important aspects of western music tend to be ignored in this educational process. These aspects include psychological research into cross-modal perception, auditory research into how the human ear hears, and how western music arose from its origins in ancient Greece based on Plato's concept of *ethos* and Aristotle's concept of *mimesis* . Humans have a natural proclivity to make analogies across different sensory modes, especially sound and vision. This paper explains the research which defines this ability, and the historical foundations of western music which confirm it, and goes on to suggest how this knowledge from research can be applied in the music classroom.

Various government curriculum documents in many countries list three main activities as the basis for music education in schools. These are listening, performing, and composing. In many ways each of these is interconnected in that listening, with its generated imagery, is a crucial component in both performing and composition. To compose one needs to know something about performance and the capabilities of the performer, and to perform one needs to know something about how the composer thinks, secrets of which lie in imaging, listening, and creating.

Also of some importance is the fact that most governmental documents nowadays relating to education, and especially to the education and development of teachers, call for research-based approaches to pedagogy. I want, therefore, to outline how research can explain something of the psychological, musical, and physical interconnectedness between listening, performing and composing. Of special concern is how this interconnectedness might inform the way we teach these activities, and what this means in actual classroom practice. The focus is on imagery and how music appears to listeners as narrative, not just as structure.

Music is an expressive form of communication whose semantic properties lie beyond the sort of structural architecture which deals in micro and macro level relationships involving themes, keys, rhythmic device, harmonic progression, and textural matters of polyphony or homophony. The expressive powers of music lie in its rhetoric, and how this rhetoric is infused with culturally derived images, symbolic meanings and emotional signals forming circles of semantic references between composer/performer and listener. This is the case, it is argued, as much for the sophisticated and educated mind, as it is for the musically naïve listener. School age children may be comparatively naïve in the sense of not having had time to assimilate an adult level of musical education, but they are hardly naïve listeners. The evidence is overwhelming (North, Hargreaves, and O'Neill, 2000) that they are very experienced listeners devoting anything up to 3 hours per day, every day, to listening to *their* favourite music. It is from this basis of school age children's musical experience that teachers can build.

Explaining what the research tells us

First, I want to focus on relevant research in three main fields: psychological, acoustical, and musicological. Although I shall report only briefly on research in each field independently, I shall point out the interconnectedness of these seemingly disparate fields in terms of developing our understanding of how school age students process music, how they listen to music, think about it, and how they use it in their lives. I start with some psychological issues, which, I argue, underpin much of the way we process music, whether as performer, composer, or listener, or as school age popular music fan.

Psychological issues

One of the most intriguing and, I would argue, musically important areas of psychological research over the last few decades has been that concerning how all of us naturally make connections across different sense modalities (i.e. hearing, smelling, seeing, feeling, etc.) whenever we perceive something. For example, a piece of music, any piece, can evoke memories in any other sense: smell, sight, and so on. The phenomenon of "they are playing our song" represents well the proclivity we have for making associations across different activities and sense perceptions. It is a very common experience that romantic couples tend to associate a song, or a piece of music - any piece of music - with their relationship. There appears to be nothing intrinsic to the actual music which compels a couple to identify a song as "our song", but they both know instantly when they hear it. This psychological phenomenon has been a focus of interest to psychologists for some time (Davies, 1979), especially the nature of the associations. Is it to do with hearing the song many times during a relationship, or is it to do with some acoustical, musical or verbal property in the song or its lyric? Another, rather similar, phenomenon is when we hear some music and it instantly seems to evoke a long past memory of something we knew; it might be the smell of perfume or wood-smoke, a particular taste, or the colour of some cloth, or a visual scene, or a special location, and so on.

The power of music to evoke memories and images in this way has long been important in cultural practices. Many cultures, for example, have special songs or instrumental pieces which are performed to evoke some long dead ancestor, or communicate with a deity. Some cultures have special instruments, drums in Africa for example, or special gamelans in Indonesia , or katujak, the throat singing of the Arctic Inuit originally used to contact the spirits of the dead. It is the practice in many cultures to use particular and special sounds they associate with deities or spirits because they are thought to contain some affinity with the spirit being evoked. Again, we see examples of what are generally held to be important connections across the senses, and in the latter case extra-sensory modalities. In all cases music appears to have some kind of intrinsic connection with something outside of the actual music. Indeed, the concept of "pure" music, that is to say pure sound as a medium of communication devoid of any extra-musical association or meaning, was an invention of the European Age of Enlightenment. This evolved through the rather mechanistic logic of the 17 th and 18 th centuries and focused on musical form and structure alone, especially sonata form which became the major structural plank for developing the idea of "pure music" by the 19 th century. But it must be added that the concept of music which speaks to nothing but itself and its structure has only been a very tiny historical European part of the huge mass of music which humanity has produced over millennia across the planet. The concept of "pure music" is, in some ways, an aberration produced by the western intellectualization of musical art.

The more widespread and natural way of regarding music as a means of connecting with other sensory modes in whatever form has, psychologists would argue, its basis in the arguments of the founders of European civilization in ancient Greece. Plato's idea of *ethos* suggests that musical elements contain the actual essence of some emotion, behaviour, or noble virtue. Aristotle, with a more empirical approach, argued for *mimesis* , a concept of mimicry where somehow music becomes some sort of analogy with something outside of itself because it mimics the particular emotion, noble virtue, sentiment or attitude. How this might work is a fruitful area for research. Our contemporary popular music scene, with its calculated effects on the sensibilities of teenagers relies on manipulating these bedrock concepts of western art: each pop star has their own special sounds which their fans recognize instantly and these sounds typify the star's *ethos* through the process of *mimesis* .

Scientific study of the phenomenon of cross-modal perception has been carried out extensively over the last century. Findings point to some kind of innate ability to make these cross-modal links. Of some importance to educators, however, is the general finding that all normally functioning humans display a natural ability to equate information from one sensory mode, looking, hearing, touching, etc., with what is perceived to be equivalent information in another mode. This ability appears to underpin the less generalized capability for synesthesia whereby a small proportion of the population see colour when they hear sound, as a normal part of their perception. There are a number of musicians in the western traditions who have synesthesia. Arnold Schoenberg, Olivier Messiaen and Alexander Scriabin are famous examples in 20 th century music. Scriabin's "Colour Symphony" is a good example of applications to actual music of this synesthetic ability. In the 17 th century, a Jesuit theorist and mathematician, Athanasius Kircher (1602 - 1680) argued that each musical sound has an objective correlation to a certain colour. He built various keyboard instruments which demonstrated the synesthetic links between colour and musical sound by means of coloured tape or coloured glass appearing every time a particular key was depressed. More recently, however, it has been shown that the general populace at large possesses innately an ability to match sounds with other media such as light intensities or visual shapes.

The work of Lawrence Marks (Marks, 1978) over the last half century is particularly notable as demonstrating convincingly this natural ability in all of us. In his paper "Synesthetic perception and poetic metaphor" (Marks, 1982) Marks demonstrates this using phrases from poetry containing verbal allusions and metaphors linking sight to sound. Using people with no special synesthetic abilities and who had no special knowledge of poetry, he showed how they readily matched light and sound according to the verbal suggestions. With Rudyard Kipling's poetic description of the dawn in Burma : "the dawn coming up like thunder", subjects depicted thunder as loud and the dawn as less bright than the thunder was loud. The line in a poem by Conrad Aiken - "sunlight above roars like a vast sea" - induced the subjects to match high levels of sound with equally high levels of light. In his book *The Unity of the Senses* (1978) Marks argues that there are neurological reasons why we have this natural proclivity across sense modalities.

More specifically to do with music, Walker , (1978, 1987) demonstrated a capability among both musicians and non-musicians to match certain attributes of sound with their analogies in visual space: loudness difference was matched with size difference visually, duration with horizontal length, timbre (or frequency spectrum) difference with visual pattern difference. These experiments were replicated in a variety of different cultural and geographical settings: the congenitally blind in two different countries (Walker, 1985 and Welch, 1991); among Bedouin tribes in Egypt (Sadek, 1987), and among a variety of different cultural groups (Walker , 1987). The three basic types of cross-modal matching (sound and visual space) were found to be common, irrespective of location, culture, age, or musical background. However, of special interest was the finding that only among those trained in western musical literacy were individual different tones matched with visual shapes placed vertically, as in staff notation. On the other hand, upward and downward glissandi were readily matched by vertically placed visual sliding shapes in both directions. It appears from these results that the vertical placing of isolated pitches in visual space is a western cultural invention, but that glissandi are more universally imaged in similar ways. There are good physical and perceptual reasons why this is so.

Suffice it to say that pitch perception of isolated tones is one of the most complex mental activities humans engage in, and cultural practices are paramount here. In the traditional and ancient practices of playing the Chinese string instrument called qin, each single tone is characterised in its notation as having special sound qualities which relate to images from scenes of nature, or of plants or animals (Kalali Chu, 2003). This is quite unlike western music, where individual tones are located within a specific hierarchical musical scale and notated vertically in visual space.

Acoustical issues

All humans have the same basic auditory reception mechanism (our ears and auditory neural pathway to the auditory cortex in the brain), but how we interpret the sound is not at all objective. We learn to interpret sound through learning our culture and from the behaviour of those around us. With pitch there are several complications. One is that we used the term pitch to imply three different types of acoustical activity. One is the concept of musical pitch which is organised in scales, but not all cultures use pitch in this way in their music. This is a cultural use of perception of what we call frequency, the repetition rates per second of vibrating objects (e.g. concert pitch is detected by hearing an object vibrating 440 times per second). Another is the concept of vowel or spectral pitch which gives a sense of highness, or smallness, lowness, or largeness. This is induced by the placement of different energy levels along the frequency spectrum (the combination of partials including harmonics which make up any sound). All naturally vibrating objects produce several vibrations simultaneously, based on the overall rate of vibration. This means, for example, that middle C on the piano, with the strings vibrating at concert pitch (261 times per second) is also producing other vibrations which are multiples of that basic rate (i. e. 2 times, 3, 4, 5, and so on up to as high as we can hear). This complex of tones provides us with the information we call timbre. The energy level of each of these vibrations up the frequency spectrum (from 261 cycles per second - the fundamental which gives the sounds its pitch - to 261 times 2,3, etc.) provides us with the clues about the timbre. This is why an oboe sounds different to a clarinet, and why my voice is different from anyone else's: we all have different energy levels at different points along this spectrum. It enables police, for example, to have the acoustic equivalent to a finger print - our voice print - because each of us has a different voice print. It is this part of the physics of sound which provides our acoustic cues for assigning meaning. Finally, we have speech pitch which is used in tonal languages such as Mandarin where the pitch inflection of speech sounds can change the meaning. In Cantonese, for example, it is possible to inflect the Cantonese word for Jesus to make it mean pig.

Through enculturation we learn to assign meaning to different sounds. For example, deep in our consciousness is the notion that low pitched sounds are somehow ominous and denote some awful presence or impending doom. There is nothing intrinsic to low pitched sounds which connotes this. We have learned it. Similarly, a lion's roar can be a fearful experience, even in a safe position, but in a vulnerable position it is one of the most deadly and frightening sounds we can

expect to hear. Again, there is nothing intrinsically frightening in that sound, but we, and presumably other creatures, learn to recognize what it means. The point is simple, sound itself cannot contain anything which intrinsically contains signals of danger, impending catastrophe or emotion. These meanings are supplied by the listener who has learned to make such associations. However, it is the very fact that we naturally make such associations which provides us with the foundation for our invention of meaning in music and the ways in which we use music to provide meaning in our lives.

Musical Issues

Our western musical theory has its origins in the writings of Plato (The Republic) who explains the Pythagorean doctrine of music and proportional mathematics. Easily the most important thing which Plato said was that "music follows the word". This was taken to mean that for music to fully express any meaning it had to use verbal means as a basis for its expression. The way in which music has become a metaphor in sound for how words express and signify meaning is the basis of western musical expression. This was taken up during the High Renaissance and increasingly so into the present. The use of rhetorical device for music taken from verbal rhetoric was the model used by composers such as Purcell, Handel, Bach, Mozart, Beethoven and onwards. However, part of the argument was also based in mathematics.

The Pythagoreans argued that the tetractys (based on the numbers 1,2,3 and 4) provided the basic logic of the universe and this could be demonstrated through music. Some of the argument was simple: 1 plus 2 equals 3; 1 is the beginning and 3 is the ending with 2 half way; but 1 plus 3 equals 4, thus completing the magic number which is the sum of these: i.e. 10. This can also be displayed in what we all learned in school as trigonometry. One point can be extended to a second point to form a straight line, then a third point to form a triangle, and finally a fourth to form a pyramid. Each of these lines can be related by proportions 1:2; 2:3, 3: 4. and so on. By dividing up a stretched string into these proportions one can hear the perfect sounds indicated by the numerical tetractys: the ratio of 2:1 = the perfect octave, 3:2 the perfect 5 th , 4:3 the perfect 4 th . This was extended throughout the development of western history to produce our modern diatonic scale system of major/minor. By the 16 th century theorists (e.g. Zarlino) produced mathematical arguments that the major scale and major intervals were basically strong and induced a sense of joy, happiness and strength. Conversely, minor intervals were thought to be weak inducing sorrow, sadness, weakness etc. There followed centuries of recipes for describing the effects of intervals (major and minor) and their meanings (Walker 1978). It is from this lengthy argument which began with Pythagoras that the West has evolved its musical semantics whereby music can be sad, happy, and so on, right up to the great symphonies and operas of the 19 th century - a time when Pythagoras was still very much the centre of argument about music and meaning (Schopenhauer, and Wagner for example, in Walker 1990).

So we have here an invented system of musical meaning in the traditions of western thought which goes right back to the ancient Pythagoreans and their secret society in what is now known as Sicily, and the Athenians who wrote up this tradition in ancient Greece, Plato and Aristotle being the earliest and most important. This system of meaning, with its basis in proportional mathematics and the expressive use of rhetoric first described in Aristotle's *Poetics* , has continued to be developed right up until our present day. Take film music as an example. Everyone knows the deep menacing sounds of the monster shark in the film *Jaws* . We readily recognise the sounds of good and evil in the *Star Wars* films, and more recently the *Harry Potter* and *Lord of the Rings* movies. All this began in practical musical terms in the music of early opera, especially that of Monteverdi. In his opera *Orpheus* , the hero, Orpheus goes down to the realm of the dead to bring back his wife Euridice, who has accidentally been bitten by the poisonous snake. The scene at the River Styx, the pathway to the realm of the dead, where Charon prevents him from crossing, is where it all began with our modern European music: deep, throaty, unearthly sounds to act as a musical metaphor for the dreadful region of the dead. The Cinema has taken all this on board throughout the 20 th century and continues to do so (Walker, 2002; Walker, 2004).

So where are we now?

We have a basic human proclivity to match certain sounds with certain objects, events, sensations, memories, and anything else which happened to be around. As a basis on which to build these associations we have an innate but pre-cultural capability to make cross-modal matches which have nothing to do with culture. We have a European developed musical theory which started off using proportional theory to explain the universe, and demonstrated this with musical sounds from a stretched string (the harmony of the spheres), which has been reiterated over and over to produce our modern complex European-based musical theory. This theory includes clear associations between musical elements such as melody, harmony, rhythm, and meanings to do with emotional states, feelings, states of being. From all this the contemporary entertainment media, especially that of film, has exploited this long history, especially as it developed in opera, to enchant and affect the emotions of millions of cinema goers over the last 100 years, and not only in western

countries but all over the world. The invented meaning of music develop in the West has now become accepted as real, natural, and readily understood across the world.

These meanings are based on associations between musical sounds and phenomena in other sensory modes - vision, smell, touch, etc. - and the complex set of responses we call our emotions. But, essentially it is through the connections between word and music that western music has acquired its expressive significance in our lives. In other words, music has meaning to people through the associations we make with the musical sounds, the images and the narratives which we have learned to accept as emanating from the music. It matters little that there is no intrinsic basis for this in the acoustical elements or in human perceptual abilities. It is as real now to everyone in movies, rock videos, television advertisement, soaps, drama, video games and any other medium where music and visual display are matched together.

This is the attraction of music for our young people and they experience it in the many forms presented to them by the popular entertainment industry.

Pedagogical applications - teaching music as image and narrative to all children

What follows here are classroom activities aimed at all school students, especially those in the 80 - 90 per cent who will not become accomplished performers.

Listening as Imaging and Narrative

The following examples are intended to provide the focus for classroom analysis, carried out as a whole class activity, or in groups. The assignment to start with can be the teacher giving out homework by asking the class to observe 2 or 3 advertisements on television and to describe what they think the main intention of the advertisement is intended to convey in terms of how the students describe what the message means to them. Then they should explain how they feel the music represents this overall message. In what ways do the sounds suggest elements of the message, and how successful they feel the overall effect of the music is within the context of the message of the advertisement. If possible, perhaps students could be asked to attempt to transcribe the musical sounds, using either staff notations, or graphic notations they invent themselves, or perhaps descriptive verbal attempts at representing the musical elements and how they express the meaning of the advertisement.

1) TV Advertisements

A critical analysis of the way music is used in advertising provides a useful beginning for introducing students to the expressive rhetoric of music. Each country tends to have its own special style of advertisement, but there are possibly some international ones which are shown in many countries, which suggest some well established archetypes in what might be termed "world popular culture". Some typical examples which might be used as a basis for discussion are:

i) Expensive cars, such as Mercedes, Alpha Romeo, and similar types of limousines are usually portrayed as something with "classical" (that is to say enduring qualities). The visual scene is typically where an elegantly dressed couple arrive at a very expensive restaurant or hotel, usually when it is dark and early evening. Everything in the scene typifies quality. The music chosen as a background inevitably from the European 18 th century, the era of classicism, where structural elegance means balance between musical elements, nothing to excess. Typically, composers such as Vivaldi, Handel, Mozart etc., are used. This advertisement is aimed at the rich segment of society who can afford such things.

ii) Cheap cars for family use are usually portrayed in music by popular styles such as rock, rap, or "house". And the scene is usually somewhat chaotic, with the overarching sense of fun despite the apparent chaos.

iii) Triviality of content, where perhaps potato chips, or some other type of fast food is being presented, is often supported by music which is quirky, relating to no particular style, and containing no obvious melodies, except perhaps simple fun-like motives. The idea is to present fast food as fun, quick, and lighthearted. The music is suitably shallow in terms of musical content.

2) Film and Opera

Almost any of the major Hollywood films uses music to depict the meaning of scenes in the same way as in opera. Use of contemporary films which our students will know is an obvious way to get our students interested. However, there are now so many opportunities to see almost any film of the last few decades, that almost any film might be known to students. The Jaws movies, for example, are still popular. Here an interesting comparison can be drawn between the way John Williams uses low pitched sounds to depict the monster shark and the way Wagner depicts the dragon *Faffner* in his opera *Seigfried* . A more subtle comparison between Jaws music and that in Monteverdi's *Orpheo* , mentioned above, can also be introduced. Wagner's use of *liet motif* depicting noble deeds and heroic characters, as in his Ring Cycle, can readily be compared and contrasted with the music in the recent Harry Potter and Lord of the Rings films. Children have no difficulty recognizing the good and bad connotations of the music in these films, and with judicious choice of scene they have little difficulty in recognising the same device in Wagner's operas.

3) The rhetoric of western art music

Rhetorical device is rampant throughout the music of the last 3 hundred years. It is found in every musical genre. In Bach's Cantata "Rejoice to God in all Lands", the opening movement is full of rhetorical device to express "Rejoicing ". This is done using the major key (strong and noble) in arpeggios and scalic passages to emphasize its character and meaning, where the solo trumpet provides the timbre of strength, might and majesty. The coloratura soprano part provides the essentially heavenly sounds of a high pitched female voice, again in arpeggios and scalic passages from the major scale. A different use of rhetoric can be found in Bach's St. Matthew Passion where downward pitch movement, the use of the minor key, and a slower tempo is the rhetoric of the sadness, the betrayal, and the suffering of Jesus. Many items in the Passion depict these sentiments in this way. Beethoven's piano sonatas provide many examples of a fairly obvious use of rhetorical device. The openings of the first movement of many of these set the rhetorical tone: the "Pathétique", and Appassionata" and so on. A focus on the nature of this rhetoric through discussion and listening to how the rhetoric is shaped in sound provides the basis for an understanding of this form of expression. Similarly the opening of the Bach's organ Toccata in D minor with its dramatic lower mordent turned into a passionate and dramatic expressive statement. More sophisticated rhetorical uses can then be explored as a piece progresses, and where the rhetoric is expanded over longer time periods and in longer musical structures. The same applies to symphonies, concertos, and chamber music.

Composing as Imaging and Narrative

1) Use of simple melodic and rhythmic motifs

Often, children are asked to compose fast pieces or slow pieces without any other type of information included. To make music simulate movement it is necessary to make links with images of events they have already experienced. Fast, slow, lumbering animals move in special ways: e.g. an elephant, or a giraffe, or even a fish swimming. The application of these visual images to sounds provides the essential links between musical expression and visual experiences. The visual elements can be translated into sonic equivalents more readily by utilizing visual-auditory cross-modal equivalence in movement. Discuss how slow or fast movement looks, and how this sounds, making sure each is as exact a copy or the other as possible.

2) Abstract compositions

Many visual artists in the 20 th century composed their paintings using the ways in which visual line is presented in two-dimensional space, i.e. on a canvass. The visual line can be manipulated in thickness, vertical placing, length, colour, texture, horizontal length, and so on. In the same way, basic elements of sound - pitch, duration, timbre, etc., - can be manipulated to match the visual display. To begin with, students can be shown photographs of works by Paul Klee, Kandinsky, Jackson Pollock, Robert Rauschenberg, or any other similar artist who uses visual space in order to explore the expressive capabilities of abstract shapes. These should be discussed on the simple basis of asking the students to describe what they see, as a kind of phenomenological analysis of the visual materials. These can then become models for children's musical compositions. Eventually, the children can compose abstract musical pieces which explore the expressive possibilities of the instruments they have available, especially using electronic instruments, or the capabilities of the sound boards in desk top computers usually found in most schools. Relationships between visual and auditory imaging are the focus here.

3) Stories in sound

A most obvious and easily understood analogy between sound and other modes, especially visual, forms of expression can be explored with stories. Elements in a story, any story, become the focus. Each element, a scene, a character, an incident, a particular isolated event, can be translated into its sonic equivalent. Students can explore these themselves as individual projects, or it can be done as a class activity. The experiences of listening, outlined above, should be used in conjunction with this activity. In this way listening and composing are connected activities.

Performing as Imaging and Narrative

An extension of the ways in which music uses rhetorical device found in the listening and composing activities can be expanded into performance with the same focus. It depends of course on what pieces students are playing, but the principles are the same. The critical analyses, discussions, and acts of composition outlined above are directly applicable to performance practice. The important point being that in a programme of music education all these activities should be linked as one whole, instead of regarding listening as distinct from composing and both these as distinct from performing.

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A world of sound to create: Creative education and the new Bloom's taxonomy

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Educating a "creative" workforce is now being seen as essential to educational reform policies in the 21 st century all around the world and music could hold a very important place in these curricular reforms. Past educational reform has often been built on the need for a highly competent workforce but, as we enter the new century, a shift from national to global is occurring. Today's world wide informational technologies make new demands on cognitive, psychomotor, and affective skills therefore new methods of working with vast amounts of information and sensitivity to a multiplicity of cultural norms must be taught in order to keep up with the ever-increasing changes in the world today.

Music provides many of the cognitive benefits needed in our changing world of education but we often find it difficult to articulate to the academic community exactly how we contribute to educational reform as a whole. The newly revised Bloom's Taxonomy was been re-written to reflect cognitive psychology and contemporary educational research and places the cognitive skill "create" as the highest possible level of academic ability. The revised taxonomy incorporates both the kind of knowledge to be learned (knowledge dimensions) and the process used to learn (cognitive processes), allowing for an instructional designer to precisely align objectives to assessment techniques. With the new Bloom's taxonomy we now we have an educational tool to show the global academic community the exact cognitive nature of music learning.

Shared concerns for creative education

All people share a concern for the education of children. Parents wish for their children to develop to their full potential, society desires that each child will grow up to become a benefit to their society, and everyone hopes that our young will mature into intelligent, responsible human beings and protect our world environment. We, as a people, share a concern for education since the future of our world is in the hands of the young people who will grow up in the educational systems we design today.

A global view of educational policy

Even though our children's education is a shared concern for all people in the world, historically it has been at the national level that educational policies have been based. The need for a competitive work force is the motivation for most reforms in education and national curriculum efforts aim to produce highly trained and innovative students in order to enhance the ability to compete on an international level. When a nation flourishes, so does its populace, and so in turn do the individual lives of peoples in that society (Van der Linde, 2000).

Past educational reform policies have often been built on the need for a highly competent workforce but as we enter the 21 st century a shift from national to global is occurring. Today's world wide informational technologies make new demands on cognitive, psychomotor, and affective skills (Bloom & Krathwohl, 1956; Harris, 1997; Krathwohl, Bloom, & Masia, 1964; Simpson , 1966). Methods of working with vast amounts of information and sensitivity to a multiplicity of cultural norms must be taught to our workforce in order to keep up with the ever-increasing changes in the world today (Colon , 2000; Design Council, 2000; Heyneman, 2003). Educating a "creative" workforce is now being seen as essential to educational reform policies in the 21 st century (Le-Metais, 2003) and music could hold a very important place in these curricular reforms.

Music education's role in the curriculum

Music education has always had a varied, but present, life in schools around the world (Richmond , 1997) and "Music for every child and every child for music" has been reflected in global curricula (Werner, 1990). In reviewing the history of musical education it can be seen that many countries have considered music a core part of the curriculum and have included music instruction as a part of democratic education (Allsup, 2003). Music is a basic human experience and even the most stringent of conservative educators do not deny that it is a foundational expression of the human experience. When a child has the opportunity to experience music as a part of the basic educational core, not only may he or she grow up to support music as part of their own lives but perhaps in the lives of others as well. If a given child never receives quality instruction, that child is less likely to understand the importance of music as an adult (Sharp, 2000). Music provides many educational and personal benefits but we may not recognize and be able to articulate to the academic community exactly what these high level cognitive skills are (Hickey & Webster, 2001; Webster, 1990).

Current international education trends

The demand for the highest level of cognitive skills in the global workforce is increasing and this concern is reflected in recent research about international curricular reforms and the common threads that are emerging, as educational reform all over the world gets ready to meet the new challenges inherent in the 21 st century. The International Review of Curriculum and Assessment Frameworks (INCA) project researched curricular reform trends in 18 countries: Australia , Canada , England , France , Germany , Hungary , Ireland , Italy , Japan , South Korea , the Netherlands , New Zealand , Singapore , Spain , Sweden , Switzerland , the United States , and Wales . According to this study of recent national curricular policy changes, four trends in curricular reform were found to be in common:

1. More compulsory education required for competing within a world market

2. A national core curriculum, standards-based learning, a more centralized educational system

3. Additional requirements in "civics education" emphasizing tolerance, diversity sensitivity, and skills in learning how to work in the global village.

4. The addition of a new curricular area, "creative education" (Le-Metais, 2003).

Creative education

These new educational reform efforts to add "creative education" to curricula could steer a few heads in the direction of arts education. But it may be wise to keep in mind that the non-arts educational community has their own paradigm and cannot be expected to become experts in the music education world. If music educators, however, can understand how our field fits into the traditional academic world, then we may be better able to share our expertise with non- music educators. Advocacy in music education, after all, often addresses issues relevant to all education. We are fortunate that our profession demands high levels of cognitive reasoning and perhaps we have something to offer other educators in achieving creative abilities in their own disciplines by looking to music education as a model for creative cognition (Ellis & Fouts, 2001).

Bloom's taxonomy

The cardinal rule in teaching is that clear objectives should be stated for each lesson taught and that objectives should be directly related to desired outcomes (Mager, 1997). Educational planners often use a matrix of educational objectives to show a clear, measurable, and hierarchical means of how objectives and assessment are aligned. One of the most commonly used references is the Bloom's Taxonomy of objectives and has been translated into 22 languages and used widely as a basis of curriculum design (Bloom & Krathwohl, 1956).

Even though the original taxonomy is widely accepted in its original form, a new taxonomy (Anderson & Krathwohl, 2001) has been created to reflect cognitive psychology and contemporary educational research. The revised taxonomy incorporates both the kind of knowledge to be learned (knowledge dimension) and the process used to learn (cognitive process), allowing for the instructional designer to precisely align objectives to assessment techniques. Both dimensions

are illustrated in the following table.

The Knowledge Dimension	The Cognitive Process Dimension					
	Remember	Understand	Apply	Analyze	Evaluate	Create
Factual Knowledge						
Conceptual Knowledge						
Procedural Knowledge						
Meta-cognitive Knowledge						

Table 1: The Revised Taxonomy Table

Though there have been many changes to the taxonomy, the most interesting to us as music educators is in the "create" area. The highest category in the old taxonomy used to be "evaluate" but it has now been bumped down a level and replaced by "create" in the new taxonomy. Create, and its three stages: generate, plan, and execute, are objectives that music educators have been teaching to all along but perhaps have not been aware of how our teaching fit into a traditional educational matrix. By understanding what the specific objectives are in our creative teaching, the design of curricular materials, and the assessment of outcomes can all form a clear triad of relationships (Anderson , 2002).

The new Bloom's "create" and how it relates to music education

"Create" is the ability to put elements together to form a coherent and functional whole and in which students produce an original product.

The three stages of CREATE are described as follows:

A. "Problem representation", is when a student attempts to understand a task and generates possible solutions.

B. "Solution planning", in which a student examines the possibilities and devises a workable plan.

C. "Solution execution", in which a student successfully carries out the plan.

These same three areas are known by different names in the music field, "improvisation", "composition", and "performance" and they are the cornerstones of musical achievement.

The new Bloom's taxonomy reveals the objectives and outcomes of improvisation, composition, and performance and places them at the highest level of cognitive ability.

A. IMPROVISATION (Problem representation, in which a student attempts to understand the task and generates possible solutions- divergence).

B. COMPOSITION (Solution planning, in which a student examines the possibilities and devises a workable plan- convergence).

C. PERFORMANCE (Solution execution, in which a student successfully carries out the plan).

Other aspects of the new Bloom's taxonomy are very enlightening to music education, such as the relationship between affective and cognitive domains, but for the purpose of this presentation, "creativity" will only be discussed.

A world of sound to create

The musical world of the children is filled with creativity (Piaget, 1975) and children are constantly exploring the music around them, making up melodies, rhythms, and performing snippets of music in a seeming flow of consciousness (Stalhammar, 2003). We, as teachers, are in the children's zone of proximity (Vygotsky, 1962), and models for musical creativity, can encourage and maintain their flow experiences (Custodero, 1998). Are we modeling the three parts of Bloom's cognitive/creative process or is our world of sound a distant " Disneyland " place far away from home? In these days of media bombardment we are often imposing outside influences on children instead of nurturing their musical development within their own native soil.

Music educators from around the world all share common concerns about arts education (Lindeman, 1996). The international trend towards developing a "creative education" is a positive move for children in our world. Mainstream educational policies look to respected documents like the New Bloom's Taxonomy for direction during times of curricular reform and it is this change toward creativity that has been needed in education. Now the creative process involved in improvisation, composition, and performing is being recognized as the highest level of cognitive skill and reasoning. We need to continue to be models of the creative process in our work with young children and be ready to lend a hand in the development of new "creative education" programs. Regardless of academic, or nationalistic orientation, the creative education of children is becoming a shared concern for all people on this planet.

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Narrative functions of film music in a relational perspective

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The idea of meaning in music, of music's eventual ability to represent anything but itself, has been keenly discussed over the years. The music critic Eduard Hanslick was one who claimed that musical meaning and significance is to be found only in the musical structure. (Hanslick, 1854/1955). The term 'absolute music' is sometimes used to distinguish instrumental music from songs, stage work or programme music. Other terms indicating similar ideas are 'pure music' and 'music alone'.

From a sociocultural perspective though, it is impossible to imagine such a phenomenon as 'music alone', just as it would be impossible to imagine language without a social context. Music always exists, and is continuously defined, in interplay with the surrounding world. During the twentieth century, the western world has seen a musical revolution. The recording industry, radio, television and film has changed and multiplied the circumstances, situations and possible venues for experiencing music. The new media and communication technologies, are further transforming the ways we encounter and interact with music. New possibilities for distribution of music open up. Communities and interest groups of different kinds, where music often plays an important role, are forming across traditional geographical and cultural borders. Music is becoming an increasingly important factor as a signifier of social identity. New contexts for music are continually emerging.

Computer games, web-based art projects, personal homepages etc. utilize music as an important tool for narration, entertainment and information. In the emerging new prospects for learning and education, music is posed to take on new responsibilities. The dimension of interactivity in the new media challenges the traditional pattern of 'creator-performer-receiver'. As music gets a larger and more active part in our daily lives, the more important it becomes to study its functions, possibilities and potential.

The context where music performs can be more or less obvious and concrete. When music is performed as a part of a narrative in combination with other media, as it does in film, the perceived meaning of music seems to take on a concrete and unambiguous quality (Marshall & Cohen, 1988).

This paper is focusing on film music's narrative functions, taking advantage of the sophisticated narrative techniques that have emerged during the twentieth century. Building on research made in the fields of music psychology and media theory - and drawing from the author's more than 25 years of experience as a composer of music for film, theatre and television - an investigation and categorization of narrative functions found in film music is commenced. Film constitutes a very specific context for music, and it is presumed that by making the narrative functions accessible outside the world of filmmakers there is something to be learned about musical functions also in less specific contexts.

It is proposed that music, in conjunction with the other narrative elements of film (image, dialog, editing, sound effects etc.), takes an active role in determining and defining a story. This is put in contrast to a generally held view that the role of film music is merely to be a supportive accompaniment of some 'pre-existing' narrative.

Rather than going into the specifics of the individual musical narrative functions (which will be the scope of future articles), this paper suggests six general *classes* and eleven subordinated *categories* into which narrative musical functions can be organized:

The emotive class. The emotive class has one category, the *emotive category* - which is a general category, present to some degree in most cases where music is used in film. A distinction is made between emotions being experienced by the audience and 'communication of emotion', which is perceived and identified by the audience but not actually felt.

The informative class. The informative class consists of three categories - *communication of meaning* , *communication of values* and *establishing recognition* . The functions in this class achieve meaning by communicating information rather than emotions.

The descriptive class. The descriptive class is related to the informative class in certain aspects, but differs in that the music is actively describing something rather than more passively establishing associations and communicating information. It is also different from the emotive class, in that it describes the physical world rather than emotions. In this class there are two main categories - *describing setting* and *describing physical activity* .

The guiding class . The guiding class includes musical functions that can be described as 'directing the eye, thought and mind'. It consists of two categories, the *indicative category* and the *masking category* .

The temporal class. The temporal class deals with the time-based dimension of music. Two categories are included: *providing continuity* and *defining structure and form* .

The rhetorical class. The rhetorical class consists of one category - *the rhetorical category* . Some functions in this category spring from how music sometimes steps forward and 'comments' the narrative. Other functions concern how different situations or conditions will determine how we perceive the meaning of the music.

Throughout the discussion, emphasis is put on the importance of context in relation to music - and the multidimensional interplay of many factors from a relational perspective. In this prospect, it is important to consider the context that is constituted by the learning situation and by the school institution. In a quickly changing world, the new communication media are bringing music to our lives in ways never before encountered in history, signalling an important paradigm shift.

In the perspective of the conference theme *Sound worlds to discover* , and the focus area *Sound worlds to know* , the current paper aims to illustrate how the new media, and music's active role in those, are part of a world that is quickly coming together and getting smaller - at the same time as the possibilities are becoming greater. This is not just a matter of music education per se, but also a matter of music's role in education in a larger perspective.

A five-year-old child in the contemporary western world has quite possibly already heard more music than its forefather, just a hundred years ago, did in his entire life. During the twentieth century, we have seen a musical revolution. The recording industry, radio, television and film has changed and multiplied the circumstances, situations and possible venues for experiencing music.

The new media and communication technologies are further transforming the ways we encounter and interact with music. New possibilities for distribution and performance of music emerge, reforming the situation for the music industry as well as for musicians, listeners, educators and students. Communities and interest groups of different kinds, where music often play an important role, are forming across traditional geographical and cultural borders. Music is becoming an increasingly important factor as a signifier of social identity. Computer games, web-based art projects, personal homepages etc. utilize music as an important tool for narrativity, entertainment or information. The dimension of interactivity in the new media challenges the traditional pattern of 'creator-performer-receiver' - as well as the conditions for traditional institutionalized learning.

Together with other communication media such as image, film and games, music is gradually changing and expanding its role as an ingredient in human interaction and existence. In the emerging new prospects for learning and education, music is posed to take on new responsibilities. As it gets a larger and more active part in our daily lives, the more important it becomes to study its functions, possibilities and potential.

The aim of this paper is to take a closer look at music in film and to attempt a categorisation of music's narrative functions such as they appear in close interplay with other media. First though, something has to be said about the relational functions from a sociocultural perspective.

Music and context

The idea of meaning in music, of music's eventual ability to represent anything but itself, has been subject to keen debate over the years. The music critic Eduard Hanslick was one who claimed that musical meaning and significance is to be found only within the musical structure (Hanslick 1854/1955). The term 'absolute music' is sometimes used to distinguish instrumental music from songs, stage work or programme music (instrumental music with an associated story or descriptive title). Not seldom has the concept of absolute music (sometimes 'pure music' or 'music alone') also been elevated and praised as being a superior form of music - or a superior form of art, even. It has been talked about as 'the language above language', at the same time as music accommodating extra-musical associations has been disapproved of.

From a relational and a sociocultural perspective though, it is impossible to imagine such a phenomenon as 'music alone', just as it would be impossible to imagine language without a social context. Music always exists, and is continually defined, in interplay with the surrounding world.

The context can be more or less obvious, but the interaction between the music and the world around is constantly in progress. In a concert situation the properties and associations given by the room, by reactions from the rest of the audience, by the movements and facial expressions - and even the clothing - of the musicians (and of the conductor if there is one) will influence our experience of the music. In the written programme we can read about the composer/ band/ soloist. When we buy a CD, the cover will often have associative illustrations and text that relates to the music. If downloading music from the Internet, there will frequently be explanatory texts, lists ranking the music's popularity or indicating its genre, links to similar styles of music etc. Maybe a friend recommended the music to us, or it reminds us of something else that we've heard. If we've heard it before, memories from former listening experiences might affect the present one. Listening to the music in company with other people might affect our experience differently than if we listen in solitude. The musicologist Nicholas Cook (1998) puts it: "Pure music, it seems, is an aesthetician's (and music theorist's) fiction: the real thing unites itself promiscuously with any other media that are available." (p. 92).

Often the context can be quite specific. Since ancient times music has been an important part of human activities such as dance, drama, work, play or ceremonies of different kinds. In defined contexts such as these, the role, function and meaning of music becomes clearer and more pronounced.

Music's function as a signifier of cultural identity often becomes prominent in youth culture, such a punk or hip-hop. Here, music becomes a central tool for expression even for the individual who is not actually playing an instrument. In new communication media, such as computer games or the Internet, the dimension of interactivity affects the level of immersion and agency related to the musical experience. The audience/ user is given the opportunity to influence, shape and determine the form and content of the information flow. The interactive aspect, it seems, will make more people involved in the constant evolution and redefinition of music's style and form, roles and functions - in ways that resemble how we all are participating in the evolution of language.

New musical functions

In the contemporary society, with its plethora of new situations and contexts for the music, new musical functions are emerging. Music is increasingly being chosen, manipulated or composed deliberately to optimally fulfil certain functions appropriate to the situation where it is being played. In a store, the genre, tempo and volume will be adjusted to attract the desired target groups and to make us buy more. In radio and television commercials, music is combined with other media (text, image etc.) to associate certain values with a product, to highlight a brand name, to establish recognition. In film, music is used as a sophisticated narrative tool in collaboration with the other narrative elements of the medium.

The context is what defines the meaning and the function of music. The more unambiguous the context is, the clearer and more explicit the musical significance appears. One situation where the conditions to a high degree are clearly defined is film. Marshall and Cohen (1988) has showed that when music is performed as a part of a narrative in combination with other media, as it does in film, the perceived meaning of music seems to take on a quality that is to a high degree concrete and unambiguous.

The multimedial microcosm of film offers a distinct context that gives convenient opportunity to study in detail some of the many different narrative aspects of music. During the twentieth century, film scoring has evolved into a sophisticated and multifaceted art of expression. Building on research made by media theorists and music psychologists - and drawing from

my own more than 25 years of experience as a composer of music for film, theatre and television - I will in this paper commence an investigation of the narrative functions found in film music. I will attempt to organize these narrative functions into categories and classes, to make them accessible outside the sometimes-confined world of filmmakers. While studying music in a concrete and defined context such as film, it is presumed that there is something to be learned also about musical functions in less specific contexts.

Musical meaning

In the complex and quickly changing information society, the question seems not anymore to be whether music has meaning or not - but rather how music goes about to express meaning. It follows that the musical functions cannot be fully explored without taking into account the interactional and relational factors of the context. The concept of meaning also has to be expanded to imply not only the traditional emotional and representational aspects, but also to include conditions such as the informational, structural, temporal, directional and rhetorical aspects.

Discussing film music from a relational point of view, a common (mis)conception first has to be sorted out. During many years as a film composer, I have found that it is common to speak of film music in terms of it being an accompanying or supporting element to the narrative that either 'follows' or 'plays against' a given dramatic situation. As if there first would be a story that then is being elaborated on and given some atmosphere by the music. Rather than this simplification of how a filmic narrative is being built, I want to support a view where all the narrative elements of the film together create the story. There might be a *vision* of a desired narrative, which the filmmakers are attempting to realise by combining the different elements that a film uses to tell a story (image, dialogue, cutting, movement, music, sound effects etc.). But not until all the necessary elements are being assembled, combined and presented, is the actual narrative born. If the music is altered, a somewhat different story will be told - just as the narrative will change if e.g. the image or dialogue is altered. The story is defined by the interplay between the included media elements.

Looking at multimedial communication, it becomes clear that the relational interplay of the involved factors is very complex and takes place simultaneously on several levels. From an audience point of view, the narrative is of course being determined by the sociocultural context and historical perspective. The microcosm of the narrative, on another level, involves the interplay between the different media, such as image, dialogue, sound effects and music. The involved media also offer 'in themselves' other levels of interaction - such as, on a micro level, the interplay of musical parameters (e.g. rhythm, harmony, pitch). On still another level we find the various sociocultural mechanisms that music in itself involves. These different levels of relational interplay will also constantly be in dynamic interaction with one another.

Categorizing musical functions

In the fields of music psychology, film theory and musicology, a few attempts have been made to list and categorize the functions of film music. Vitouch (2001) mentions three different functions, Copland (1957/2002) lists six functions and Cohen (1998) suggests eight. Davis (1999) lists ten functions, which are divided into three broad categories (physical functions, psychological functions and technical functions).

A close look at the subject reveals several more functions - and suggests alternative ways to put them into categories. In all, I have noted almost forty functions that I have divided into eleven *categories* . These categories are in turn organized into six general *classes* . For the purpose of this paper, I will give an overview of the suggested classes and the subordinated categories. I will not go into detail discussing all the specific musical functions found in multimedia narratives, as this will be the scope of future articles.

Before turning to the classes and categories, something has to be said about the two major types of film music, *diegetic* and *non-diegetic* music. *Diegesis* is in film theory generally defined as the "narratively implied spatiotemporal world of the actions and characters" (Gorbman, 1987). Thus, diegetic music is music that is heard by the characters in the film - while non-diegetic music is music that is not part of the world created by the narrative, but is heard only by the audience.

The narrative musical functions indicated in this paper are typically performed as non-diegetic music - sometimes referred to as *dramatic underscore* . Diegetic music (also known as *source music* since the source of the music is either visible on screen or implied by the situation) is often thought of as just a part of the auditory ambience or atmosphere of the scene. It has to be pointed out though, that it is not uncommon to make use of the narrative functions mentioned also in diegetic

music, making the music operate simultaneously on a diegetic and non-diegetic level. This technique is sometimes called *source scoring* . In certain cases the score might also change back and forth from one level to the other, even within one musical cue. Since source music - once established - usually is taken for granted, it will become almost 'invisible'. This makes its narrative functions relatively transparent - i.e. not consciously noticed by the audience, but nevertheless effective. One further consequence of using source music is that it allows for choices of musical genres or use of well-known pieces of music that might appear out of place if used in the regular underscore - such as the use of Beethoven's *Für Elise* , played by a shopping mall pianist, to help create a suspenseful moment (!) in the 1993 drama *Fearless* .

Classes and categories

The following discussion focuses then, not on musical expression per se, but on music's narrative functions in the pronounced and well-defined context of the film narrative - where music's interplay with other narrative media and also with the sociocultural situation defines the narrative experience.

The emotive class

The emotive class consists of one category, the *emotive category* . This important category is usually present, in parallel and in combination with any of the other categories, as a fundamental ingredient of the narrative structure.

Although music's capability to actually express emotions in a predictable way has been the subject for discussion over the years, recent research in music psychology has shown that specific structural musical factors - such as articulation, melodic interval, tempo, loudness, modality, register or rhythmic factors - correspond to certain human emotions (Gabrielsson and Lindström, 2001). The context set up by the combination of narrative elements will, as has been argued earlier in this paper, clarify and further define the nature of the given emotion. Cohen (1998) points out the distinction between emotions being experienced by the audience (*mood induction*) and the *communication of emotion* , which is perceived and identified by the audience but not actually felt. This category includes functions such as: *describing (revealing) feelings* of a character, *stating relationships* between characters, *adding credibility* , *deceiving* the audience and *foreboding* .

The informative class

The informative class consists of three general categories - *communication of meaning* , *communication of values* and *establishing recognition* . The functions in this class achieve meaning by communicating information rather than emotions.

The communication of meaning category includes functions such as: clarifying ambiguous situations, communicating unspoken thoughts of a character and acknowledging or confirming the audience's interpretation of a situation.

The *communication of values* category relies on musical 'meanings through association' (Cohen, 1998) that are established in society. This includes functions such as: *evocation of time period* , *evocation of cultural setting* and *indication of social status* (such as often is the case in advertising).

Establishing recognition is a category often used in television (signatures etc.) and advertising. It is also an important attribute of the *leitmotif* (a leitmotif is a musical element, such as melodic motif, sound, rhythm etc., that - by 'meaning through association' established within the diegesis of the film - is representing a character, relationship or other phenomenon in the film).

The descriptive class

The descriptive class is related to the informative class in certain aspects, but differs in that the music is actively describing something rather than more passively establishing associations or communicating information. It is also different from the emotive class, in that it describes the physical world rather than emotions. In this class there are two main categories - *describing setting* and *describing physical activity* .

In the *describing setting* category we find functions that are similar to traditional programme music, where the music often sets out to describe the attributes of nature. Again, the combination and interplay with other narrative elements of film allows

the music to be very specific in meaning. The functions in this category include: *setting the physical atmosphere* (abstract sense such as time of day or season) as well as *describing the physical setting* (concrete sense such as describing the ocean or a forest).

The *describing physical activity* category, include functions where music illustrates physical movement. This can be done in synchronisation with movement on screen (*direct*) - or the movement can be implied by the music but not actually depicted by the visuals (*conceptual*). If the movement is very fast, the music *clarifies the details of the movements* - it allows us to hear what the slower eye doesn't catch (Chion, 1990). When the music very actively expresses physical movement, the technique is known as *mickeymousing* .

The guiding class

The guiding class includes musical functions that can be described as 'directing the eye, thought and mind'. This category is also finding relevance in the new media, as part of interactive multimedia-based user interfaces. In such media, this function will serve as a tool for navigation or user-guidance (thus also 'directing the actions of the user'). It consists of two categories, the *indicative category* and the *masking category* .

The indicative category can be thought of as a musical pointing-device. The combination of the two time-based media music and moving pictures, makes it possible for music to direct the audience's attention to certain details in the picture. By synchronising musical events to specific features or actions on screen (or sometimes to certain parts of the dialogue), the music will be operative in separating the foreground from the background. Since music normally also involve an emotive or descriptive dimension, it will have the advantage over our index finger in that it can assign some kind of descriptive quality (beauty, danger, power.) to the selected detail. Functions include: *direction of attention* and *focus on detail* .

The masking category does the opposite of what the indicative category does. Originally the masking effect was a basic feature of music for the early silent movie - it covered the distracting noise of the movie projector (Cohen, 1998; Gorbman, 1987). In a sense similar functions are emerging with the new media, to cover the noise of the computer fan or other distracting sounds in the typical user environment. Besides masking unwanted sound, a musical score is sometimes also used in an attempt to *improve (or 'mask out') weak elements* of the narrative, such as bad acting. A related function is often used in advertising - commonly in connection with delivering the slogan of a sales campaign. Not unusually the text might not hold up for closer scrutinizing if just spoken - but when music is added and the text is made into a song (a commercial *jingle*) many banalities have been made popular ingredients of our daily lives. Hence the saying: "If you've got nothing to say - sing it!"

The temporal class

The temporal class deals with the time-based dimension of music. This is an ever-present musical dimension, just as the emotive or informative dimensions. It is difficult to imagine music that doesn't somehow represent or organise time. Two categories are included: *providing continuity* and *defining structure and form* .

The *providing continuity* category in film can roughly be divided into three functions - *building short-time continuity* (transitions from scene to scene), *building longer continuity* (over sequences) or *building overall continuity* (providing continuity for the whole movie). In the latter case continuity can be accomplished by using recurring motifs (such as leitmotifs) that are varied and developed according to the dramatic situation - or to use a consistent instrumentation, genre etc. throughout the movie. In interactive non-linear media, such as computer games, music's ability to provide continuity is an important quality with strong relevance to the media.

The *defining structure and form* category also has good potential for important contributions to new non-linear media. The form and structuring functions can be achieved in numerous ways. Music can use its own language of *form* - including the use of long silences that is unique for film music - to 'mould' the form of the narrative. Again, the use of leitmotif - with all the possibilities for variation and adaptation is sometimes a useful tool. Music's ability to affect the *perception of time* and 'general speed and rhythm' is sometimes affecting the perceived form, length or tempo of a dramaturgical flow. Similarly, music is often used for *foreboding* or *creating expectations* of what is to come - this feature of course has strong emotional or informational connotations, but is also affecting the narrative's structure. Music is also often a good solution for *rounding off* a scene or the whole movie.

The rhetorical class

The rhetorical class consists of one category - *the rhetorical category* . Some typical functions in this category would be how music sometimes steps forward and 'comments' the narrative. The music can on occasion be heard 'breaking out in laugher' as a reaction to a funny scene. It is also sometimes used to make a philosophical or political statement, where the music 'makes a judgement' or 'chooses sides' (as in the final scene in Lang's/ Eisler's "Hangmen will also die" where the music acts as a representative of the real hero of the movie - the Czech people). (Adorno & Eisler, 1947/1994). Here the music can be said to create something close to a Brechtian *verfremdung* (alienating or estranging) effect.

Another way to look at the rhetoric function is from a sociolinguistic point of view. Säljö (2000) does this when he describes the rhetoric dimension of language and puts it in contrast to the *semiotic* dimension. If, in a relational perspective, language is thought of as a tool for interpreting our surrounding world, the semiotic function comes into play when we choose a certain word to describe a specific phenomenon. The chosen word will affect the way we perceive the phenomenon and thereby also our understanding of it. This is analogous to the way film music works most of the time. The rhetoric function, on the other hand, has to do with how different situations or conditions will determine how we perceive the meaning of a given word or sentence. The word "great" can be a happy exclamation in reaction to good news. It can also be a description of the size of an object - or maybe an ironic indication of disappointment. Thinking about the rhetorical function of narrative music in these terms, provides a theoretical framework for explaining the mechanisms that are set into play when the musical expression is strongly contrasting the visual expression. Playing slow beautiful music together with visuals that show fast violent action might in a semiotic way make us interpret the scene as less violent - but it might also rhetorically change our impression of the music so that we interpret the music as being sad or mournful, and thus expressing sorrow or lamentation on behalf of the violent action. The same music used in a romantic scene might be interpreted as happy or hopeful. Some of the aspects of music's rhetorical function are akin to a relational function of multimedia described by Cook (1998) as *contest* .

In addition to the above-mentioned categories and functions, the *aesthetic and artistic dimensions* are of course ever-present and are fundamental in shaping our experience of a multimedial narrative. Cohen (1998) lists "musical aesthetics" as one of her musical narrative functions. As important as this obvious dimension is, I have not here included it as a distinct and actively employed narrative function, but see it rather as a dimension present in all the described functions as well as in our overall experience of the performed narrative.

Relational perspectives

As discussed earlier in this paper, it is evident that the musical functions in film and other multimedia operates simultaneously on several different levels, performing in different parallel dimensions. Also, in one given scene many of the discussed narrative musical functions will be active at the same time, overlapping. The salient functions will quickly and dynamically change, adding to the complexity of the relational interplay. This is characteristic for the entire experience of multimedia. What might be experienced as one single experience is actually determined by the continuous interaction of a multitude of factors.

The sociocultural dimension, the society and the individual, includes cultural, political and historical aspects of society - as well as the composer or creator, the performer and the audience (the 'user'). This traditional sequence of creator-performer-receiver is, as stated in the introduction, challenged by the introduction of the new interactive media - further adding to the complexity of the relational conditions. In her discussion of the functions of music in the early silent movie, Gorbman (1987) lists as a function: "bonding spectators together". This is a function I have not discussed above (not being primarily a *narrative* function), but I believe it is still highly relevant also in today's society. It is a function that operates on several levels. First, there is the bonding that takes place in the actual viewing situation (this is the function implied by Gorbman), how the film will perform some sort of 'mass hypnosis' on the audience. Then there is the more general cultural level. Music and multimedia are not only being defined by society, they also actively and dynamically define society. In the light of the new communication media, the bonding could be described as being global.

I have tried to emphasize the importance of context in relation to music. In doing this, it is important to consider the context that is constituted by the learning situation and by the school institution. In a quickly changing world, the new communication media are bringing music to our lives in ways never before encountered in history, signalling an important paradigm shift. Music and visual media are taking on some of the functions that have before been reserved for 'text only'. Again - as music

takes a bigger and more active place in our lives, it becomes increasingly important to study its functions.

Music and new media are part of a world that is quickly coming together and getting smaller - at the same time as our possibilities are becoming greater. This is not just a matter of music education per se, but also a matter of music's role in education in a larger perspective.

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The place of indigenous sound in Japanese schools

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The number of the Japanese living outside Japan has risen rapidly over the past three decades. Many businessmen working outside Japan are accompanied by their families, which often include children. The education of their children is one of the main causes of concern for Japanese parents, particularly those who live outside Japan . There are essentially three choices available to parents: enrol their children with local British (or American) schools, enrol them with Japanese schools in the UK or leave them behind in Japan .

The Japanese schools in the UK are still approved or maintained by the Japanese Ministry of Education, and are required to follow the Japanese Courses of Study (they are also approved by the British Ministry of Education). However, case studies into three Japanese schools in the UK found that they offered an education system which is neither entirely British nor Japanese. Instead, they attempted to reach a compromise between the two systems, or adapt Japanese education into the British system.

Music was one of the subjects schools departed from the Japanese education system. This paper illustrates difficulties of teaching Japanese curricula overseas and investigates how music is taught and learnt in a foreign land. It also investigates the role of music in the schools and how they used 'sound' as a mean of communication and cultural exchange with the local community.

Introduction

The number of the Japanese living outside Japan has risen rapidly over the past three decades. With the growth of the economy, Japanese companies have taken an increasing interest in overseas markets. The overseas expansion of Japanese business has led to Japanese companies sending their employees to different parts of the world, including the United Kingdom (UK). Many businessmen working outside Japan are accompanied by their families, which often include children. According to Yamada-Yamamoto (1998), in 1995 there were thought to be 10,600 Japanese children under twenty years of age in the UK, of which 93% had either not yet started school (under six year-olds) or were still within the age group of compulsory education (ages between six and fifteen).

The education of their children is one of the main causes of concern for Japanese parents, particularly those who live outside Japan . According to Yamada-Yamamoto (1998) most Japanese nationals living in the UK are company managers and academics. These are the people who would expect their children to go to university (McPake, 1998). There are essentially three choices available to parents: enrol their children with local British (or American) schools, enrol them with Japanese schools in the UK or leave them behind in Japan . In general, most children of primary age (up to eleven year-olds) attend local primary schools. However, as soon as they reach eleven or twelve most are enrolled with a British private school or a Japanese school in the UK (see McPake and Powney, 1998 and Canham, 1995). Only a few Japanese children remain in British schools over the age of fifteen (McPake and Powney, 1998). Many Japanese families living in the UK send their older children back to Japan so that children attend senior high schools in Japan and will not be disadvantaged in their university entrance examinations. In the society which puts extreme emphasis upon one's academic background (called 'school credentialism') it is important to enter good universities. For the same reason few Japanese children over the age of fifteen accompany their parents abroad.

One the one hand, parents would like their children to learn English because a good command of the international language regarded as important in the Japanese business world. On the other hand, they may not cope well with British

education system. As illustrated by McPake (1998) and McPake and Powney (1998) there are 'dissonances' between the two education systems that may confuse the child's notion of school, teacher-pupil relationship and cultural identity. British teachers, according to O'Connor (1995), implicitly expect Japanese pupils to become more 'British' and force their educational and cultural values upon them by advising them, for example, to speak English at home. Even the child who successfully adapts to the British system may face difficulties upon his/her return to the Japanese system as the majority of children with fathers who work for Japanese companies would normally only stay in the UK for three to five years (Yamada-Yamamoto, 1998). They may be disadvantaged both socially and academically by a spell abroad. Academically, their work may suffer due to their insufficient command of Japanese, particularly the written language. Japan 's international prowess in Mathematics and Sciences education is another problematic area for many returnees. Moreover, returnee students are often victims of bullying by their classmates and labelled as 'problem children' by their teachers (Casassus, 1987). The Japanese schools offer a solution to these concerns and provide an alternative education for some Japanese children living in the UK .

Japanese schools in the UK

In 1999 there were five Japanese schools in the UK - one government school and four private schools to educate children aged between six and eighteen. Three out of the five schools were established in the late 1980s - reflecting the rapid economic growth and the increase in number of Japanese children in Europe . As well as schools there were four Japanese kindergartens and five Japanese institutions for higher education in the UK (Embassy of Japan, 1997).

Case studies into three Japanese schools in the UK found that they offered an education system which is neither entirely British nor Japanese. Instead, they attempted to reach a compromise between the two systems, or adapt Japanese education into the British system. In all three schools the teaching staff comprised of both those recruited in Britain and in Japan . Apart from the senior management team, many Japanese teachers were young and for some it was their first placement. The 'core' subjects (including Japanese, Mathematics and the Sciences) were generally taught by Japanese teachers in Japanese. However, no music teachers in the three Japanese schools have been recruited in Japan . They were either British or Japanese nationals who settled in the UK . Of five classroom music teachers three were Japanese national, and only two had teaching qualifications from either Governments. Of the two qualified teachers one arrived in the UK as a newly qualified teacher and had no teaching experience in Japan . Another teacher had an instrumental teaching qualification awarded by a music college in the UK . This appears unusual as no schools in Japan , nor indeed in the UK , would employ unqualified teachers. As a result, it was not uncommon to find Japanese Courses of Study replayed by curricula and materials devised by the music teachers themselves. The extent to which schools incorporated the British education system varied widely. The governmental school attempted to follow the Japanese schooling as closely as possible. Whereas the private schools incorporated the British examination system and offered General courses in Certificates of Secondary Education (GCSEs) and Advanced Levels.

However, the Japanese schools in the UK are still approved or maintained by the Japanese Ministry of Education, and are required to follow the Japanese Courses of Study. It is not always easy to implement and monitor teaching standards in schools in Japan , let along Japanese schools overseas. In the new Music Course of Study of 1998 (which was fully implemented in 2002), for example, the emphasis placed upon Japanese music and instruments was increased and stated that pupils should experience more than one type of Japanese instrument in junior high school (Monbusho, 1998). If this is the case how can we successfully teach Japanese music in schools which has less resources? The place of Japanese music and instruments in the classroom has been an area of concern for many music educators in Japan for reasons including the lack of specialist knowledge among teachers and the lack of Japanese instruments in schools (see Yuasa, 2003). Rose (1996) argues that indigenous music was important to formal music education as a mean of connecting the individual, culture and society. Is Japanese music 'indigenous' when children are separated from Japanese society and culture? Should we teach Japanese curricula in schools outside Japan ? The answers to these questions may be found in the role of music in the schools. As well as aims and objectives specified by the Japanese Ministry of Education, the Japanese schools in the UK found special role of music in schools.

The role of music in Japanese schools in the UK

Being a subject which is not set for entrance examinations, music gives teachers more freedom and provides the opportunity to depart from traditional Japanese education system and incorporates aspects of British education system. In the three Japanese schools music lessons were taught in Japanese or English, depending upon the nationality of the teacher. Instruction in a second language was not considered be a problem for neither teachers nor pupils. Many pupils

considered that instruction in English language gave them an opportunity to learn English and meet British people. Only one school used textbooks provided by the Japanese government and attempted to follow the Course of Study. In other schools music lessons resembled nothing like those found in schools in Japan . One school, in particular, developed a unique system to provide opportunities for all pupils to learn instruments during music lessons.

On the one hand, music lessons in Japanese schools in the UK provided a forum for adapting the local culture and the education system. On the other hand, diversion from the curriculum means that pupils may be faced with difficulties when they return to schools in Japan . They may be unfamiliar with classroom instruments such as recorders and traditional Japanese music. Moreover, they would not be accustomed to the Japanese way of learning music.

In the Japanese schools in the UK music was not only a subject which was taught in lessons but also played important roles in various aspects of school life. Just as many schools in Japan , music was used to publicise the school and display the achievements of pupils to parents and the local community. Alongside sports, music was also used to promote links with the local community. Pupils from the Japanese schools joined local children for sporting matches and music competitions. Christian schools regularly joined local churches for religious services. At one school all junior school pupils were taught to play the *koto* (13-stringed zither) and given regular performance to the local community. A headteacher commented, 'Even if the children don't understand each other's language, they can feel a sense of mutual respect by enjoying themselves together'. The non-verbal nature and universal appeal of music and sports have become ideal mediums through which cultural interchange may take place.

Teaching and learning sounds in Japanese schools in the UK

Music was one of the subject areas where the Japanese curriculum was not closely followed in Japanese schools in the UK . One of the main reason was that music is not an examination subject. The schools identified music as a mean of communication and cultural exchange with the local community. What kind and how children learnt sound was considered secondary to what they could achieve through sound. This approach was particularly important for foreign schools which have tendency to be isolated from the local community and indigenous culture.

In recent years there has been tendency to use the term ' *musics* '. It is important to understand cultural heritage of different types of music. However, the way in which music is taught and learnt in Japanese schools in the UK highlighted the importance of going back to the basic and talk about the universality of sound.

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