The ISME Commission for the Education of the Professional Musician

The Reflective Musician in a Global Society

Edited by Diana Blom and Inok Paek

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The ISME Commission for the Education of the Professional Musicians,
2000 Seminar in Cape Breton, Canada & 2002 Seminar in Stavanger, Norway

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Preface

We are pleased to present this volume, which brings together a collection of nineteen papers from two seminars held in Cape Breton, Canada and Stavanger, Norway in 2000 and 2002 respectively. The theme of the seminar in Cape Breton was *The Professional Musician in a Global Society* and in Stavanger, *The Preparation of the Musician as a Reflective Practitioner*, hence the title of this volume. We decided to put the papers in the order of the authors' surnames rather than organising by theme or by the year in which papers were presented orally.

As in any work that requires cooperation between people, we are grateful to have been able to work closely with the authors on editorial matters. The authors were based all over the world, which means that the volume represents a variety of trends and different practices arising from similar educational aims. This volume has taken a long time to shape and deliver, but we trust that the readers will find the papers challenging and inspiring to their own work as music educators or music practitioners.

In this edition, Conkling and Beauchesne examine, as an initial inquiry, the relationship between the community of professional practice and the curriculum of conservatories and colleges of music. The authors then put forward for discussion whether the curriculum of a conservatory can prepare a musician for a full participation in the professional community. They conclude with two brief case studies describing music performance in an ensemble as social practice and highlight the types of relationships that can affect, and ultimately transform, practice. Tollefson reinstates the paramount importance of an inspirational teacher whom the students consciously or unconsciously seek out, respect and emulate as "role model" as they select and chart their future careers. Price develops a physical analogy of the 'head, hands, heart and feet,' whilst connecting Frayling's visual art references to music training. Here Price extrapolates, fairly polemically, a holistic approach to music education and advocates finding a balance between the need to provide role models (see Tollefson in this volume) and the need to 'honor the knowledge that learners bring to higher education' (see also Conkling and Beauchesne in the volume). Forrest outlines a course, which aims to provide students who have experience in music performance and music business management with opportunities to align their knowledge, skills and values in relation to the broader music industry at an undergraduate degree level.

Two papers are concerned with the learning of musical traditions - of one's own and those of others. Rothbart believes that the integration of alternative cultures into mainstream music education must be accomplished through the study, first, of music from a person's own culture and then, upon reflection, experience of how these same musical traits are common to other cultures. Biernoff and Blom explore musical and educational aspects of cultural exchange by examining the contribution of two non-western ensembles in their Australian university. Here, the authors seek out responses to issues of appropriation and 'cultural rights' as well as educational and musical information about the 'negotiating' and the interstices.

Both Cartledge and Kuhn's papers take the reader to the arena of little known musical practices. Cartledge demystifies 'an urban myth' of military musicians as simply marching bands and ceremonial showpieces by positing the notion of military musicians as proponents of cultural diversity and providers of humanitarian aid via music. Kuhn's historical analysis of Brazil's earliest music institutions illuminates the processes by which music education evolved and reveals the challenges that Brazilian musicians had to face in preparing the institution for its launch into the twentieth century and for developing a national music language that exemplified the mature nationalism that followed later.

The focus of the 2002 meeting in Stavanger, '*The Preparation of the Musician as a Reflective Practitioner*,' drew on the thinking of Donald Schön's (1987) book *Educating the Reflective Practitioner*. For all the participants, being a reflective practitioner meant embracing a holistic view of music education taken from many different perspectives.

Taking a broad view, the institution and the curriculum can encourage and require individuals to engage in reflective thinking. Lancaster examines the roles of the 'reflective' institution and the reflective director, drawing on personal experience to document the impact of different leadership styles on an institution. She describes how institutions might be reflective of their communities, their students' needs and the profession for which they are training students – that is, training students to be responsive and to make connections. Estrada argues for the reflective practitioner in tertiary music to take a new look at established music subjects (asking such questions as 'what is harmony?') and includes the study of philosophy in the curriculum. In '*The Virtual Conservatorium,*' Bofinger and Whateley describe how *iCon*, when integrated into an Australian conservatorium, allows students to consider a new range of delivery and content options.

In the music studio, the teacher/researcher can draw the practitioner into a reflective way of thinking about learning music, and professional and physiological aspects of performing music. In the piano studio, Feingold outlines a practical approach to teaching which creates a dialogue between 'man' and music, resulting in a more holistic development of the piano student. Observing the whole musician longitudinally, Huhtanen and Hyry document the musical journeys of pianists, journeys which for the participants and the researchers required reflection on the life of the practitioner. Through the Ostinato project**,** De Marinis and Cremaschi offer piano students a holistic performance journey from student through to professional performer. Pettersen's research compares the role of neck and shoulder muscles in the practice of conservatorium voice and piano students.

Experiences outside one's own culture require a student to engage in reflective thinking. For Williams, the cross-cultural adaptation, which international students studying music in the US must undertake, ensures an increased awareness of the process through which they learn, a reflective process, which results in new music skills but also new possibilities to connect with individuals, with societies and new areas of human achievement. Hendrickse describes creative collaboration involving music-making without notation as a tool for encouraging music and drama students in a Western tertiary music institution to think reflectively and understand the place of their own musical language in a global context. He notes that collaborative methods and some traditional musical processes (for example, those of many countries in Africa) have similarities. This encourages thinking beyond one's own practice and develops social interaction skills that can be transferred to other areas of life. Manatsa discusses the colonial past of Zimbabwe as forming a conceptual framework within which the acquisition of knowledge of music education and training of teachers can occur.

The papers demonstrate how the music practitioners at all levels and in all roles can benefit from engaging in reflective thinking and how teachers can encourage students to become reflective practitioners within and beyond the institution of learning.

Finally, we would like to thank Håkan Lundström for his insightful suggestions and help with improving the writing style and filling the gap in the references of some of the papers. Thanks also go to Robyn Mercer and Gordon Grant, members of staff at the University Western Sydney, who kindly lightened our burden in sorting out formatting details on several occasions.

Diana Blom and Inok Paek

Crossing Boundaries: Musical and Educational Aspects of Cultural Exchange within Two Non-Western Ensembles in a University Music Performance Programme

Lara Biernoff and Diana Blom

> The global village is getting smaller every day because we are basically speaking one language. You end up finding yourself in another's music. (Ray Phiri quoted by Missingham 1998:426)

In a global society where people and products move freely from country to country, there must be opportunities for a Western music department to learn from and interact with this movement. Musicians from other parts of the world come to Australia to live for many different reasons, bringing with them their musical knowledge and skills as performers and teachers, their approaches to education, and their cultural heritage which embraces aspects of both of these.

In a country like Australia there is a multitude of cultural backgrounds that each have their own 'space,' their own particular sense of being. We spend a great deal of our time negotiating around and through these cultural 'spaces' – in search of a space and place that is our own. This positioning of groups and individuals within society is constantly in flux, and where the meeting of boundaries happens, change occurs; one boundary impacts upon another boundary, creating something different, something 'in-between' the two. Looking at multiculturalism in Australia brings into play this interaction of boundaries, this creative impacting. Homi Bhabha (1990) talks about these in-between or interstitial spaces as the place where culture itself is negotiated. He stated that,

> it is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of nationnness, community interest, or cultural value are negotiated. (Bhabha 1990:2)

In learning music from a culture different to our own, the act of learning itself may help us to see new ways, more flexible ways of existing as a multicultural society. Musical performance can be a very real way in which different cultures come into contact with each other. Musical styles and assumptions must be negotiated and a common ground created that can hold different perspectives and experiences.

> Music and dance, . . . do not simply 'reflect'. Rather, they provide the means by which the hierarchies of place are negotiated and transformed. . . . Music does not then simply provide a marker in a prestructured social space, but the means by which this space can be transformed. (Stokes 1994:4)

For this paper, we interviewed student members of two non-Western ensembles, a Turkish ensemble and an Afro-Caribbean steelpan ensemble, which are active in the music area of the University of Western Sydney, Nepean, and the indigenous teachers of these ensembles. We asked the four participants about their musical, cultural and educational expectations, experiences and outcomes within these ensembles, and sought their responses to issues of appropriation and 'cultural

rights.' However through the interviews, we also sought educational and musical information about the 'negotiating,' and the interstices, which must occur despite the different backgrounds and experiences of teachers and students, for without them no information can be exchanged.

Denis, the teacher of the Afro-Caribbean steel pan ensemble, focuses the students on accurate interpretation of the rhythms through playing/hearing/feeling – calypso, soca, reggae etc. The different sized pans – cello pans, tenor pans, guitar pans and soprano pans – can be played at basic and complex levels and he gradually increases the complexity as each student individually masters his/her part. For Denis, the student can take the rhythms and use them with their own choice of music, and he emphasised his interest in seeing musicians take the steelpan and use it with other instruments for its own intrinsic value.

After three years playing in the steelpan ensemble, Angela a student with classical notation-based training on piano and trombone, and aurally derived knowledge of the drumkit, has deliberately set herself the aim of playing every steelpan to see and hear what's going on. She has found herself unable to settle into any feelings of complacency because of Denis's way of constantly introducing her to more complex routines on the instrument, a procedure that he deliberately undertakes with all to the students. Quite independently of Denis's views on ownership, she is thinking of incorporating a steelpan into a piece with her own rock band, and because this is taking place in Australia, not Trinidad, feels no need to ask Denis's 'permission' to do so.

Sabahattin, the teacher of the Turkish ensemble, participates in the ensemble, playing and singing the songs along with the students. The complexity of teaching music that involves a new language, new modal systems (tunings different from those of the West) and new rhythms is quite demanding and he feels, would ideally work best in an ongoing ensemble. Sabahattin is happy for the students to go out and perform the music they learn although he spoke of wanting them to be able to play it properly, in a structured way. He talked of this music being 'contemporary Australian music' rather than being Turkish or Irish or Greek music, also saying that "if you love [the music] this is yours".

For Alex, a vocal student in the Turkish ensemble, it was important to have a deeper understanding of the music and the culture in order to perform it publicly. She feels that through her participation in the ensemble she has a "link to that music even though it might be very thin. [It's like] a door I can knock on and enter more readily than I would have beforehand". Alex really enjoyed Sabahattin's approach to teaching particularly his participation in the class. She felt as if they were "walking together". Through his participation she could see his approach to the music and where it sat with him, and she felt it helped her gain a deeper sense of the music.

Our first finding was related to learning. The personal and social benefits to be gained from the kind of learning situations researched in this paper are only really applicable when the so-called 'deep learning' (Ramsden 1992:42) approach is used. Ramsden describes this approach as one in which the students experience "the learning situation as one that require(s) them to extract personal meaning from the article" (Ramsden 1992:42). This perspective on learning is also reflected within music education by Bennett Reimer (1994). He felt that to *some* extent people could experience genuinely, a different way of musical being and a different way that musical soul (music reaching to the core of one's selfness) can be achieved. And it is in the spirit of 'adding to' the self rather than substituting other selves for one's self that the study of music of foreign cultures, 'multimusicalism,' enriches the souls of all who are engaged in it. In our study, we found that the indigenous teachers were very happy for the students to take part in the ensembles but when they were questioned about the students performing that music, they expressed a desire for the students to perform it properly. Sabahattin thought it would be wonderful for the students to continue playing the instruments if they learnt "…how to play [them] properly in a structured way". For Denis, the aim was to give the students a deep understanding of the rhythmic aspect. "If they get that then they themselves can carry it on with what they do." The music must be accurately known and therefore accurately

absorbed into the outsider's musical world. At this deeper level of knowing this becomes an interstice, an overlap within which two cultures meet.

Every culture has music for different purposes – for celebration and mourning, for religious and spiritual reflection, as high art for artistic appreciation. Some music is for sharing with people outside the community, while other music is too intimately connected with issues that are central to a culture. The music education literature is increasingly addressing issues of culture in relation to music and education. Much of the research and resource literature has been concerned with placing the music of another culture in the classroom through performance, musicology, dance and aural activities, rather than the *musician* and the music (Anderson 1991; Anderson and Campbell 1989; and de Quadros 1998). Others are aware of cultural issues that present themselves when students are introduced to music of another culture – social aspects (Campbell 1991); and issues in inter-cultural musical collaborations (Missingham 1998). Issues of appropriate and respectful teaching of indigenous music have also been addressed to some extent; Manins (1998) wrote of the holistic realm of Maori music in New Zealand, of how the concepts, values and attitudes of this culture are inseparable and integral to the life of a community. He raised the issue of an outsider being trusted with the *taonga* (treasure) after being given permission to use a song or dance outside the cultural climate for which it was created. But with this permission might come a need to learn aspects of a new language, to be accepted by the Maori society, prerequisites which must be respected and which might add up to be a price higher than the musical collector is prepared to pay (Manins 1998:373). Developing a culturally appropriate music curriculum for Torres Strait Island Schools, York (1995:35) wrote of the input from Islander teachers and elders into the curriculum, and addressed contextual matters by noting that appropriate teachers or community members would present particular repertoire as required by Island custom. Wemyss (1998) referred to the role of the indigenous musician in teaching music of a culture other than one's own. Outlining classroom music activities based on the music of the Torres Strait Island people undertaken by a non-indigenous teacher, she commented that it was hoped that this music would become an everyday part of the life of all Australian students (Wemyss 1998:564) rather than become absorbed, diluted or taught in discrete cultural units. She noted that negotiations were in progress to secure the services of an indigenous musician (Wemyss 1998:565). In a predominantly Christian country such as Australia we also have taboos against the appropriation and misrepresentation of Christianity. In October 1997, physical and verbal attack against Andres Serrano's controversial artwork 'Piss Christ' resulted in the whole exhibition being closed prematurely at the National Gallery of Victoria.

It seems that usually it is when music enters the realm of the spiritual that the teaching of the music can become culturally precarious or inappropriate. Our second finding was that the teachers were willing to share their musical culture because what they were teaching was a shareable musical style within the culture. Both the ensembles at UWS teach peoples' musics – folk and art music. When asked if there was music not for sharing with outsiders, Denis, the teacher of the Afro-Caribbean ensemble, spoke of the trance inducing rhythms of the Shango ceremony which embody the spiritual beliefs of the Yoruba peoples of West Africa. Sabahattin, teacher of the Turkish ensemble, was less specific with his answer and spoke of listening too but not performing music that had a religious aspect.

The third finding was closely related to the first two findings. Both indigenous teachers of our study were happy for music of their culture to be taken out into the world and used, either 'authentically' (within a new cultural context), or blended with other musical styles, providing, however, it is a music which is able to be shared, and providing we use it correctly. Sabahattin is enthusiastic – "I think that's wonderful! That's what happens in the musical history of the human being."

The sharing of musics (which are able to be shared) creates educational, cultural and musical

interstices. The deeper we understand the music the better we can use/share it. This sharing or creating of interstices has benefits that are both personal and political. To quote Homi K. Bhabha:

> . . . the ambivalent, antagonistic perspective of nation as narration will establish the cultural boundaries of the nation so that they may be acknowledged as 'containing' thresholds of meaning that must be crossed, erased, and translated in the process of cultural production.
>
> The 'locality' of national culture is neither unified nor unitary in relation to itself, nor must it be seen simply as 'other' in relation to what is outside or beyond it. The boundary is Janus-faced and the problem of outside/inside must always itself be a process of hybridity, incorporating new 'people' in relation to the body politic, generating other sites of meaning . . . What emerges as an effect of such 'incomplete signification' is a turning of boundaries and limits into the in-between spaces through which the meanings of cultural and political authority are negotiated. (Bhabha 1990:4)

The fact that the ensembles were taken by indigenous teachers created a ground whereby what was taught was music appropriate to the environment, and the realms of the shareable and non-shareable were not trespassed upon. This opened up a space whereby the process of learning within the ensemble was able to reflect the fluid, ambivalent and fertile nature of multiculturalism. The deep learning experiences described by the students we interviewed involved crossing 'thresholds of meaning,' and with that the sense of national culture/identity being made up of us, and the other outside us, begins to be dissolved. In this dissolution a new ground can be created, not of binaries or fixed hierarchies, but one where new 'sites of meaning,' be they educational, musical or cultural, continually emerge in a fluid interplay of peoples.

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iCon - The Realisation of *'The Virtual Conservatorium'*

Ian Bofinger and Greg Whateley

Project '*iCon*' represents a bold step forward by the Central Queensland Conservatorium of Music (CQCM) to make its mark on the regional, national and international market. This has been made possible by partially re-inventing itself into an electronic, in part 'virtual,' flexible operation that makes it possible for students to access offerings without having to physically relocate permanently to any of its physical campuses.

Utilising a mix of electronic delivery, intensive mode delivery and software based learning activities, CQCM is able to accommodate students from multiple locations with multiple learning needs and demands. With the incorporation of 'industry mentors' from 'all over' students are able to access industry standards and practices at a most sophisticated level.

This paper outlines the processes by which *iCon* has been integrated into the operation of the Conservatorium giving domestic and international students a whole new range of delivery and content options. The paper covers key issues such as economic rationale; pedagogical and delivery issues; elements of *iCon*: intensive, internet, industry and innovation; staffing issues; the technologies incorporated; and student feedback and evaluation.

The larger project commenced in March 2001 and has already achieved considerable success and profile. The Virtual Conservatorium was officially launched in July 2002 offering a postgraduate *MAA on line* and an undergraduate *eBachelor of Music/Performing Arts*.

Economic Rationale

Universities in Australia, firmly encouraged by Higher Education authorities, are currently concerned with the mind-set, mechanisms and practices that are necessary for universities to re-invent and re-engineer themselves in order to become successful, surplus-making organisations. Central Queensland University is no exception. Given the context of current economic pressures, this surplus making exercise is fundamental to future growth, quality provision and student/staff morale. Important matters such as changing mind-set from a 'scarcity' to 'abundance' mentality; the encouragement of new venture units ('skunk works') within elements; changing management style at all levels to facilitate entrepreneurial activities; the effective use of out-sourcing for teaching and administrative purposes; the development of strategic alliances and networks; and developing the notion of thinking globally even though working locally; require exploration.

To operate within the *new conservatorium* within the *new economy*, a change in thinking and approach is called for. There is a need for a 'new approach,' what Limerick et al. (1998) call a 'new organisation':

> A new form of organisation is set to take us into the twenty-first century. It will have strategies, structures

> and cultures that are quite different from those with which we have been experimenting for the past decade and which are dramatically different from those that served us so well during the previous 20 years or more. It will offer new opportunities as well as new problems for management, and it will demand new mindsets, skills and competencies from those within it. (Limerick et al. 1998:1)

This is hardly an easy task with academic elements often opposed to, or at least uncomfortable with, 'entrepreneurship' and with university bureaucrats experientially far removed from contemporary business practices. In the short term, it is necessary to empower university elements to develop entrepreneurial activities. Concurrently, the larger organisation needs to reinvent itself attitudinally to deal with flexibility, a broader range of initiatives, and a focus on significant add-on value to its conventional operations and dealing with 'profit' from its initiatives.

In order to put new initiatives in place and to respond quickly to new demands and opportunities, flexibility and autonomy are essential elements of a successful proposal. Kanter (1989) argues that:

> winning the new game... requires faster action, more creative manoeuvring, more flexibility, and closer partnerships with employees and customers than was typical in the traditional corporate bureaucracy. It requires more agile, limber management that pursues opportunity without being bogged down by cumbersome structures or weighty procedures that impede action. Corporate giants, in short, must learn to dance. (Kanter 1989:20)

In these respects, universities must 'learn to dance' anew by mastering new manoeuvres, taking on new shapes and searching for new opportunities. Speed is essential and timing imperative if market issues are to be satisfied for both the university and its clients.

Pedagogical and Delivery Issues

The claim is that flexible delivery provides new alternatives for higher education providers and clients alike especially opportunities to offer courses off-campus and off-shore. Flexible delivery, then, is perceived as a marketing and development tool as well as a means of catering for local teaching and learning needs and requirements. The challenge to university management centres on creating the best methods of achieving diversity and reaching new markets in an increasingly competitive climate, and at the same time distributing programmes maintaining quality.

Flexible delivery is a sub-set of a larger issue, namely 'organisational flexibility.' The keys to organisational flexibility appear to be technology, customer satisfaction and quality control. The technology issue is related both to the delivery mechanism, such as the use of internet, CD Rom, and e-mail and the communication means. 'Customer satisfaction' is related to the way courses are designed to maximise participation especially in relation to duration and location. Quality control places the focus on both the perceived and real measures of delivery success ensuring that courses maintain appropriate standards despite the range of delivery mechanisms.

Formally, flexible delivery has been defined as:

> An approach to vocational education and training which allows for the adoption of a range of learning strategies in a variety of learning environments to cater for differences in learning styles, learning interests and needs, and variations in learning opportunities. (Flexible Delivery Working Party 1993:47)

Flexible delivery then encompasses a wide range of approaches to teaching and learning. It emphasises alternatives for students in an effort to maximise the quality of the teaching and learning process and create greater accessibility for a range of student types. For universities, the challenge of flexible delivery is the capacity to design, promote, deliver and evaluate provision. In the tertiary context, it forces the provider to reassess traditional provision modes in terms of client needs and

wants. It places the emphasis firmly on client issues and satisfaction and de-emphasises provider demands.

'Virtual' courses are offered using some or all of the following:

- Innovative and Interactive On line delivery;
- Intense periods of study (weekends, after hours);
- Industry recognised leaders (professional musicians, administrators etc.);
- Synchronous communication (video conferencing);
- Asynchronous communication (video, email);
- Stylised Print material - commercial quality of presentation;
- CD self contained learning packages (similar to on line course material for students not online);
- CAL ("Computer Aided Learning" where the software teaches, trains and also examines the students if required. Staff can then be accessed via e-mail tutorials/video conferencing);
- SMS (Short Message Service) text message for student contact.

This multi-modal presentation format allows the student the greatest access and choice of environment that most suits their life and learning styles. Students who need greater time to process information are ideally suited to CAL and online delivery as they can spend as much time directly interfacing with the tutoring media as they require. Similarly, a student who needs less time on a particular course can choose to complete the coursework at a faster pace and employ their time elsewhere in their studies. Smith (2002:7) notes that:

> To retain customers, it is vital to focus on what people want and need rather than on what we want to sell to them.

The Virtual Conservatorium provides students with the opportunity to complete an undergraduate Bachelor of Music/Performing Arts and/or a Master of Arts Administration in a multi-modal virtual environment utilizing all of the virtual modes noted. Most subjects offered within 'The Virtual Conservatorium' are delivered in a variety of modes to suit the students' learning requirements.

Elements of iCon – *Intensive, Internet, Industry and Innovation*

The project *'iCon'* was devised to create greater options and flexibility for study. Four key vehicles were identified to help develop the approach to undergraduate offerings:

- The use of the *Internet*
- *Intensive* delivery of product
- Involvement of *Industry* mentors
- On going *Innovation*

Individually, each of the elements is not 'ground breaking.' The practice of combining them however, within the Australian context, is quite unique to conservatoria – and a significant achievement for Central Queensland Conservatorium of Music.

Internet

The uses of the Internet in the '*iCon*' project were threefold: an asynchronous device; as a synchronous delivery medium; and the use of 'software-controlled' training packages.

On-line studies are commonly of an asynchronous nature. The delivery and feedback is not given in real time but rather in a non-time specific format. The lecture is generally located on a server and accessed by the student to study at a convenient time. Contact with the tutor predominantly is in the form of e-mail.

Synchronous lectures within the Central Queensland University are mostly given using ISL (Integrated System-wide Learning) technology. This is only possible if both the lecturer and the students have access to an ISL theatre. After further software installations, communication can be made from desktop to desktop and also a lecturer can make real time audiovisual contact with a single or group of students from an ISL equipped room.

CAL refers to the use of commercial software teaching packages for the initial training and sometimes testing of the prescribed course. This allows for different rates of learning between students and creates much greater access time for students to pose questions and enter into informed academic debate with the appointed lecturer. The adaptation of Rising Soft's 'Auralia' has been used for the offering of all Musicianship courses at CQCM.

Intensive

By utilising intensive delivery mechanisms a range of new possibilities for course delivery is now available. Initiatives such as weekend intensive delivery provide students with new options and, at the same time, increases the opportunities for industry based staff to participate. This is an important issue for regionally based organizations.

Industry Mentors

Each higher education centre will need to develop strategies and practices that best reflect the needs of their clients and are manageable within the existing resources – both physical and human. The human resource factor will become more and more important. Fewer full time staff will be required. More emphasis will be placed on utilising the expertise of visiting 'satellite' sessional staff. These staff will act as industry mentors and be located throughout the world and access students in a variety of ways including intensive face-to-face, video conferencing, teleconferencing and electronic conversation. Kinsman (1990) urges that a series of contingency plans are put into place to ensure that students are well catered for:

> Provided with these varied visions of the future, it is up to the individual or the institution to choose the most attractive permutation. (Kinsman 1990:189)

An exciting implication of flexible delivery is the potential to incorporate industry-based specialists into the teaching and assessing team.

Innovation

The utilisation of a three semester model allows for a second "mid year" intake into the first year of the course. Turoff (1997:21) supports the faculty's initiative:

> Ultimately a three semester system for Institutions of higher learning would be an extremely desirable situation for distance courses. …On the other hand the four quarter system probably leads to a too compressed time scale for asynchronous communication oriented courses.

This arrangement also makes possible the delivery of other institutional products on a sub-contractual basis. Students may cross-enrol from other universities or from faculties within the university for credit towards their nominated program.

Staffing Issues

In the new conservatorium within the new economy a range of staff options will become available. Developing the entrepreneurial environment with the right people contributing will be essential for growth and development.

It was clear from our first examination of the financial records of the Central Queensland Conservatorium of Music some two years ago that it was imperative to generate additional funding in order to facilitate survival in the short term and subsequent growth in the longer term. Current higher education in Australia thinking is that elements within the university need to generate 10% of their total income from sources other than HEFA funding.

In 1999 the Conservatorium achieved an impressive additional income of 19%. This was, unfortunately, still not enough to solve the financial difficulties experienced. In 2001 the additional income percentage reached a heady overall 60% of the total income source. It is likely that this percentage could be further extended within the next two-year cycle. Post graduate sources, international student sources and affiliated projects, such as The Language Centre initiative, present tangible opportunities. Each, however, requires a certain rethink for management and staff. The new demands that these endeavours place on the organization are considerable. Staff with little experience in post-graduate supervision and international student management, for example, will find the transition difficult.

The quality of the staff employed for the new endeavours will be a key factor in the outcome. The New Conservatorium, however, will need a new kind of staff member in the long term. Product delivery will be only one aspect of the new staff role. Staff will need to develop an entrepreneurial style, a real desire to innovate, a strong sense of income generation and a need for independence and self worth. Buckingham and Coffman (1999:100) state it well:

> In the entrepreneurial company …the critical striving talent is desire – a burning need for independence – and the critical thinking talent is focus.

The recruitment process will need to reflect the true aims of the organization – it is not only about teaching, it will also be about creative thinking and innovative behaviour. Candidates will need to be able to demonstrate this diverse range of skills that, frankly, will be in short supply in the short term. Staffs currently in the conservatorium circuit have little experience and/or background in the areas cited. Finding the right people will be a significant challenge.

The Technologies Incorporated

The creation of '*The Virtual Conservatorium*' came about as a result of a series of interconnected events. A new CQCM building in Mackay (Head Office); e-rolment as a university wide standard; 'high tech' teaching spaces (such as ISL) becoming available; and growth in technology interest in general. To further develop the physical framework that under-pinned '*The Virtual Conservatorium*,' 'Project Uptech' was initiated.

Computer Upgrades

For staff to keep abreast of the changing technological demands of the proposed teaching environment, two important needs had to be met. Firstly, there needed to be a standard operating

environment across the conservatorium and secondly, these computers had to be industry current and able to remain viable for at least two years. The purchase of all new iMacs meant that every staff member had an up-to-date desktop computer that was linked in to a faculty wide standard operating system.

Internal Communications

The 'Internal Communications System' was devised as a system that could:

- replace unsightly notice boards for displaying general information;
- act as multiple monitors for a master computer;
- display video and DVD advertising for upcoming events;
- act as the show relay for performances;
- be used as a standard television when required.

The final result is that the public areas of CQCM are free from the clutter of standard university notice boards. Only accurate and appropriate information is displayed which is continuously updated. Promotional material can be broadcast throughout the conservatorium. The performances happening onstage can be monitored from most places within the building. Computer images can be projected to all televisions throughout the precinct.

Student Feedback and Evaluation

Ongoing evaluation is a highly regarded aspect of *iCon* and the *The Virtual Conservatorium* projects. Each course offering is evaluated formally on a 7-point scale and a record of results is maintained. We anticipate an average of 6 (out of a possible 7) to be the average ongoing result for the *MAA on line* and 5 (out of a possible 7) to be the average ongoing result for the undergraduate *eBachelor of Music/Performing Arts.*

Evaluations are conducted using an electronic pro-forma developed and managed by the eAdministrator. Students are asked to complete an electronic evaluation immediately following the completion of the final assignment in each course.

eTutors have access to the collective information ordered and summarised by the eAdministrator. This is used to ensure necessary modifications are made to the courses in operation that are deemed necessary by the academic co-ordinator of the programme.

Possibly more than ever before this ongoing evaluation and feedback is critical. A significant quality assurance measurement within the new economy and the new conservatorium will be client/customer satisfaction. Quality will need to be measured in terms of the levels of support students have for the activities and the outcomes will be measured largely by what the students believe they have achieved. This is a fundamental shift for conservatoria – and not any easy one at that.

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Military Musicians – A Paradox of Artistic Endeavour? An Insider Perspective of the Australian Military Musicians World of Work

Damon Cartledge

> The Drummers are perfect in their beats of the drum, and attentive to their duty. The Musicians play in correct time and are trained and fit for the ranks. There is not anyone who is not clothed and who does not do his duty as a soldier. (Extract from: 1816 Inspecting Officer's Report of the Band, 61st Regiment of Foot, The Gloucestershire Regiment, quoted in Barty-King 1988:85.)

Introduction

This paper seeks to explore the experiences of the Australian Military Musician as a proactive exponent of cultural diversity and the globalisation of music in a humanitarian context.

The professional musicians of the Australian Defence Force (ADF) provide a public face for the Australian armed forces, both in Australia and overseas. They also occupy a vital role in developing community relations, domestic and international, crossing cultural boundaries between both the military and civilian cultures and often between the Eastern and Western traditions of music making. ADF musicians not only perform independently in the international context, they are also working alongside, and interacting with, local musicians and communities.

There is an urban myth of military musicians as simply marching bands and ceremonial showpieces (Bannister 1995). However, the diversity of ensembles and musicians within the ADF, diversity of performance opportunities and technologies employed, is arguably more varied and challenging than any civilian music organisation in Australia.

It is within the diversity, and combination, of role, ensemble, repertoire, audience and location that challenges of professional development emerge. The education of military musicians for this world of work, including its inherent cultural diversity and sensitivity, remains the domain of those who know and live the idiosyncrasies of the ADF's musical organisation/s as members of that culture. How many civilian musicians will have faced the challenges of producing a rock concert in the jungles of Papua New Guinea, or of performing Western music with Eastern musicians in China? How many have had to perform with a constant fear for their personal safety, or have seen the joy on the faces of children displaced and dispossessed by war, hearing music from home on the other side of the world?

These issues bring questions of how to best prepare military musicians for these diverse challenges and environments. How do we take music to the people as a sign of peace and trust whilst dressed in military uniforms and in their country as a foreign presence? These issues do not present themselves to the wider music community – yet it is these performers (military musicians) who are most likely to be presenting the gift of music in its most humanitarian context: arguably a dichotomy exists in being a military musician in this context.

The proposition of military musicians as an artistic paradox may be negated in consideration of their unique position in the global community of musicians and their commitment as ambassadors of music.

This paper discusses issues in the professional development and education of Australian military musicians, specifically Army musicians. It posits the notion of military musicians as proponents of cultural diversity and providers of humanitarian aid via music. My personal and professional engagement in the world of military musicians has been as a student, educator and performer over almost twenty years. There is an implicit bias to the discourse of this paper, born of personal reality as a member of the military environment and culture.

The paper does not attempt to provide a definitive overview of the military musicians' world of work, nor will it adopt the pretence of a sustainable theory. However it will provide insight to the lived reality of professional musicians plying their craft in an often misunderstood professional environment. The 'human' nature of the work of military musicians and of the musicians themselves will be presented.

The discourse will focus upon ontological aspects of the constructivist paradigm; a relativist notion of socially and experientially based realities that are local and specific to those who hold them (Lincoln and Guba 1985). The data for this paper were utilised in light of these tenets of constructivist inquiry.

The content of this paper is in no way to be construed as statement of policy, or official position, of the Australian Army or Australian Defence Force (ADF) – unless specifically referenced to a source document.

Context and Environment

The ADF currently employs over 400 professional military musicians. The Royal Australian Navy (RAN), Australian Army Bands Corps (AABC) and Royal Australian Air Force (RAAF) all maintain full-time wind bands, which are supported by a number of smaller ensembles. The ADF also operates a purpose built Defence Force School of Music (DFSM) of international standing, providing education and training to Australian military musicians and also to the armed forces and essential services of another eleven countries.

Australian military musicians occupy a unique position in their world of work. Their position, as artistic practitioners, is distinctly different from their military and artistic peers. One such difference is the deployment and engagement of Australian military musicians in international peace-keeping environments and contexts. These environments and contexts offer significant challenges to the musicians, challenges to the practice of their craft and also more personal questions of identity and purpose – as a person, a musician and a soldier.

The Australian Context

Scholarly literature surrounding the role of military music makers in the Australian context is arguably limited to Bannister's (1995) doctoral thesis, reflecting on the development of worldviews in the peacetime army. This in itself could be construed as an affective influence on professional and organisational development. As Grey (1990:247) describes, "the habitual Australian disdain for the armed forces in peacetime, have (*sic*) conspired to reduce their esteem and attractiveness." It could be argued that Grey's (1990) identifiable disdain has not presented itself since the deployment of Australian troops to East Timor – given the support of the public at large. Therefore, development of a worldview and the context of professionalism for Australian military musicians are now very different to the ethnographic snapshot of Bannister's (1995) study.

It is not unreasonable to assume that the psychological profiles of professional musicians are not so different from each other, regardless of employer or environment. However the profile gap between the artist and the soldier is a significant issue. This is reinforced by the Australian Army's ethos statement, which declares "The soldier's calling is a profession that is not replicated in any civilian profession or trade" (Australian Army 1998:2).

Developing Identity: The Soldier - Musician

Bannister (1995) contends that a dichotomy exists in the notion of a soldier-musician, observing a contradiction in the pursuits of the warrior versus artistic cultures. This notion of a dichotomy in professional recognition of the military (as a sub-culture) has been cited by numerous authors (Babbage 1980; Cheeseman 1999; Grey 1990; Janowitz and Little 1974; and Mediansky 1979). Arguably, this perception indicates a long felt disjuncture between notions of professionalism in military and civilian cultures of Western society. Bannister (1995:94) also acknowledges the visibility of "tension in musical aspirations of young (Australian) soldier-musicians" when describing their work place. Data from interviews with Australian soldier-musicians confirm this tension in establishing personal and organisational identity. Interview data also identify conflicting feelings of artistic inferiority versus professional confidence.

Military musicians often malign their own organisation/s as lacking the freedom for artistic expression or the pursuit of individual excellence (Bannister 1994 and 1995). It is the inherent diversity of role and function, as a performer, which most influences this contention. Sillcock (1999) refers to difficulties in attracting and retaining high calibre musicians from the civilian workplace to work for the Army in regional and remote locations within Australia. Sillcock's (1999) contention encompassed working overseas under less than ideal artistic circumstances, including the conditions of military law and compliance to the culture and ethos of the Army. The experience of the AABC has been that many outstanding musicians in the organisation prefer to remain in large capital cities, where they remain competitive with their musical peers and where other career / developmental opportunities may be more accessible. The unique conditions of employment and level of dedication is no less for military musicians than for their civilian counterpart (Bannister and Cartledge 1999) – it is simply that the needs of each as part of a professional ensemble and/or organisation are vastly different (yet paradoxically connected). Historically, the world-of-work of military musicians has also been recognised as providing a freedom born of their discipline and organisational commitment not readily accomplished by their civilian counterparts, ironically founded in the compliance to military subordination (Whitwell 1984). For example, military musicians are free to engage in extended rehearsals and perform repertoire that might otherwise have been artistically or financially restrictive to civilian organisations. It is argued that the phenomenon of military subordination remains as a significant 'difference' between the professional environments of military and civilian musicians in the year 2000.

Examples of recent (1998-1999) deployments of Australian Army musicians to United Nations (UN) peacekeeping / monitoring operations posit the contention of an artistic paradox in a contemporary context. The UN deployments also include exposure to personnel from a multitude of UN countries, thereby multiplying the effect of cultural 'bridging' and enhancing the concept of globalisation.

Soldier-musicians who have returned from deployments to the island of Bougainville described the environmental and subsequent performance conditions as fundamentally difficult. Soldiers declared the need for a strong focus upon the *want* to perform, to overcome the psychological barrier imposed by the environmental conditions. The context of the professional environment can be viewed as an important factor in considering the developmental needs of these performers within

their world of work, particularly in light of the knowledge, skills and attitudes to be developed from education and training programs. Whilst this may appear behaviourist in nature, the notion of professionalism in the military embodies the need for a pragmatic approach to organisational needs above those of the individual, a theme well documented in the sociology of the military as a sub-culture (Glenn et al. 1995; Horner 1997; Janowitz and Little 1974; and Pratten and Harper 1996). The pragmatic nature of the Australian military ethos, referred to by senior military officers as the "can do" approach, has been cited by numerous senior Australian Army musicians as an intrinsic part of the *raison d'être* for military music making. Military musicians are therefore doing (in large part) what other musicians / organisations cannot or will not do, by choice or capability.

Doing What We Do: Professional Differences

It is under the arguably difficult circumstances of operational environments that the military musician can be set apart from their peers. Imagine trying to engage the services of a civilian musician to fly 12 hours in a military aircraft, to a destination in a volatile state of civil and military unrest to live under combat conditions (tents, weapons, no running water etc.) for weeks at a time – simply for the opportunity to perform music. One interviewee used the phrase that they were *bringing the music to the people* and considered that the primary focus of his performance task, a task viewed holistically by the musicians as a literal *rite of passage* in getting to perform to their audience. As difficult and problematic as these circumstances are, military musicians (and Australia is but one member of the international community of professional military musicians) not only accept this as part of their world of work, but embrace these challenges, and in many cases seek them out.

There has be a noticeable redirection of attitude to operational deployment since the community groundswell of support for Operation Stabilise in East Timor in late 1999. This shift in attitude has been largely due to the emergence of a new professional identity for Australian Army musicians – not only by the soldiers who they deploy with, but also with the indigenous communities of the countries in which they perform.

Increased media exposure of Australian military bands has rejuvenated the military musician's quest for recognition as credible performers of contemporary repertoire. Most of this recent media exposure has emerged from highly publicised events - such as the Kylie Minogue / John Farnham Christmas concert in East Timor - where military musicians perform alongside and in support of popular international artists. These events are replete with international television coverage, stadium staging and sound reinforcement. Whilst this has been a great boost to the profile of the professional military musician it has also created tensions in confirming identity for the organisation. The groups deployed to these environments are usually rock / stage bands – inclusive of audio technicians and backing vocalists. Army Music Directors have found this to be the most relevant, practical and versatile combination for this type of work, although there have been full band (35 piece) deployments to support ceremonial activities. Kendrick (1996) reports of military music purists who argue that military musicians have ceased to conform to the traditional model of the military band. Yet there are also those who applaud the move to a more contemporary model, in step with changing social values of the wider community, from which soldiers are recruited and to which the Australian military are chartered to support as a public service.

Military musicians are also deployed on purely musical duties, such as concerts, concert tours, at schools workshops and civil and military ceremonial activities. Recent opportunities (1998-2000) to perform overseas in more conventional circumstances include a 60 piece concert band tour of mainland China, 50 piece concert band to the Philippines (RAN), 35 piece concert band to Vanuatu, 12 piece Chamber group to Borneo, Jazz combo to Indonesia as well as individual musicians representing the ADF to New Zealand, Solomon Islands, USA and the UK.

Overseas duty and extended tours are not unusual aspects of employment for a professional musician. However, it is the parameters of those aspects that place the military musicians' world of work beyond professional norms. For example, over 20% of Army musicians spent their Christmas / Y2K New Year entertaining troops on operations overseas, instead of with their families. Many of the musicians volunteered for this rotation given their experience of working in an operational area during the same period of the previous year (1998). Several musicians declared their sense of purpose, for these return deployments, came from bringing joy to children who had become seemingly dispossessed of their childhood through conflict and civil unrest. This phenomenon was also identified by military musicians who had performed for the children of the Kosovo safe-havens in Australia. These families had been displaced as refugees and displayed a high level of initial distrust toward uniformed soldiers. However, music is a powerful tool of communication and was utilised to great effect in reducing the distrust between the refugees and the soldiers who were charged with their welfare and safety.

The affective impact of tours to operational areas is beginning to emerge, including instances where soldier-musicians are now considering work with humanitarian aid agencies – particularly amongst those deployed to East Timor. Interviewees have made reference to the difficulty in performing with a constant fear for personal safety when on deployment to operational areas. Again, the cultural differences between locals and the soldier-musicians require sensitive accommodation. One experienced soldier-musician identified feelings of anxiety and intimidation during the first set of concerts amongst the local population in the outlying regions of Bougainville. Another recounted the unease he felt receiving a briefing from their Special Forces escort, about how they would evacuate the performance site if a 'situation' arose. Ironically, the same musician described the high levels of emotion and satisfaction felt in witnessing a formal reconciliation meeting during one of their regional visits.

These anecdotal accounts provide a rich source of data from which we, as music educators, may seek to understand the complexities of really taking music to the people. They also add a complex dimension to music making, as the notion of professional performance does not readily acknowledge 'personal safety' as an influence, or the interpretation of cultural behaviour. Consideration should be given that the military musicians' performance space may not necessarily be a 'friendly' area.

The value of musicians in psychological operations is also being acknowledged, which is a concept the Australian Army has adopted from US doctrine (US Army 1992). Therefore, there is now an increased emphasis on the psychological preparedness of military musicians to work in their changing professional context, again implying a paradox in artistry. If we extend the investigation of the paradox, there may be fundamental questions of moral principle in utilising music as an abstract 'weapon' of the military. Training Development staff at the Australian Defence Force School of Music are investigating education and training strategies that may address the sociological and psychological needs of both the organisation and the individual. Selection and preparedness of musicians for particular deployments is a key consideration. Development of strategies remains dependent upon an analysis of the posited paradox of the soldier-musician.

Conclusion

The globalisation of music has emerged as a theme for considered discussion amongst music educators. Arguably, a large part of the concept of globalisation in music will be facilitated by exposing people to the music per se, therefore it must be accessible and affordable to the audience as a community / culture. Farmer (1950 and 1954) declares that military musicians have always demonstrated this, taking music to the "toiling millions." Farmer's (1954) contention is equally valid

today as it was in the 1950's. Military musicians are of the few remaining professional ensembles to provide popular music free to the public on a regular basis. There is no inference of the musical elitism that often surround the symphony orchestra musician (Lebrecht 1996) or the contrived 'distance' of popular music figures.

In taking music to the people there have been reflections upon the nature of interpretation between cultures, and also in expectation and reaction to the performance. The indigenous people of Bougainville showed their appreciation of performance by dancing and remaining at the performance, however the concept of applause was not largely demonstrated. Likewise the Timorese appeared apprehensive about how to respond to the performance of contemporary Australian music, but were nonetheless visibly 'happy' and entertained by a momentary glimpse of normality. In a recent television interview an Australian Army officer commented that he saw "the light in children's eyes" for the first time since he had been in-country with the visits of musicians to the area of operations. Ironically, this was the same euphemism employed by some of the musicians themselves and is a comment that bears testament to the powerful, affective nature of music.

The challenge for the development of professional education and developmental programs for Australian military musicians is maintaining a focus on the individual. In a culture that often demands the job be put before self it is difficult to foster the individuality and creative freedom that so many musicians crave. These evolve as complexities of the military musician's environment, inciting the question of an artistic paradox. Conversely, it is interesting to observe the commitment to an often 'higher purpose' beyond artistic development. That purpose should be seen as embracing the essence of music making in the global and humanitarian context - contributing to the enrichment and welfare of your fellow being and 'making a difference' to the world in which you reside - artistically, professionally and personally.

Notes

1. Non-operational deployments – Bands would perform under very similar conditions to a civilian organisation undertaking the same task.
2. The Bougainville villagers did not use applause to acknowledge the performance; they simply smiled and stayed for more. Women and children were noted to have danced, whereas the men simply looked on from behind the band.
3. The formal debrief and analysis phase will be conducted during 2000, by which time approximately 50% of current Australian Army musicians will have experienced deployment to an operational area.

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Can the Curricula of Conservatories and Colleges of Music Prepare Students for the Challenges of the 21st Century?

Susan Wharton Conkling and David J. Beauchesne

> The problem with music is that it has always been a mystery.... All we really know for sure is that some people can go into a practice room and come out famous. (Gene Watts, Canadian Brass)

A discussion of curriculum design and implementation in higher education commonly begins with the fundamental knowledge of a discipline and with the most effective and efficient ways for students to acquire that knowledge. Students are often thought of as empty vessels that require filling. To this view of curriculum making Bruffee counters:

> College and university students are decidedly not a tabula rasa. On the contrary, they are already stalwart, longtime, loyal members of . . . knowledge communities. (Bruffee 1999:71)

Bruffee contends that the knowledge students bring to higher education ought to become part of the equation of curriculum making. Specifically, Bruffee proposes that one of the purposes of higher education is reacculturation. That is, higher education should allow us to "renegotiate our ties to one or more of the communities we [already] belong to and at the same time gain membership in another community" (Bruffee 1999:8). If we accept the premise that students are already part of knowledge communities when they arrive at colleges at universities, we must ask toward which communities's students are being reacculturated. Bruffee answers:

> These communities are professional ones, such as those of literary critics, physicists, lawyers, sociologists, accountants, and classicists. (Bruffee 1999:50)

Students are being reacculturated toward membership in a community of professional practice. Here, as Lave and Wenger (1991) argue, we must make a shift from considering disembodied knowledge to considering practice as a manifestation of knowledge. Additionally, we must consider that practices are socially mediated; the relationships between practitioners affect the practice itself. The ways in which the community of professional practice constitutes itself, how long-time members of the community view not only their practice, but also the knowledge, skills and dispositions underlying and embodied in that practice are other potentially potent forces in curriculum making. Ultimately, it seems, we must ask Kuhn's questions:

> How does one elect and how is one elected to membership in a particular community, scientific or not? What is the process and what are the stages of socialization to the group? What does the group collectively see as its goals; what deviations, individual or collective, will it tolerate; and how does it control the impermissible aberration? (Kuhn 1970: 209-10)

Focusing more closely on the community of professional musicians, we find that no recent research has examined the practices of this community, and then subsequently examined the

relationship between the community of professional practice and the curriculum of conservatories and colleges of music. This paper's purpose is to make an initial inquiry into that relationship. The inquiry is guided by the following broad questions:

- What does it mean to be a full participant in the community of professional musicians?
- How have professional musicians become full participants in this community?
- What is the relationship between the community of professional practice and the curricula of leading colleges and conservatories that prepare musicians?

Process of Data Collection and Analysis

Inquiry began with interviews of twenty professional musicians regarding their work and their preparation for that work. For the purpose of this paper, a professional musician is defined as an individual who prepared for a career in musical performance, and one whose income has been derived primarily through musical performance. This definition is but one lens on the community of professional practice. There may be many communities of professional musical practice, or there may be a constellation of related communities of professional practice. Future inquiry should define this community both more narrowly (examining the work of studio musicians or symphony musicians, for example) and more broadly (including the work of school and community music teachers, for example).

The twenty professional musicians interviewed were purposively selected in order to examine the broadest possible range of performing work. Both vocalists and instrumentalists are represented in the interviews; instrumentalists include string, wind and keyboard players. Composers are also represented in the interviews. The professional musicians selected for interviews represent a range of solo, chamber and symphonic performing careers and represent classical, jazz and popular idioms. Finally, the professional musicians selected for interviews represent a wide range in age and years of performing experience.

Interview data were analyzed and compared across subjects for patterns of participation in the professional community. The interview data were further compared across subjects in order to understand how members of the professional community define the practice of that community.

The current curricula of leading conservatories and colleges of music were obtained from web sites and from admissions officers of the institutions. For the purposes of this paper, collection of curricula was limited to the institutions known as the Seven Springs Schools. Those schools are: Curtis Institute of Music, Eastman School of Music, Juilliard School, New England Conservatory of Music, Oberlin College Conservatory of Music, the University of Illinois School of Music, the University of Indiana School of Music, the University of Michigan School of Music, Northwestern University School of Music and the University of Southern California Thornton School of Music. The Bachelor of Music degree requirements were compared across institutions in order to first determine requirements common to all institutions, which are reported as "core curriculum" (see Appendix A). The relationship of this core curriculum to the patterns of participation in the community of professional practice was then examined. Finally, the content analysis of Bachelor of Music programs revealed undergraduate course offerings that were not common among institutions, but were relevant to the questions posed in this paper (see Appendix B). Those courses were examined more closely, more detailed course descriptions being obtained whenever possible, in order to determine if there was an intentional relationship between those courses and the contemporary practices of professional musicians.

The Interviews

Interviews were conducted either in person or by electronic mail using the four main interview questions listed in Table 1. These were posed to each of twenty professional musicians along with appropriate, individualized prompts. After collection of the initial interview data, data were transcribed and compiled into a complete transcript; each interviewee edited the complete transcript of his/her interview as a member check.

By using open and axial coding processes in analysis of the interview data, we expected to find at least provisional answers to our first two research questions. Patterns of participation easily emerged from the interview data, allowing for comparisons among the professional musicians. Those comparisons, in turn, led to a second, deeper level of analysis, undertaken to determine if some sort of chronology among the patterns of participation was plausible.

Table 1. Interview questions.

1. Describe your career to date.
2. What roles have you taken on in your career?
3. How did your education prepare you for your career? Where did it fail you?
4. I read the other day about high tech jobs. The article said that a college education preparing an individual for high tech work has a "half life" of about 18 months because of the rapid information flow. Do you think that education preparing an individual for work as a musician is similar? Why or why not?
5. What suggestions do you have for the preparation of professional musicians in the 21st century?

The first significant and common pattern to emerge was that, for every musician, the decision to pursue a professional career was influenced strongly in the pre-collegiate years. For many, a private teacher – or several teachers – helped form good technical habits and introduced professional practice:

> Our parents, not being musicians themselves, found the best teachers they could find. Phil, Janet and I went from a teacher who was very nice to a teacher who was very structured and technically oriented to a teacher who stressed artistry. And I don't think there's any way around it. Good performers have good teachers, and they have to start playing at a fairly young age. (Tim Ying, Ying Quartet)

> I took lessons with Stan Leonard from the Pittsburgh Symphony. When I was a high school kid, he made sure that I studied orchestral repertoire and went to symphony concerts with score in hand. (Ruth Cahn, Rochester Philharmonic Orchestra)

> My early study with Joseph Viola pointed me to some very high quality performing experiences . . . . I had made up my mind to be an architect until my junior year in high school when I realized how fulfilling high-level performance could be. (David Demsey, American Saxophone Quartet; New York Philharmonic Orchestra)

For other musicians, the path toward participation in the community of professional practice began in school music programs:

> It's important to know that I grew up in Philadelphia, which at the time had what was probably the most comprehensive public school music program in the U.S. under the leadership of Dr. Louis G. Wersen. There were regular music appreciation classes, free lessons and a weekly city-wide music broadcast on the radio. Every student was given a music aptitude test. In third grade, I began the trumpet, which ultimately didn't work out for a variety of reasons, so I switched to percussion and played in my elementary school's orchestra. Through Junior and Senior High School I played in city-wide bands and orchestras, received free private percussion instruction at my school and free tickets to Philadelphia Orchestra subscription concerts. (Bill Cahn, Nexus)

> I attended high school at St. Paul's School, which is a private boarding school with an open curriculum. There were a few classes that were absolutely required – along with chapel – and other than that, students were allowed to pursue whatever interested them. Some of the students took the typical 3 years of math, 3 years of science, 3 years of English. I was one of the few who really delved into one area. So I took 5 music classes at a time. I took trumpet and theory, and played in the orchestra and the band. I was a real music groupie. (Augusta Read Thomas, Composer-in-residence, Chicago Symphony Orchestra)

A second important pattern emerging from the interview data concerns the way in which professional musicians used their time while they were college students. These musicians say that they recognized the necessity of understanding musical forms and structures and music's history as the foundations for performance. At the same time, they report spending their time as collegiate students honing technique and gaining performance experience. With surprising unanimity, they looked outside of curricular requirements to find appropriate performing opportunities:

> Ruth and I frequently put together student ensembles for recitals. We learned a lot about trying to organize many people, selecting repertoire, budgeting rehearsal time and much more. (Bill Cahn)

> The Cleveland Quartet took an interest in us. A year later they made it possible for us to be the graduate quartet in residence, even though Janet and I were still undergraduates. That led to our New York debut. (Phil Ying, Ying Quartet)

> I arrived at Eastman in 1970, and by late fall I had landed a job with the Syracuse Symphony. Somehow I always saw myself as an orchestra player, not a soloist. And so I supported myself with orchestra jobs from then on. As a junior, I got into the Rochester Philharmonic Orchestra, toured with them, the whole bit. (Yvonne Caruthers, National Symphony Orchestra)

> While in college, I played in several semi-professional orchestras, which greatly helped in learning a considerable amount of repertoire. (Eric Bertoluzzi, Colorado Symphony)

> I was able to gig. I knew the standard tunes. I preferred to play the jazz gigs because they were also my social life. Between the gigs and the private teaching, I was able to finance my education after my freshman year. (Harold Danko, pianist)

> The University of Missouri was where I played jazz. I financed my undergraduate education with my band, the Missouri Mudcats. (Gene Watts)

While these professional musicians acknowledge the importance of the collegiate-level curriculum, their most influential experiences came outside that curriculum. Most had financial motivation for extra-curricular performance; after all, performances could pay for education. But money was not the only benefit to come out of extra-curricular performance. These musicians learned how to organize and manage themselves as performers. They learned some of the standard repertoire of performance, and they collaborated with other performers.

Types of collaboration with other performers deserve a more focused examination. For some,

the extra-curricular performing involved self-initiated experiences organizing and performing with peers and near-peers. In contrast, others sought out mentoring from highly experienced performers in order to further their professional experience. A third type of extra curricular performing was transacted by joining a regional ensemble (however temporarily), where some of the members were more experienced performers, and some of the members were less experienced performers. Whether self-initiated, mentored, or transacted through membership in a regional ensemble, it is clear that the performing experiences outside the requirements of the collegiate curriculum provided grounds for self-evaluation. Self-evaluation legitimized novice practices as productive activity, and gave rise to a professional identity. Performers could move toward fuller participation in the community of professional practice and could imagine themselves becoming master practitioners. The seeds of professional careers can be found in the performance experiences during the collegiate years.

With formal educations complete, the musicians continued to pursue their performing work with dogged determination. Some even made their decisions about where to live and work based on the performing experiences that became available:

> One thing helped while I was in Viet Nam: I had a cello shipped over so I could keep up with my playing. The environment was not conducive to practicing, so I took the thing to guard bunkers and played anything that came to mind. (Eric Bertoluzzi)

> After a couple of years in Denver, I free-lanced in the Philadelphia area, took lots of auditions, played in the Pennsylvania Ballet, and whatever I could find. I won the assistant principal job in Buffalo and finally won the audition in Washington DC with the National Symphony Orchestra under Mistislav Rostropovich. (Yvonne Caruthers)

> One of the major decisions we had to make was after we left school. That's when we decided to go to Iowa to do the rural residency. We could have gone to New York and started free-lancing. We could have moved home to Chicago . . . It was a job. We could play string quartets without busing tables to pay the rent. (Phil Ying)

> When you ask how I describe my career, I can speak in these terms: single-minded, passionate, determined. I worked in an extremely focused manner. It's possible for every composer to get a first lucky break, but you don't just want to be a quick "blip." When someone called to say they liked my first symphony, and "do you have any more orchestral works?" I could say, "as a matter of fact, I have eight others." Little by little people took notice. I relied on small commissions to pay the bills and I applied for fellowships and awards. (Augusta Read Thomas)

> In the early years, we were fortunate that we had no musicians in our audience. We played for children in schools or in libraries. All of these became laboratory experiences for us. We learned that people generally want to be entertained and intrigued. They're not there to hate you; they're there to enjoy themselves. In Toronto, at that time, there was a string quartet called Orford who got grants from the government. They rehearsed, but they weren't out learning how to fend for themselves. It never crossed our minds that this would be possible for us. We were so focused from the beginning on using the performances as laboratory experiences. (Chuck Dallenbach, Canadian Brass)

This last point is most striking, and it refers to another common pattern of participation in the professional community: musicians tend to use performances and performance venues, early in their careers, as laboratories in order to learn more about their art and its presentation:

> P: [In the rural residency] we had to think about programming. What were we going to play first for this community? And with all our Eastman education this is what we did at the first community concert – we taught sonata-allegro form! We didn't know where else to start.
> D: And we introduced people to music in a chronological fashion, as if they wouldn't understand Bartok without understanding Mozart and Haydn and everything that came before Bartok. I would definitely re-think this approach.
> T: All of a sudden we had to teach a music appreciation class at the community college. We also had to

> teach private lessons to beginners.
> P: We had to play in all sorts of situations from classrooms to hospitals.
> D: It was difficult to find a way for all these different people to relate to the music.
> T: Before Iowa, we had never done much public speaking.
> P: But playing was always the most important thing. It's important to be a communicator and an educator, but the bottom line is that the playing has to be excellent.
> (Phil, David, and Tim Ying)

> I became dissatisfied with orchestra life after a few years . . . because it doesn't allow for much audience interaction. Plus I noticed that the educational concerts we were doing didn't really fill the bill very well. By then I had two little kids of my own and I saw what they liked and didn't like in music, what questions they had, what scared them, made them happy, how they "played" with music. That inspired me, and made me think I could do better that what was being produced. (Yvonne Caruthers)

> For me, as a composer, to stand in front of an orchestra once was the equivalent of a whole semester's worth of education. I was terrified to stand in front of the New York Philharmonic for the first time. You can't just throw a bunch of notes on a page. Is there an accent or not? Is there a slur or not? Musical syntax is essential. "slippery," "serpentine," what do adjectives mean? The best scenario is to stand in front of the New York Philharmonic and have no questions from them. The other scenario, and I've seen it happen to other composers, is to waste precious rehearsal time on notation and editing issues. (Augusta Read Thomas)

By using performances and performance venues as laboratories, these musicians demonstrate that:

> Newcomers are caught in a dilemma. On the one hand, they need to engage in the existing practice which has developed over time: to understand it, to participate in it and to become full members of the community in which it exists. On the other hand, they have a stake in its development as they begin to establish their own identity in its future (Lave and Wenger 1991:115).

Although these musicians are indebted to the existing community of professional practice, they recognize that practice is dynamic. By establishing their identities in the future of the community of professional practice, musicians push at the boundaries of practice, and define the community in new ways:

> I've come to believe that education is a primary function of ALL musicians. If you're a good educator, you teach good things. If you're a bad educator, you teach bad things, but musicians are always educators. Whether you like it or not, you are a teacher to others in everything you do. It's a part of being a musician to be able to bring listeners to your music – to help them appreciate what it is in the music that brings you joy – often in ways other than just by playing your instrument. (Bill Cahn)

> It's important to be a communicator and an educator, but the bottom line is that the playing has to be excellent. (Phil Ying)

> If the performer uses the audience's energy, he can focus it into the music. We call this a successful performance. In a successful performance, the performer can express his love for the art. That love is what will inspire the performer to sit in the practice room for hours. He wants this kind of successful experience. (We call this "getting bitten.") Then we have the audience. They leave the successful performance feeling lighter; they feel happier. The successful performance raises the level of consciousness not only of the performer, but also of the audience. It raises awareness of self beyond day-to-day mundane things. (Gene Watts)

> I am not sure that it is possible to have ANY type of career today and be good at just one thing. Rather, I believe that individuals must be prepared to excel at a number of things early in their career. They may subsequently become known for one particular function of that career and may build themselves into specialists in that area as their career develops. (David Demsey)

> Yes, we've been performers, record producers, business guys, publishers, advocates, educators, commissioners of new works, arrangers, and research and development guys — but it all becomes part of the

> deal.... It's not a course or an initiative, it's a way of life. (Chuck Dallenbach)

These musicians give us insight into what it means to be a full participant in a 21st century community of professional musicians. Professional musicians value excellent performance above all else, usually in collaboration with other musicians. Excellence in performance is defined not only by technical precision and mastery, it is also defined by the ability to attract and communicate with an audience. That which is communicated with an audience is the joy of the music and the love for the art. The audience must be educated and elevated – changed somehow – by the musician's performance. A professional musician can educate an audience by performing on his/her instrument, but must be prepared to communicate in other ways as well. So, in a sense, professional musicians must collaborate with the audience as well as with other musicians.

The professional musician must also be flexible, prepared to excel at many things. This means that the professional musician must be acquainted with many styles or traditions of music making, and must be facile in the performance of several types of music. It also means that the professional musician must be ready to adopt many roles, among them, advocate, arranger, businessperson, communicator, educator and producer.

The Curricula

Curricula that will prepare students for full participation in the professional community first must acquaint them with current practice. One lens on 21st century practice has already revealed technical precision and mastery coupled with attraction of, interaction with, and transformation of an audience. In addition, this excellence in performance is mixed with flexibility, both in terms of mastery of several diverse stylistic practices and the adoption of many roles. Second, as a corollary of full participation, the curriculum must help the student discover that practice is dynamic and evolutionary. The learner must be prepared to push at the boundaries of current practice and to redefine the community of professional practice. Can the curriculum of a conservatory or college of music prepare a musician for full participation in the professional community? Many musicians are skeptical:

> You know, now that I think of it, there wasn't any specific training at Eastman for the things we ended up doing – but I think we had the raw materials. (Tim Ying)

> There is certainly not any curriculum that could have prepared me for what I have done, nor for the teaching and widely varied performance situations that I have encountered. Although my training lacked specific preparation for much of what I have done in my career, my teachers were often great role models in the way they studied and thought about music, and in the way they handled their own careers. (David Demsey)

> I went to school hungry, and ate up what I really wanted. I was really interested in theory, counterpoint, orchestration. When I need to know, I'll go learn it, and I'll learn intensely. I don't want to be told that on Thursday at 8:15 I have to do Bach. (Augusta Read Thomas)

If the music curriculum is not sufficient to prepare students for full participation in the community of professional musicians, is it because the curriculum is a trade school curriculum, preparing students for trades that no longer exist? Alternatively, is the curriculum insufficient because conservatories and colleges of music are merely custodians of emerging, self-generated talents? Or is the musicians' skepticism unfounded? Can the curriculum provide rich resources and important scaffoldings for learning that elsewhere are unattainable?

The requirements for the Bachelor of Music degree from leading conservatories and colleges of music are laid out in Appendix A. A simple content analysis of the degree requirements reveals remarkable similarities among institutions. Similar requirements include 8 semesters of applied

lessons, 8 semesters of large ensemble participation, 4-5 semesters of music theory, 3-4 semesters of aural skills, 2-4 semesters of keyboard skills and 8 semesters of liberal arts/general education. Greater variation was found in the requirements for chamber ensemble participation (2-8 semesters) and music history study (2-8 semesters).

All but one of the Seven Springs Schools offer required and optional curricula targeted toward preparing musicians to be flexible in their choice of musical career. These courses and programs are listed in Appendix B. The course work is intended to offer exposure to and practical work in such areas as music education, music advocacy, music technology and music business. Because these courses and programs are relatively recent additions to the curriculum, their implementation is far from standardized among institutions. Implementations range from Juilliard's occasional courses under the heading "Special Courses" to the more programmatic "Arts Leadership" courses at Eastman, to the Interdisciplinary Certificates in Jazz Studies, Commercial Music, Music Business, and Music Criticism offered by Northwestern University.

What can this description of curriculum tell us about the relationship between the curriculum and participation in the community of professional practice? To begin, not one core requirement is inherently irrelevant in the preparation of students for full participation in the community of practice. Courses like music theory and music history can provide the underpinnings for performance; applied lessons can hone technique and provide one-on-one mentoring from a master artist-teacher; and large ensembles and chamber ensembles can provide immediate access to the repertoire of professional practice and to the real-life settings in which performance occurs.

Courses and curricula, however, cannot exist on their own; members of the faculty mediate all course work. Faculty bears a tremendous responsibility to be representatives of the community of mature practice and to connect learners with that community. Motivation for learning can be altered quickly in an institutional setting. Faculty can, even with the best of intentions, prevent students' access to the community of professional practice. Without access to this community, students have no benchmarks for their novice practices, and no means of self-evaluation. Motivation for learning shifts from moving toward full participation in the community of professional practice, to learning in order to pass written examinations and performance tests. Test taking, then, becomes a "parasitic practice" (Lave and Wenger 1991:112). To the extent that motivation for learning becomes strictly to pass tests, the faculty and the curricula, fail.

Music History and Chamber Music

The two types of course work found in the core curriculum with the greatest variance in requirement among institutions deserve closer scrutiny. Such variation in requirements among institutions (especially when compared with the lack of variation in areas such as music theory and applied lessons) suggests that institutions are unconvinced of the value of music history study and chamber music participation in the overall curriculum. Music history study and chamber music participation may be two of the most critical elements of preparation for full participation in the community of professional practice. Music history can provide students with a unique opportunity to reconstruct the past, and to extend that learning across cultures. Rather than learning that a community of practice existed, students can understand how a community of practice came to be. What were/are the challenges facing other communities of practices? How are those challenges similar to the challenges we encounter in our practice? Interaction with other communities of practice gives learners insight into the transformation of practice and the transformation of practitioners. This speaks not only to the flexibility that is a hallmark of current practice, but also to the need for understanding the dynamic nature of communities of practice. A sense of the history of a community of practice allows students to locate themselves, their knowledge, and their productive activity within

that community, and can be one means toward a greater stake in the community's future.

Chamber music programs always expose novice practitioners to more mature practice. Whether that practice comes in the guise of seasoned performers who are role models, coaches and mentors or in the guise of older students who are more advanced in the process of becoming full practitioners, the effect on the novice practitioner is largely the same. Through interactions with more mature practitioners, the novice practitioner can "gradually assemble a general idea of what constitutes the practice of the community" (Lave and Wenger 1991:95). If chamber music programs are structured (as some leading conservatories and colleges of music report) to gradually shift student responsibility from tasks of acquiring technical skill, artistic awareness and familiarity with repertoire to tasks that are more challenging and risky, such as finding venues for performance and brokering relationships with various audiences, then participation in chamber music ensembles is crucial to the development of professional identity.

The Freshman Experience

Recall that initial participation in the community of professional practice, for most musicians, was in the pre-collegiate years. We should consider, then, how conservatories and colleges of music could honor the knowledge that learners bring to higher education. Comprehensive advising programs are one possible answer. College students should be able to rely on a faculty member as an advocate for placement in appropriate levels of course work. Special emphasis on the freshman experience is another solution. Freshman Colloquia and Careers Courses, for example, are presently structured to acquaint members of the freshman class with their peers and to introduce freshmen to the vast resources of a college or conservatory. These same courses, targeted exclusively at freshmen, can also be structured to allow the faculty and administration to become reciprocally well acquainted with freshmen and with the unique and varied knowledge that these individuals bring to the institution

Leadership Courses

Leadership courses, also known as Professional Development and Careers courses, are a relatively recent addition to the curricula of leading conservatories and colleges of music. Their purpose is to allow students to sample from a rich palate of career opportunities open to highly trained musicians. Most programs bring in professionals, who are not necessarily full-time faculty, to teach short- or long-term courses in such areas as recording technology, entrepreneurship and music criticism. Some programs also promote internships in such areas as orchestra management, education/outreach programming, and recording technology and production. Students enrolled in these electives have opportunity to interact with professionals and to discover the mature practices that these professionals represent.

A few students' career paths will be completely altered by these courses. They will discover appealing and fulfilling new careers and will choose to zealously pursue them. This is not, however, the primary benefit of Leadership Courses and Professional Development Courses, nor should it be their principal justification for inclusion in the music curriculum. Far more students who enroll in these elective courses will sample the knowledge of the recording technician, the entrepreneur, the orchestra manager and the public relations executive and will use that knowledge to enrich their own. By doing so, these students will likely become performers who are also "record producers, business guys, publishers, advocates, educators, commissioners of new works, arrangers, and research and development guys." The knowledge that students gain through Leadership Courses and Professional Development Courses should be used to augment and enhance their musical

performance, not to supplant it.

One of the most encouraging facets of Leadership Courses and Professional Development Courses is the creation of internships. These internships acknowledge the importance of out-of-school activity in the preparation of students for full participation in the professional community. The types of understanding promoted through out-of-school activity may engender leadership qualities and career satisfaction, which are not attainable through course work alone (see Kuh et al. 1991). Certainly, the musicians interviewed for this paper found their out-of-school experiences crucial to their professional development.

Summary and Case Studies

The challenges facing the curricula of conservatories and colleges of music are encapsulated in comments from two members of the professional community:

> I went to school hungry, and I was allowed to eat up what I really wanted. . . . I think everyone should be allowed to do that. Curriculum should allow students to attract like a magnet to whatever they want. Most people probably need more structure than that; maybe I'm really not a good case model. But the curriculum should be able to help a person like me. (Augusta Read Thomas)

> Music schools are busy trying to recognize and solve the problems that live in the schools. We need the schools to give us courage to go out into the world. (Chuck Dallenbach)

More specifically, conservatories and colleges of music must respond to the following:

- How can the curriculum honor the knowledge, manifest in practice, which students bring with them to institutions of higher education?
- How can the curriculum provide consistent access to the mature community of practice in order to give students living benchmarks for their performance?
- How can the curriculum help students reconstruct the history of a community of practice in order to establish a stake in its future?
- How can full participation in the community of practice be fostered through a combination of course work and out-of-class activity?

Each institution may respond to the challenges in different ways. A one-size-fits-all curriculum may not be appropriate. Nevertheless, conservatories and colleges of music must confront these challenges if they are to prepare musicians for full participation in the community of professional practice, and more importantly, if the community of practice is to continue to transform itself.

This paper concludes with two brief case studies. The first case study outlines the Eastman School of Music's Arts Leadership Program. This program is Eastman's most comprehensive response to the critical challenges facing leading conservatories and colleges of music. This case should give insight into specific programs and structures that may foster learning that leads students to fuller participation in the community of professional practice. The second case study describes one of the Arts Leadership courses in more detailed and specific ways. The Eastman Women's Chorale belongs to the Performance/Outreach category of courses within the Arts Leadership Curriculum. The case study describes music performance in an ensemble as social practice and highlights the types of relationships that can affect, and ultimately transform, practice.

Case Study I: The Arts Leadership Program

The Eastman School of Music Arts Leadership Program (ALP) was created in 1996 in order to

"build a bridge between the highly specialized musical training that takes place … at Eastman, and the real world in which graduates will utilize that training" (Eastman School of Music 1999a:99). Those responsible for the school's curriculum recognized that, in addition to artistry, being a successful musician requires business sense, advocacy, communication and imagination. It is comprised of a set of three sub-programs and a comprehensive certificate program: The Arts Leadership Curriculum (ALC), The Arts Leadership Internship Program, The Arts Leadership Guest Speaker Series and the Arts Leadership Undergraduate Certificate Program (UCP). The Arts Leadership Program:

- teaches students the basic survival skills of professional musicians;
- prepares them to be creative performers capable of educating and engaging diverse audiences;
- educates students about the economics and politics of the arts in America;
- encourages students to explore technological innovations that affect the world of music;
- prepares students to create opportunities for performers and audiences where they have not yet been imagined;
- emphasizes rejuvenating the musician-artist's connection with his/her community;
- informs them about the administrative and managerial skills needed to lead arts organizations;
- exposes students to music-related career opportunities (Eastman School of Music 1999a).

The Arts Leadership Curriculum (ALC) is the largest element of ALP. The curriculum has offered Eastman students the opportunity to enroll in the following courses in four subject areas:

1. Arts Administration/ Music In Society (ALC 210): The Orchestra in Its Community; Arts Media "From the Inside"; Paradigms of Power: Leadership in Orchestra Organizations; Classical Music in Popular Culture - (What Have We Done to Deserve This?); The Future of the American Symphony Orchestra; The Politics of Art and the Art of Politics: influencing local, state and federal arts policy; Funding the Arts in the 20th & 21st Century; and Knowing Your Audience: Patterns and trends in arts participation in America.
2. Career Development (ALC 220): Entrepreneurship in Music; Essential Economics for Musicians; Writing About Music; Transition from Student to Teacher; Be Your Own Publisher; Artistic Programming for the Symphony Orchestra; The Arts and the Law: Contracts, First Amendment Rights, Copyrights; Expanding Career Opportunities in Music; Grant Writing for the Musician; and Introduction to Music as Therapy; Creating, Directing, and Promoting Small to Mid-sized Ensembles.
3. Performance/Outreach Seminars (ALC 230): Image, Movement & Sound; The Musician in Residence; Creating Innovative Recital Programs; Compelling Communication from the Stage: a performance workshop; "Reaching Out" without "Selling Out": How to educate without boring your audience; Trends in American Music Presentation; Teaching Aesthetic Education: Theater, Dance, Art, Music; and The Eastman Women's Chorale.
4. Music and Technology (ALC 240): Sound Engineering for the Classical and Jazz Performer; Recording Production; Piano History Maintenance and Design Commercial Recording; and Creating Multimedia Informances.

Typically, ALC courses meet for 2 hours/week, in 7-week, half-semester blocks. They are designed to emphasize practical information and skills that students will use as professionals rather than academic exercises. ALC courses rely on the use of guest speakers and performers who have succeeded professionally and artistically.

Evaluations of the curriculum have been informative. Students have written of performing "tasks that are extremely relevant to (their) future musical careers," of becoming "more creative," "expanding the way they think about their careers in the arts in general" and of being forced to think "outside the box" of limited, traditional musical careers. Many courses elicited the response "This course should be required," or "I learned things I will actually use."

The Guest Speaker Series brings Eastman alumni, faculty members, and their colleagues together with ALP seniors and others enrolled in ALP courses in small groups, classroom settings and one-on-one. These guests provide inspiring examples of the paths that are open to graduates of the Eastman School, as well as connections to the professional community. Guests are chosen to represent numerous careers within music, including symphony musicians, chamber musicians, educators, orchestra managers, conductors and composers.

The Internship Program was created in 1997 to complement Arts Leadership Curriculum courses by exposing Eastman students to extra-musical tools and information that can only be learned in practical, real-world settings. Benefits to the student include cultivation of self-management skills, and an awareness of the current climate for the arts in America. The goal is for program participants to achieve their full potential as leading composers, performers, scholars, teachers, arts managers and advocates for music of quality.

All students interested in internships meet with the Intern Coordinator for one-on-one career counseling and internship placement assistance. The Intern Coordinator is the mediator, both between the intern and the host organization and between the internships and the Eastman curriculum. Careful placement, contracts and periodic evaluations are crucial to the mediation process.

Over sixty students have been placed in internships. Local intern hosts have included: the Rochester Philharmonic Orchestra; Amy Blum Publicity; Don Reinfeld's Bow Repair; Largely Ludwig; the Rochester Bach Festival; the Aesthetic Education Institute of Rochester; the Arts and Cultural Council for Greater Rochester; WXXI Radio; Highland Hospital; Sigma Marketing Group; Opera Theatre of Rochester; and the Eastman School of Music. National intern hosts have included: Detroit Symphony Orchestra; Norfolk Chamber Festival; Glimmerglass Opera Festival; Orpheus Chamber Orchestra; American Jazz Philharmonic; Chicago Symphony Orchestra; American Symphony Orchestra League; Smithsonian Institution; Kennedy Center for the Performing Arts; Marlboro Festival; Appel Farms Music Festival; Okaloosa County Fine Arts Center; Boston Music Education Collaborative; New England Conservatory; and National Public Radio.

Eighteen former interns have gone on to professional positions resulting from their internship experience. Employers of former ALP interns include: the Detroit Symphony Orchestra; the Symphony Orchestra Institute; the Manhattan School of Music; Opera America; the Juilliard School; Washington Opera; the National Endowment for the Arts (NEA); Columbia Artists Management (CAMI); Bertelsmann Music Group (BMG); the American Jazz Philharmonic; Barnard College; the Midori Institute; Morristown Theater Festival; the St. Louis Symphony Orchestra; the Piatigorsky Foundation; Syracuse Symphony; and the Grant Park Festival (City of Chicago).

The Undergraduate Certificate Program provides students with a structured sequence of study. Overall, ALP is designed to be flexible. Any student can participate by simply taking ALC courses. If a student chooses s/he can also seek internship placement advice and assistance from the internship coordinator. Students who want the advantage of coordinated study in Arts Leadership can apply to enroll in the Undergraduate Certificate Program. Only UCP candidates can take advantage of all that the Arts Leadership Program has to offer. Enrollment in the certificate program differs from self-directed study in Arts Leadership in the following significant ways:

- **Advising:** Only UCP candidates work with Arts Leadership advisers to customize course selections and optional internship placements in order to compliment the student's talents and career goals.
- **Professional Contacts:** ALP advisers expose UCP candidates to certain guest speakers and other influential friends of the Eastman School that may not be available to the entire Eastman student body. These guests often provide exceptional advice and provide useful career contacts.
- **Pre-registration Privileges**: Students enrolled in the Undergraduate Certificate Program are never denied access to ALC courses.
- **Paid, For-Credit Internship Opportunities:** Only UCP candidates and select graduate students can participate in paid, for-credit internships created through the Internship Program, and sponsored by the Catherine Filene Shouse Foundation. Internship grants range from $600 to $10,000.

UCP candidates have only two requirements to fulfill: they must participate in intense course, career and internship counseling; and they must complete four credits in the Arts Leadership Curriculum. Requirements are kept to a minimum in order to give students maximum flexibility. Advisers help students coordinate their course work in the regular Eastman curriculum with Arts Leadership course work and internships in order to tailor a program uniquely suited to individual needs and goals.

Case Study II: The Eastman Women's Chorale

The Eastman Women's Chorale is an elective, non-auditioned ensemble, formed in 1999. The ensemble was conceived as part of a faculty project under the auspices of the Carnegie Foundation for the Advancement of Teaching and Learning, and it resides in Eastman's Arts Leadership Program. The stated purposes of this ensemble are to allow:

- undergraduate and graduate women to experience high-quality performance of choral repertoire for women's voices.
- opportunity for taking on many roles related to performance. In addition to performing as singers, women may take on the roles of advocate, collaborative pianist, composer/arranger, conductor, manager, pedagogue and producer.
- time to reflect on, and therefore to change, practice.

To date, the ensemble consists of 20-26 women ranging in age from 17 to 42. Members are undergraduate and graduate students, full-time and part-time students. The motivations for joining this ensemble are as diverse as the women themselves are. A Ph.D. student in Music Education also employed full time as a middle school teacher, hopes for some experience rehearsing and conducting mature voices. An undergraduate voice major hopes to improve her accompanying skills. An undergraduate violinist says, "I've discovered that I have another instrument . . . and I love to sing!" Two Asian pianists find the ensemble is a great place to do something they enjoy, but are not required to do – singing – and to practice the English language at the same time. An award-winning jazz major wants the ensemble to read through and perhaps perform some of her non-jazz compositions. "I don't want to be typed," she says.

The Chorale rehearses for two hours each week, on Monday nights. The women attend faithfully, and fill out a "journal page" after every rehearsal. The journal page is divided into four distinct areas: in the first part, the woman lists the role(s) that she is playing in the ensemble; the second part allows her to describe the difficult or challenging part(s) of each rehearsal; in the third

part she makes suggestions for change in rehearsal or performing practices; and in the final section, she can indicate whether she would like to try a new role in the ensemble.

In its first semester, the Women's Chorale required constant support and guidance from faculty. Several critical moments, however, helped to propel the work of the ensemble and to define the community. The first of those moments came with a weakly voiced suggestion from Shannon, a freshman, to bring food to choir rehearsals. To an outsider, this may seem unimportant, but it was an important decision to be made. "Would Robert Shaw allow food in his rehearsals?" Eileen wanted to know. But food represented social ties. Eating together meant that there would be talking together, and nearly every woman expressed a hope that talking together meant that there was more connecting the members of the ensemble than just the music they were able to produce. From that moment on, food became a ritual of rehearsal.

The next critical moment came a few weeks later when the first concert was to be programmed. The large group divided into four smaller groups, and each chose a program from the music that had been previously read. As each group presented its program choices, it became quickly apparent that the suggestions were almost identical. Each suggested program began with a group of twentieth century English pieces and ended with a set of African American Spirituals. The sigh of relief was audible – programming would be accomplished in less than half an hour! Then came the question from Laura, "What about the audience?" None of the small groups had considered who would be in the audience during the concert or how the program might appeal to that audience. "If I bring my mother," Teresa commented, "she'll be asleep by the time we finish the English pieces. They're all so slow and schmaltzy." This led to an extensive and animated debate about how to program. Was programming exclusively for entertainment, or was it also for education? Should the text of one piece be related to the text of the next? Should the more familiar pieces be saved for the end of the program? Shouldn't there be more "classical" pieces on the program and fewer folk arrangements?

This debate continued over two weeks of rehearsal. Finally, the highly opinionated Brenda loudly burst out, "Somebody just decide and then tell me what to do!" Silence immediately followed. Then the usually silent Meredith replied, "I've never done this before. I had no idea how much went into programming a concert. I never even knew to consider the stamina of the performers or audience appeal. I've always expected to be given my part, told when and how to rehearse and when to show up for the concert. This is hard work, but personally, I like it that no one is telling us what to do."

The debut concert of The Eastman Women's Chorale was highly successful in every regard, but the changes in the practices of the ensemble in the semester that followed were perhaps more remarkable. Confident in their abilities as an ensemble, within the first week of their second semester members of the Women's Chorale had established not one concert date, but three. They decided that an important part of their mission was to reach out to other women in the university and in the Rochester community, so they invited dance majors to participate in one concert, and decided that a second concert could be a benefit for a local women's shelter. The third concert would be during Music In Our Schools Month and Women's History Month (both in March) and would involve local high school women's choirs.

Melanie had a web site designed so that all members of the ensemble could have immediate access to rehearsal and performance information. The women decided to post their rehearsal feedback on the web site as well, including descriptions of difficult or challenging portions of each rehearsal and suggestions for improvement. Amy wrote a composition for the ensemble, based around the poetry of another ensemble member, Mimi. The composition was cleverly crafted to include some improvisational sections, and from the first reading, the entire ensemble showed its enthusiasm for the work.

If an outsider were to visit this ensemble today, one of the questions that would probably be

asked is, "Where's the director?" The faculty member who is nominally the director of this ensemble can often be found behind the video camera, and sometimes just sits and sings with the group. Seldom does she conduct a rehearsal. She helps the novice conductors, who are members of the group, process the feedback and suggestions for improvement. She offers exemplars to the ensemble, in the form of recordings or visits from mature performers, when they seem necessary. She intervenes in some rehearsals more often than she would like to, but just as the students are crafting new roles for themselves, so too is she crafting a new faculty role.

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Appendix A - Curriculum Comparison

Bachelor of Music –Core Requirements

Abbreviation/Symbol Key: cr = credit sm = semester un = unit qrt = quarter hrp = harp br = brass ww = woodwind str = strings prc = percussion * = exception

Schools:	*Curtis*	**Eastman**	*Indiana*	*Juilliard*	**New England**	*Northwestern*	**Oberlin**	**Illinois**	**Michigan**	**USC**
Liberal Arts:	**30 cr** 3-4cr @ 8sm 12 are elective	**24 cr** 3cr @ 8sm 18 are elective	**24 cr** 2-4cr @ 8sm 7 are elective	**24 cr** 3cr @ 8sm	**24 cr** 2-3cr @ 8-9sm 12 are elective	**12 units** 1.5 un @ 4 qrt + 3 un @ 2 sm	**24 cr** 3cr @ 8sm	**43 cr** 3-9cr @ 8sm	**30 cr** 4cr @ 2sm + 22 elective	**40 units** 4un @ 10sm
Lessons:	**32 cr** 4cr @ 8sm	**32 cr** 4cr @ 8sm	**48 cr** 6cr @ 8sm	**40 cr** 5cr @ 8sm	**32 cr** 4cr @ 8sm	**12 units** 1.5un @ 8sm	**32 cr** 4cr @ 8sm	**32 cr** 4cr @ 8sm	**16 cr** 2cr @ 8sm	**16 units** 2un @ 8sm
Large Ensemble Study:	**24 cr** 3cr @ 8sm	**16 cr** 2cr @ 8sm	**16 cr** 2cr @ 8sm	**16 cr** 2cr @ 8sm	**8cr** 1cr @ 8sm	**6 units** .5un @ 12qrt	**6-8 cr** 1cr @ 6-8sm (1cr every sm)	**8 cr** 1cr @ 8sm	**8 cr** 2cr @ 4sm	**8 units** 1un @ 8sm
Chamber Music:	**8 cr** 1cr @ 8sm	**4 cr** 1cr @ 4sm *8sm - hrp	**4 cr** 1cr @ 4sm *8sm - hrp *3sm - bass	**4-12 cr** 2cr @ 2-6 sm 2sm - br, ww, prc 6sm - str	**0-5 cr** 1csr @ 0-5sm 0sm - hrp, prc 2sm - br,ww 5sm - str	**0-3 units** 0.5un @ 0-6qrt 0qrt - hrp 3qrt - str 6qrt - ww,br,prc	**6 cr** 1cr @ 6sm	**---**	**4 cr** 1cr @ 4sm	**8 units** 1un @ 8sm
Keyboard Skills:	**2 cr** 0.5cr @ 4 sm	**8 cr** 2cr @ 4sm	**8 cr** 2cr @ 4sm	**4 cr** 1cr @ 4sm	---	**1.5 units** 0.5un @ 3qrt	**4 cr** 2cr @ 2sm	---	**4cr** 2cr @ 2sm	**4-8 units** 2un @ 2-4sm 8 - str 4sm - ww, br, prc
Aural Skills:	**12 cr** 2cr @ 6sm	**5 cr** 1cr @ 5sm	**4 cr** 1cr @ 4sm	**8 cr** 2cr @ 4sm	**12 cr** 3cr @ 4sm	**3 units** 0.5un @ 6qrt	**4 cr** 1cr @ 4sm	**8 cr** 2cr @ 4sm	**4cr** 1cr @ 4sm	**6 units** 1un @ 6sm
Music Theory:	**20 cr** 1-3cr @ 6sm	**15 cr** 3cr @ 5sm	**18 cr** 3cr @ 6sm	**28 cr** 4cr @ 4sm + 3cr @ 4sm	**14 cr** 2cr @ 1sm + 3cr @ 4sm	**3 units** 0.5un @ 6qrt	**15 cr** 3cr @ 5sm	**14 cr** 2cr @ 4sm + 3cr @ 2sm	**10 cr** 2cr @ 5sm	**12 units** 3un @ 4sm
Music History:	**8 cr** 2cr @ 4sm	**9 cr** 3cr @ 3sm	**8 cr** 4cr @ 2sm	**13 cr** 1cr @ 1sm + 3cr @ 4sm	**12 cr** 2cr @ 6sm	**3 units** 1un @ 3sm	**7-10 cr** 4cr @ 1sm + 3cr - str 6cr - ww, br, prc	**12 cr** 3cr @ 4sm	**8 cr** 2cr @ 8sm	**12 units** 3un @ 4sm

Appendix B – Unique Offerings:
Career Courses & Colloquiums, Certificate Programs, and Minor Areas of Study

School:	*Curtis*	**Eastman**	*Indiana*	*Juilliard*	**New England**	*Northwestern*	**Oberlin**	**Illinois**	**Michigan**	**USC**
Colloquims/ Career Courses:	**0 cr** 0cr @ 1sm --- "21st Century Musician" --- Required	**2 cr** 2cr @ 1sm --- Freshman Colloquium --- Required	---	---	**2 cr** 1cr @ 2sm --- Career Skills --- Required	**0 units** 0 un @ 4 sm --- Convocation --- Requuired	**2 cr** 2cr @ 1sm --- Professional Development for Musicians	---	---	**---**
Unique Curricula	---	Arts Leadership: -Arts Administration -Music in Society -Career Development -Performance -Technology -Internships	Audio Technology Program	Graduate Level: -Special Courses -Practicum	-Internships -Technology	Interdisciplinary Certificates: -Music Business -Music Criticism -Technology Internship Course	---	-Arts Admin -Internship	-Arts Admin -Outreach -Technology	Minors in: -Music Industry -Musical Studies

Which Changes are Necessary in Order to Form a Musician as a Reflective Practitioner?

Luis Alfonso Rodriguez Estrada

The main topic of this Commission meeting, to form a musician as a reflective practitioner, suggests that to form a musician should include a reflective training as part of the professional practice in the different specialities, which form the field of music practice. Musical practice has changed, especially in the second half of the twentieth century. Nevertheless, this transformation has gradually taken place throughout the centuries.

The performer's practice, which transmits the composer's work to the audience, includes nowadays the knowledge of various centuries of music. This knowledge is not exclusively related to his/her own geographical and time context, such as happened with the musicians of Mozart's time. The wide panorama, which is possible today, thanks to musicology research, which has rescued works from various centuries, allows and compels the performer to have a deeper knowledge of the music he/she interprets.

Nowadays it is possible to gain this knowledge through direct access to manuscripts and interpretative treatises and it is necessary to approach the music from a diversity of perspectives. In many cases, the interpreters have chosen to specialise on the repertory of a specific period including the use of period instruments through which they learn specific techniques to play them. Historic interpretation develops interpretative techniques based on interpretation treatises written by musicians of the period. All this is part of the information that the musician should gather and reflect upon to achieve a personal aesthetic posture in order to perform congruent interpretations.

The composer's practice at the end of the twentieth century and beginning of the twenty-first century has also been transformed. The composers face a new problem, which was not familiar to composers of previous centuries. While, in previous times, composers produced music within a unique musical tradition, nowadays composers have a wide variety of musical systems, which they firstly explore, and then choose a system amongst the diverse options to compose their works. The field of musical research is also very wide and diverse. Furthermore, the enormous richness of original sources, which have been discovered and studied in the last hundred years, has demanded a reconsideration of the tasks of musicology. Moreover, musicology has also been enriched with the contributions of other disciplines.

Musical education in the twentieth century has been also transformed significantly. One of the main contributions of this field is the large quantity of musical initiation methods, which aim to integrate musical education into national education systems at different levels such as kindergarten, primary and secondary schools. In the second half of the twentieth century, musical education research has gained a great vitality and it has gradually started to make an impact on pedagogical practices of music teachers at all levels. In the field of musical interpretation, as much as in the fields

of composition, research and education, changes at a professional level compel us to reconsider many aspects of musical education.

Probably one of the main aspects to reconsider is precisely the topic of this Commission meeting: to form reflective musicians. Considering that the reasons to form reflective musicians are mainly based on the transformations that professional musical practices have undergone, I will focus on discussing certain activities that can help to form reflective musicians.

The formation of a reflective practitioner would require several changes in the course requirements of Universities. Two aspects are especially important:

1. Firstly, the inclusion of new subjects of study, such as those related to philosophy, which, in the form of seminars, would offer training in disciplines with an implicit goal of the act of reflection. The course outlines of these subjects could contain aspects, which enlarge the knowledge, depth of contemporary philosophical matters and study of some tasks related to musical practice. The topics of these seminars could include areas such as epistemology, aesthetics and philosophy of mind. The main objective for including such topics of study in the course requirements of a professional musician is not to offer the student a deep and wide knowledge of these disciplines of study, but rather to offer the student a kind of training, which can later be transferred to his/her professional practices. In these seminars, the student could learn to read critically, organise his/her thoughts better, and put together arguments to sustain his decisions and exchanges with other musicians.

One instance of this is the seminar *Humanities and Music* included in the course requirements of the National Music School (UNAM). "Emotions and music" was the title of one of the seminars included last semester. It handled an extensive revision of some classical philosophical texts about emotions, including authors such as Aristotle, Descartes, Hume, Davidson and Hansberg. The relationship between music and emotion has existed in diverse ways throughout different periods of history. For this reason, an approach to this topic, emotions and music, which is in itself a topic of reflection, can contribute to form reflective musicians. In this seminar, students learn about different classifications of emotions and their characteristics and relationships with other mental states. During the class, a student has the chance to read, together with his/her classmates, texts related to the topic discussing whether or not his/her interpretation of the text is correct. In this way, students can share similar points of view and learn to handle arguments to persuade others whose point of view is different. Other activities in the seminar include analysis of the relationship of music with literary texts, such as in Schubert's *Lieder*, where there are evident parallels between the rhythmic-metrical parameters and the melodic-harmonic parameters with the literary text. In this kind of activity, the emotions implicit in the literary text as well as the musical elements – such as rhythm, melody, harmony and tempo – are identified. The way in which musicals elements are transformed in relation to literary elements creating an interrelated space is also studied. Finally, the students listen to versions of different interpreters and how they relate music and text.

In a similar way, it is possible to introduce seminars with scientific topics that are related to music into the course requirements of professional music schools. This is the case of seminars recently introduced in the National Music School, such as 'Cognition and Neurobiology in Music' and 'Psycho-acoustics and Musical Acoustics.' In the first seminar, students acquired basic knowledge about neurobiology and cognitive processes related to music which can support an understanding of music (the musical phenomena). Besides acquiring information about cognitive models and the relationship of the mind with the musical experience, the students can produce projects (seminars, class projects) closely related to their own practice as musicians. The second seminar introduced students to basic knowledge of biology, specifically concerning the anatomy and physiology of the central auditory system. There are basic notions of physics related to music sounds. These seminars are given by specialists who do research themselves and often invite the

students to take part in some aspects of their own projects. Although this does not necessarily mean that the students would eventually incline towards a career into research, it is undeniable that this experience enriches their vision of music, and it makes them think and puts into practice the newly acquired knowledge and procedures.

2. Secondly, there could be changes in processes that have to do with the transmission of abilities and the knowledge acquired in courses related to music exclusively. These changes would include the contents of all assignments of the syllabus, from basic ones that have to do with learning to read music to those that implicate musical practice.

Even in subjects of traditional content, a simple question can be asked: What is harmony? This can open reflective processes in a classroom. Besides the diverse ideas expressed by the students on this topic - students will always have some ideas on the subject of discussion - the teacher can provide them with a list of texts for reference and study. This is not a common practice in music schools where the lecturer often handles exclusively his favourite text and does not include an exhaustive bibliographical revision. Nevertheless, this should an essential practice to motivate a reflective attitude in his/her students. A bibliography in this case (a course of harmony) could include composers from the time of Rameau and from the nineteenth and twentieth century to treatises by twentieth century theoreticians. These texts could form a suitable base so that the student can approach the study of harmony as a musical element in diverse works as well as a field of study, which has developed throughout different historical periods. The student would obtain in this way not only a panorama of diverse concepts of harmony that he should learn, but also a view of how he should learn from these texts and what benefits he could have from this learning. The student should consult books such as Piston's book, which presents different chords in musical contexts, or Schoenberg's *Structural Functions of Harmony*, which includes some explanations and interesting concepts about tonality. Finally, the student could produce tables comparing the different contents and contributions of the different texts he has handled in order to define, together with his lecturer and classmates, the most interesting elements on which they can work the rest of the course.

The same could be said concerning other traditional subjects of study such as counterpoint. After the student comments on what he understands as counterpoint, the teacher should offer a bibliography containing historical texts such as Fux or Jeppessen's books on Palestrinian counterpoint and other more recent ones. The purpose of this is an attempt to explain the diverse contents of the books and why certain exercises are chosen. This would then establish a relationship between the subject of study and the field of counterpoint in composition. Concerning the course outlines, it is important that the student proposes how the knowledge acquired can be applied to his professional practice.

In an aural training or any similar course, an exercise as simple as having a score in front with the purpose of "reading" it – for instance one of Bach's recitatives – can motivate a reflexive pre-reading that can gradually be directed to the musical interpretation of the music in the score. The discussion can actually start questioning what is understood by musical "reading." Surely, a diversity of answers can be obtained from one recitative including consideration of musical reading exclusively as the identification of musical signs, the specialised musical performance required to play Thorough Bass (extemporizing harmony from a figured bass line in Baroque practice) and singing the solo voice lines. An analysis of each of the symbols in a score, its classification and the inclusion of the diverse musical elements could constitute the first part of a musical reading of the example. In the musical example previously mentioned (Bach), it is interesting to start identifying the chords in figured bass and subsequently to integrate the series of chords, questioning which are the coherence criteria that links them. For this purpose, different ways of undertaking harmonic analysis and discussion about how they are always related to the concept of harmony could also be used. For reading the

melody, it is also possible to take a variety of ways and could be interesting to discuss what is the most appropriate method: Reading intervals? Reading absolute sounds? Reading tonal functions using the tonica *do* or some other similar system? Reading the sounds which form chords plus non-harmonic sounds, all of which form the basis of the harmony?

It is also important to have a translation and to comment the expressive implications of the literary text so that the reading makes sense. The class should conclude by selecting and reading musical fragments. Here, it is important that the student demonstrates the skills acquired to organise the information gathered and to make a subsequent interpretation of all the musical elements, organising a listening session which includes a variety of interpretative versions followed by a discussion.

Broadly speaking, it could be said that despite the contents of all subjects of study, including those which focus on developing repertory technique, it will not be possible to form reflexive students if the teacher continues transmitting exclusively his own point of view concerning both the musical material and the technical problems, that is, if he only transmits solutions and conclusions. The teacher should open his class to different points of views, offer bibliographical references which give the student the chance to learn about different options. This can contribute to form his/her own concepts. The latter contrasts with some teaching practices where the teacher is constantly making common statements, such as "this should be played like this," "this should be solved like that," and "this is the correct method to make an analysis." Something very significant could be achieved if the teacher not only expounds conclusions with what he has reached through his own practice, but also if he expounds the problems that any musical practitioner faces. If he analyses the possible solutions with the students, and if he leaves a space for discussion so that the solutions found by him/her are considered feasible, it would be possible for the student reflects together with the teacher. The experience of the teacher should not be presented to the student as an infallible authority to which the student replies with the impossibility of giving his own contribution. The teacher's experience and a combined reflective practice can help the student to consider musical practice more on the basis of solving new problems rather than as the application of recipes.

It is also important to involve students in other academic activities outside the classroom such as conferences and discussion panels in which the student can have contact with other disciplines and current topics. The transformation of musical practices should be considered as part of the changes in our society. The later affects the former. An aspect, which is important to keep in mind, is the relationship of the musician with the media, recordings, radio, television and other relatively new means of mass communication, which open opportunities for diffusion. This is part of the new perspectives of these times. Nowadays the changes and fast developments of the actual society demand a very global formation of a student. The students must be able to face a world of growing demands; they have got to possess a high level of training, but above all, they have to be able to understand their media in order to promote positive changes in it. Therefore, it is necessary that students and professors collaborate mutually in activities that promote reflection on the professional activities of a musician.

Who should promote those changes? It is necessary to create mechanisms that will actually help the students to reflect about the musical activities that take place in their cities, towns, regions and countries. The interaction between several musical institutions in their nations is also important. For instance, in Mexico we find a huge cultural diversity. Presently, education institutions and symphonic orchestras have a musical interest on European music from previous centuries. There is a lack of a tolerant attitude and acknowledgement of other regional musical expressions. This attitude is actually delimited by a colonialist attitude, which is not favourable to a diversity of musical practices. In this way, although there is traditional Mexican music of undeniable value, virtuosity and other attributes, it is not recognised in professional music schools. In this sense, it is important to achieve a reflective

attitude so that future musicians value cultural expressions of other musicians. This can promote an interaction, which enriches the musical practices of our countries.

If, on one hand, the suggested changes contribute to produce a wider awareness of musical practice in the twenty-first century, where musical concepts could be mentally planned before being put into practice, and if on the other hand, practice and reflection become integrated forming a unity, music would surely have a major significance both for musicians and the society in general. Music theory and practice have not been able yet to find a total integration. If music theory has been neglected until now, it is because the creative process intrinsically related to it has often been obliterated in the process of its transmission. To make music theory is a task, because it is not only rich in intellectual experiences, but also, it belongs, when well directed, to the field of musical sensibility. To understand, imagine, observe and comment on music is a cycle in which sensibility and intelligence are integrated.

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The Preparation of a Holistic Musician: Developing a Musical Ear, Musical Understanding and Sensitivity to Music through the Teaching of Instrumental Music

Shulamith Feingold

Introduction

The primary condition for a piano (or any instrumental) teacher who aims to help students develop into holistic musicians is an awareness of the importance of being a holistic musician and the knowledge that it takes a lifelong process to become one.

When I reflect upon the way I developed as a musician and teacher, I realize that each stage of my formal studies opened new and exciting worlds, which broadened and added a new dimension to my musical personality. Furthermore, each stage confronted me with a cognitive dissonance, which forced me to search for an elegant resolution, and in turn changed my way of teaching. I would even dare to say that, figuratively speaking, my piano teaching resembles a 'cocktail' composed of conventional piano teaching with doses of Dalcroze Eurhythmics, musicology and general music education that I and (hopefully) my students enjoy very much.

Theoretical Framework

The premise underlying this paper is that the meaning of musical education, including all its domains and accompanying phenomena, consists of creating a dialogue between man and music. Having postulated this assumption, we must bear in mind that each of the above is a multi-faceted holistic entity. The ensuing dialogue should incorporate an integration of the whole, not only its parts.

The individual human being brings into play his cognitive, affective and psychomotor capabilities, which are closely attached to his cultural context, while music contributes overall artistic and disciplinary components, which also derive from its cultural context. Experimentation involving all these components will result in the creation of a musician who transcends the passivity of absorption, as well as the sensory-intuitive response, and culminate in aesthetic expression.

From my experience in various frameworks and with different age groups, I have learned that in reality music teachers in institutions tend to focus their activities on certain aspects rather than on others. Based upon diverse psychological assumptions or certain constraints, kindergarten teachers, for example, dwell on affective experience; high school teachers develop areas of knowledge and cognitive analytic skills and teachers in conservatories emphasize psychomotor performance skills.

The musical discipline does not fare well either. Instead of holistic treatment, it is torn into various subjects such as performance, listening, ear training, etc. Certain components are over-emphasized, thus creating gaps and loopholes that compromise the relevance of learning. In my opinion, it is our responsibility as music teachers to see to it that all facets are present in every

framework from the very first moment of learning. We should remember that professional development is a life-long continuous process and not leave our students to fill these gaps by themselves.

Compared to general music teaching, which suffers a lack of means and resources (barely a weekly hour), professional music education, which develops individual performance skills, can more easily reach the stated goal. Individual instruction, or small homogeneous groups, of comparatively talented and highly motivated students makes it easier to "draw the student out of passivity and into controlled activity." This in turn enables most of the activity to be directed toward "uncovering the musical abilities that are buried within the student so that he may express himself through music whenever he wishes or the situation requires it" (Orgad 1986:5).

However, even in this type of framework, reality is flawed and prevents the goal from being reached. The 'instrument lesson' itself is usually limited only to a 'playing lesson' that focuses on technical skills and emphasizes psychomotor elements. Students do study 'music theory' and 'repertoire' in addition to instrumental classes but although these subjects are expected to strengthen and develop the cognitive and affective aspects of musicianship, it is usually not the case. There is no coordination between the content of different lessons taught by different teachers, at different times and in different places. The separation that obstructs the transfer between the various subjects leads to disconnection and a loss of the sense of relevance. In turn, this results in the formation of a 'deformed' musician, or in the words of Keith Swanwick (1994:142), an "offence against human kind…"

In order to fend off this outcome, we must remember that our main objective is not to combat this or that piece of music, but rather to develop the musical personality of the student. Or, if we choose to paraphrase John Dewey, more importance should be assigned to the indirect remote consequences of the educational process rather than to the direct one of any single factor. While working, we should always bear in mind that one of our aims is to develop those qualities and capacities that unequivocally lead to the formation of a musician:

- Focusing attentiveness
- Concept of time
- Musical recall
- Sense of tension and release
- Inner ear

Each composition studied and each drill practiced is not only an end in itself but also a means to develop and foster these basic skills. It goes without saying that this requires a different kind of learning process. For example, elements of improvisation and composition, discussion and dialogue are inserted into the conventional lesson plan, as well as diverse activities that take place 'away from the instrument.' These activities should not be regarded as a 'waste of time.' Quite the opposite, their benefit is twofold:

1. They often help to resolve problems in performance. Playing *per se* is improved, learning becomes more efficient and interpretation deepens;
2. They broaden students' horizons and help prepare a holistic musician.

Method

Guiding principles

Performance instruction as part of the overall development of a holistic musician includes three elements:

1. Handling the musical material itself, that is, compositions from the repertoire;
2. Setting short and long-term musical-educational goals;
3. Establishing an instructional strategy.

These three elements are interrelated and each influences choice made regarding the other two. In fact, this is a flexible, dynamic process that varies from situation to situation and from student to student.

The selected musical examples below demonstrate methods for approaching this process that are guided by the criteria and principles mentioned in the previous section and discussed below:

1. In order to develop a holistic musical personality, I present tasks that are directed to the cognitive, affective and psychomotor areas.
2. In order to demonstrate the fostering of basic skills for musical growth I suggest activities that engage focused attentiveness, musical recall, inner ear, concept of time and a sense of tension and release.
3. In order to bring forward the wholeness of music with all its artistic and disciplinary components, I relate to a variety of musical parameters.
4. Since I believe that personal learning is a continuous, life-long process, the examples relate to different stages of the learning process from the very first lessons through the truly professional level.

From the wide range of activities that enrich and support the actual study of instrumental performance, I have chosen to present, briefly, two significant strategies, reconstruction and 'Home and Away.' The strategy of reconstruction is based on a process that begins either by breaking down a musical composition (into either voices or fragments) or by omitting musical information that is an inherent part of the composition (such as melodic figures or interpretive markings) and then having the student reconstruct the composition. 'Home and Away,' is a strategy based primarily on activities that do not directly involve either the instrument or the composition. In principle, it relies either on anticipating a specific difficulty that will be encountered in performing the composition, or on identifying a specific weak spot in the student's performance. Repetition, which is usually ineffective, is not used to resolve the difficulty. Instead, the difficulty is resolved by using a totally different activity (movement, drawing, singing, etc.), which at the end of the process leads back to the composition.

Examples

In this section I will describe ways of working on four compositions, in increasing order of difficulty (Table 1).

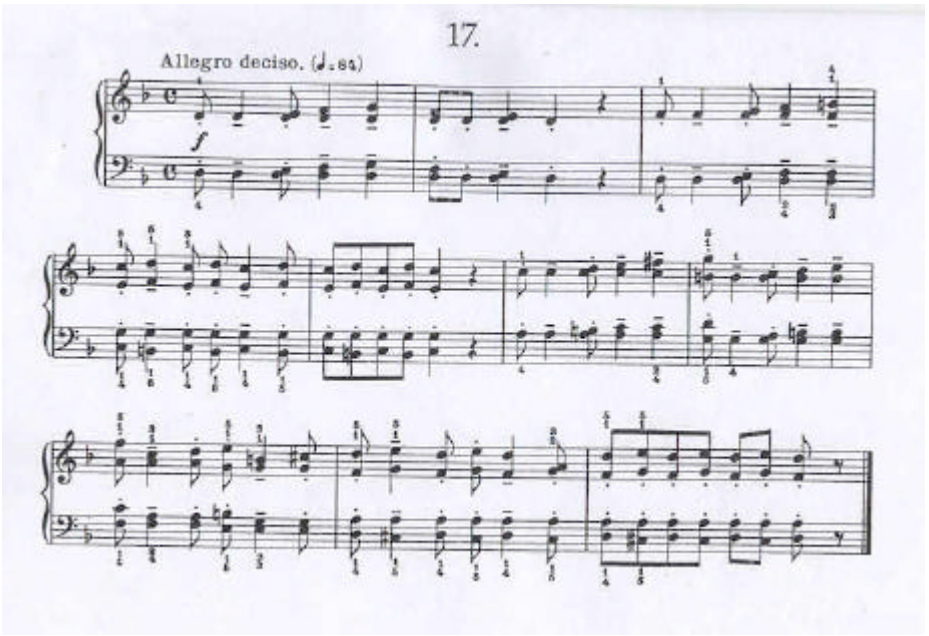
Table 1. Four compositions.

Musical work	***The First Term of the Piano: Allegro e deciso***	***Minuet in F, K. 5 (1762)***	***Two-part Invention in F***	***Nocturne Op.15, No.2 in F#***
Composer	B. Bartók	W. A. Mozart	J. S. Bach	F. Chopin
Period	20th century	Classic	Baroque	Romantic
Level of Studies	Grade I	Grade II	Grade IV	Semiprofessional
Musical Focus	Rhythmic motives (Syncopation) Combinations Phrasing	Melodic figuration Style Coherence	Texture Form Melody	Interpretation Style
Strategy	'Home and Away'	Reconstruction	Reconstruction 'Home and Away'	Reconstruction
Aspects	Psychomotor Affective	Cognitive Psychomotor	Cognitive Psychomotor Affective	Cognitive Affective Psychomotor
Indirect Goals	Concept of time Sense of tension and release	Musical hearing Sensitivity to Counterpoint	Musical hearing Sense of tension and release	Ear training Musical memory Sense of tension and release
Skills	Coordination Improvisation	Improvisation Composition	Analysis	

The discussion will be arranged in two sections. First, I will describe the educational activity step by step. This will be followed by an overview of the activity's main goals.

Example 1 ***(Figure 1)***
Musical work: *The First Term of the Piano: Allegro deciso*
Composer: B. Bartók
Level of Studies: grade I
Musical Focus: rhythm
Strategy: 'Home and Away'
Type of Activity: movement

Figure 1. ***Allegro e deciso*** **by Bela Bartók. 1981.**



Description of the Activity

This activity is based on Dalcroze's principles of Eurhythmics. According to these principles, the teacher improvises a passage and the student responds by moving in space, either moving across the room or remaining in place. At first, the student responds to even rhythms (quarter or eighth notes and rests). As the activity continues, various combinations of long and short tones are introduced until the rhythms on which the composition is built are reached (especially the syncopation) (Figure 2).

Figure 2 a-e. Movement rhythms from ***Allegro e deciso*** **by Bela Bartók.**

(Fig. 2 a)

(Fig. 2 b)

(Fig. 2 c)

(Fig. 2 d)

(Fig. 2 e)

The activity continues until the student is able to render the composition's characteristic rhythmic figures, with precision and musicality, by walking, moving and making various sounds with his body.

In the next stage, the student uses the rhythmic pattern to improvise on his instrument (in this case, piano). He creates different combinations with different phrasing, dynamics and structures. Only after this is the student given the music to play. First, the rhythmic patterns are interpreted, with stress placed on the retention and release of energy. Then, the music is played. Finally, a comparison is made between the guiding principles of the student's improvisation and Bartók's music (repetition, development, symmetry and energy, etc.).

Overview of Goals

The principal manifest goal of this activity is the practical one of facilitating accurate performance of the dominant rhythmic element (syncopation) in the composition. The method used is based on two basic premises:

- Separating the **treatment** of the problem from its **source** reduces the negative psychological pressure.
- There is a natural connection between music and the body. The **kinaesthetic** sense helps 'translate' the rhythm felt within the body into musical performance.

Beyond the immediate goals, this activity also contributes, among other aspects, to the long-terms goal of developing the student's musical personality by promoting physical coordination, concentration and focussed attention, comprehension of time and ability to improvise.

Example 2 ***(Figure 3)***
Musical work: *Minuet in F,* K. 5 (1762)
Composer: W. A. Mozart
Level of Studies: grade II
Musical Focus: melody
Strategy: reconstruction
Type of Activity: analysis, improvisation and composition

Description of the Activity

In the first stage, the student receives a reduction that has undergone a process of melodic de-coloration (that is, the figuration notes are stripped away) and learns to play it in two voices (Figure 4).

The next stage is a discussion that relates to the following elements:

- Melodic movement (directions, distribution of intervals);
- Textural relationships (motion of the voices - movement towards and away, rhythmic relationships);
- Harmonic relationships (dissonances and their resolutions, modulations);
- Structure (phrasing, repetition, symmetry and asymmetry).

Figure 3. ***Minuet in F, K.5*** **by W.A. Mozart. 1762 (beginning).**

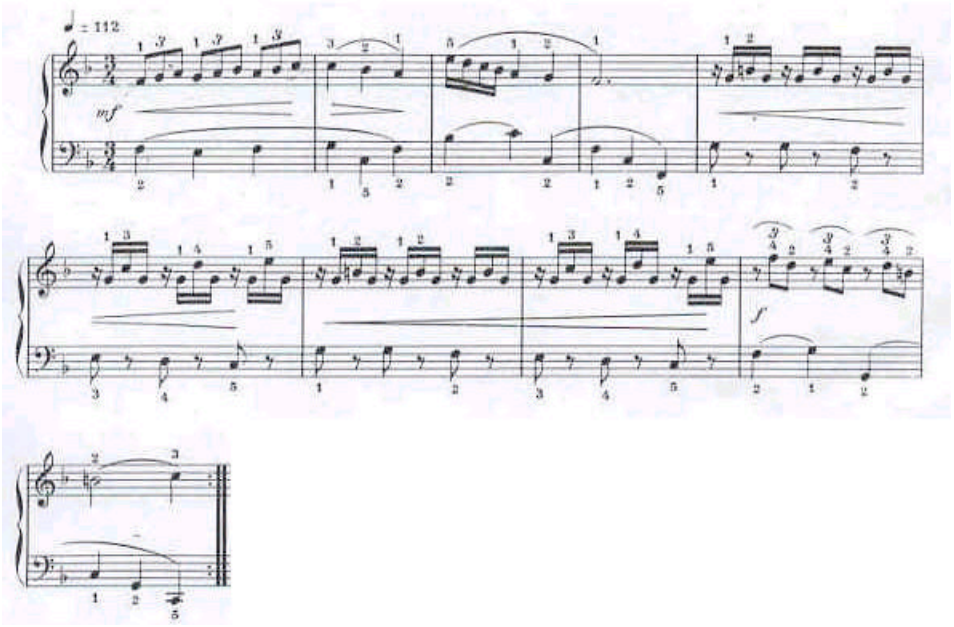
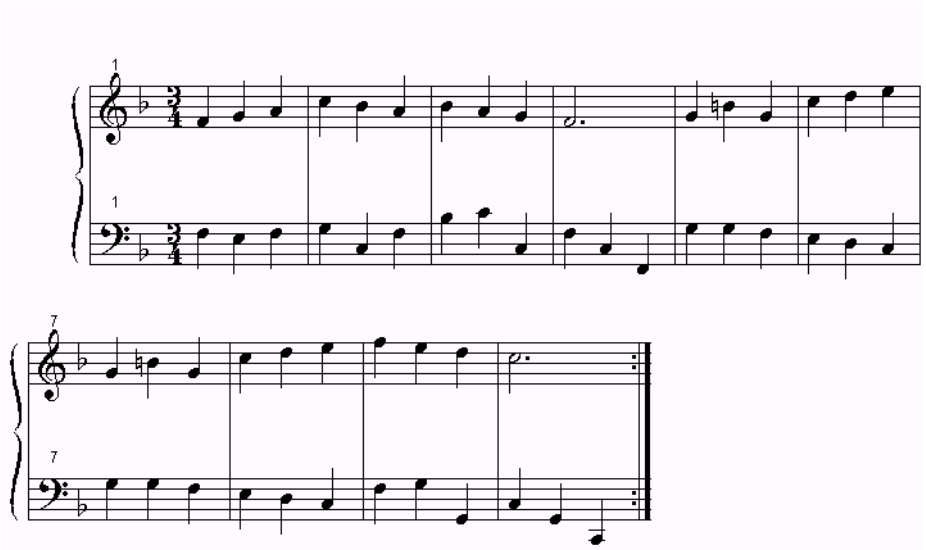
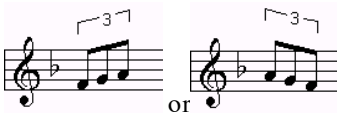


Figure 4. The beginning of the de-colorated ***Minuet*****.**

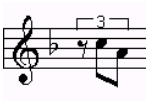


During the third stage, the student is offered a variety of melodic figurations. Most of the figures are drawn from the composition and influenced by the melodic elaboration characteristic of eighteenth century composers (Ratner 1980:81-98) (Figure 5).

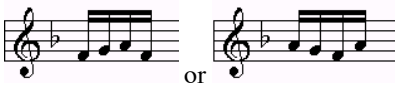
Figure 5 a-f. Eighteenth century melodic figuration.



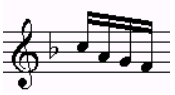
(Fig. 5 a)



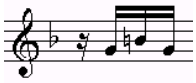
(Fig. 5 b)



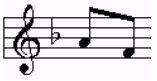
(Fig. 5 c)



(Fig. 5 d)



(Fig. 5 e)



(Fig. 5 f)

During the actual lesson, playing, singing and a variety of improvisational games are used to introduce the different figurations. The student's homework assignment is to elaborate the bare framework, according to his taste, using the figurations provided and others, which he invents. The following examples are taken from the work of students:

Figure 6. Adam's example – overly coherent (étude-like).

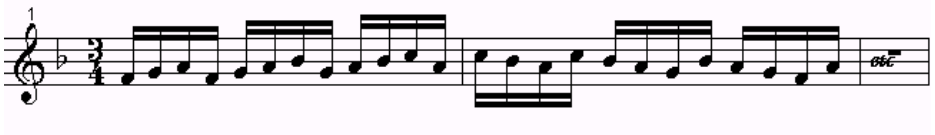


Figure 7. David's example – extreme eclecticism (tendency to be too clever).

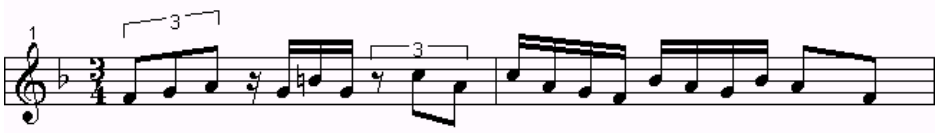
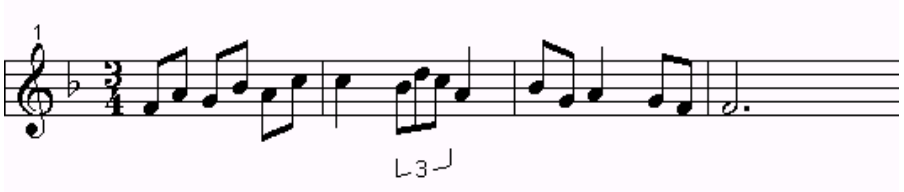


Figure 8. Amalia's example – balanced.



The student's work is analyzed with attention to coherence, variety, balance, the choice of figures and their placement. After the discussion, the student is asked to improve his first version. After this stage, there are two possible ways to continue:

First Option

- The student is given the original music to play.
- The student's ability to find the similarities between the reduction with which he is already familiar and the original composition is checked.
- Finally, the melodic colorations used by the young Mozart and the student is compared. This is followed by discussion of the stylistic features.

Second Option

- The teacher plays the original composition for the student.
- The student's ability to find the similarities between the reduction with which he is already familiar and the version played by the teacher is checked.
- The student tries, by ear, to add the ornaments from the original minuet to the reduction.
- Finally, the melodic colorations used by the young Mozart and the student is compared. This is followed by a discussion of different styles.

Overview of Goals

The main goals of this activity are:

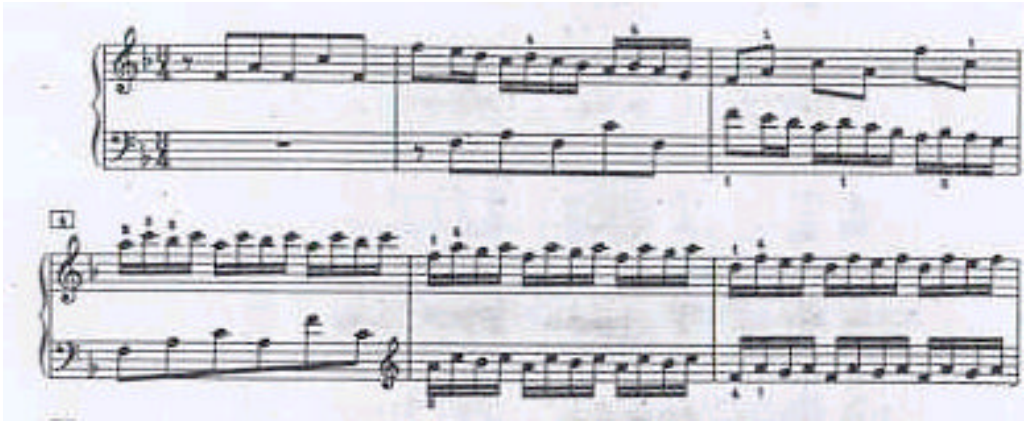
- Development of the student's sensitivity to musical style;
- Development of the student's critical sense of the correlation between period, style and genre;
- Building a foundation for musical analysis;
- Acquisition of personal taste in music.

This activity also contributes to improved hearing of harmony and melody and strengthens improvisational and compositional skills.

Example 3 ***(Figure 9)***

Musical work: *Two Part Invention in F*
Composer: J. S. Bach
Level of Studies: grade IV
Musical Focus: significant continuity in the texture and structure; flow of energy
Strategy I: Reconstruction
Type of Activity: analysis, improvisation and composition
Strategy II: 'Home and Away'
Type of Activity: concretization through movement, drawing and verbal description

Figure 9. The beginning of *Invention No. 8* by J.S.Bach.



Description of the Activity (Strategy I)

The student is given an envelope containing slips of paper with fragments of the *Invention* on them. The papers contain the entire Invention. There are many ways that the papers can be cut. For example:

- Each measure individually with both hands together;
- Each measure individually with each hand separately;
- By phrase or motive.

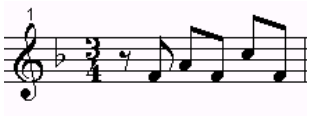
Note: When cutting by motive, the cut may be made either on the bar line or at the end of the melodic motive.

The student tries to reassemble the *Invention*, as if it were a jigsaw puzzle. The characteristics to be considered are melodic, tonal, harmonic and textural continuity. This activity can be done before learning the composition, during the learning process or afterwards, as a way of testing musical memory.

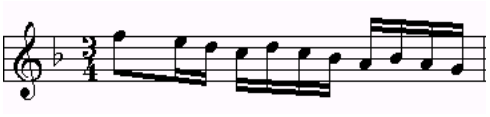
Description of the Activity (Strategy II)

This is an activity for a group of students, one of whom can play the *Invention* well. During the first stage, the upper line of the *Invention* (up to the repeat sign) is played several times. The students are then asked to identify different types of motives on the basis of intervals, melodic direction, figuration, rhythm, energy, etc., without looking at the printed music (Figure 10).

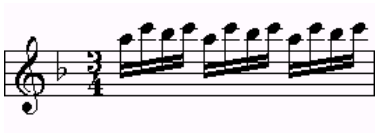
Figure 10 a-d. Motives from *Invention No. 8* by J.S.Bach.



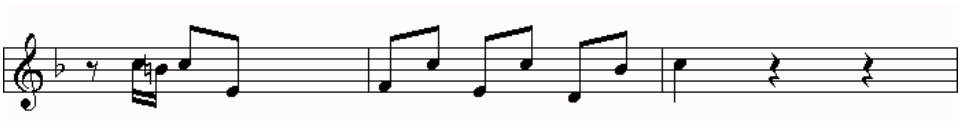
(Fig. 10 a)



(Fig. 10 b)



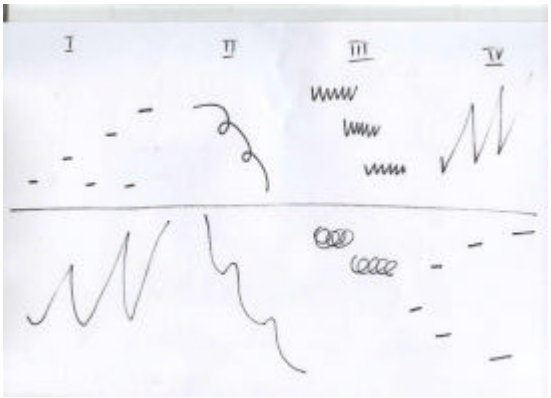
(Fig. 10 c)



(Fig. 10 d)

The students try to describe each one of the motives in words, to draw a graphic representation of the melodic line and to give each type of motive a name, such as 'steps,' 'loops,' and 'sissors' etc. (Figure 11).

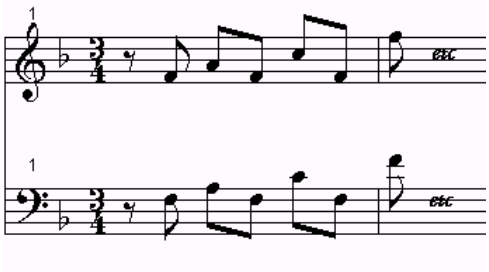
Figure 11. Example of graphic representation of the melodic line.



An additional performance of the upper line reveals variants of each type of motive and the motives are sorted into groups. When the discussion reaches a consensus, uniform hand motions are selected for each motive, based on all of the knowledge and perceptions that have been collected until this point. The first half of the upper line is played again and accompanied by a unison performance of the hand motions (without looking at the music).

During the second stage, the teacher and one student play both voices together **without the canon** (Figure 12).

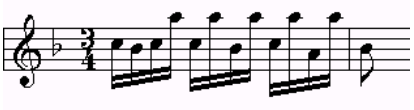
Figure 12. ***Invention No. 8*** **without the canon.**



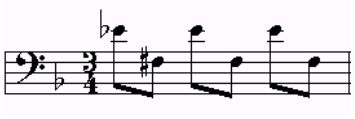
The students are asked to uncover the **complete** parallelism between the two voices and to explain the meaning of the 'terrible' dissonances that are created between the two voices (starting from the seventh measure). Finally, both voices are played as written and accompanied by polyphonic performance of the hand motions that were selected during the first stage (still by memory, without looking at the music).

A similar process is followed for the second half of the *Invention* (Figure 13).

Figures 13 and 14. ***Invention No. 8*** **fragments.**



(Fig. 13)



(Fig. 14)

Before the *Invention* is fully realized through hand motions, the student are given copies of the music to color the score according to the different types of motives (each motive is assigned an appropriate color).

Overview of Goals

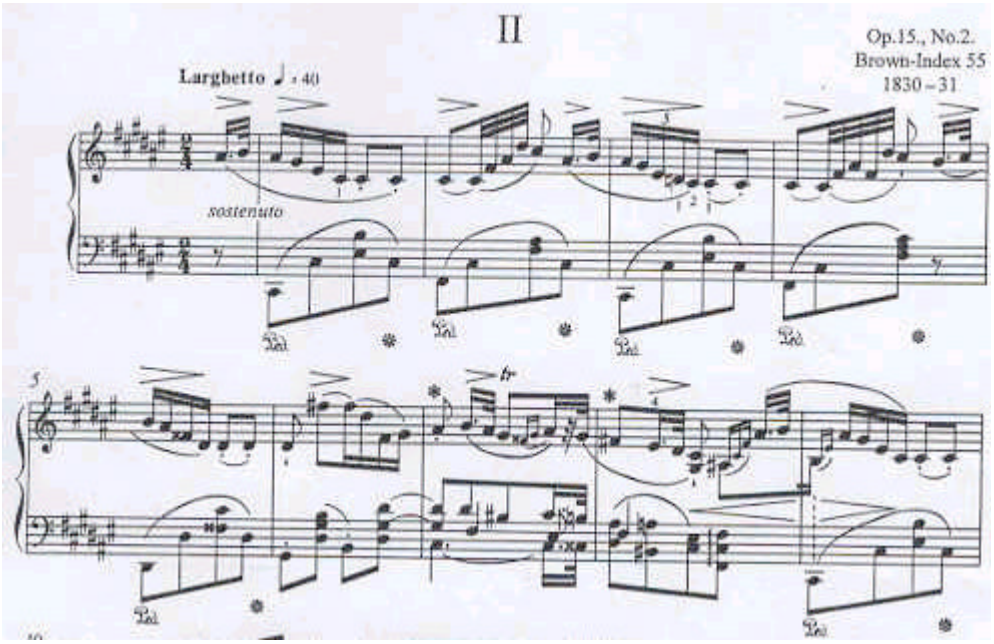
The immediate goal of these activities is analysis of the composition, by motive, before learning to perform it. This contributes to the student's ability to master the composition quickly, intelligently and independently. The long-term goals are broader:

- Developing a sense of melodic and harmonic continuity;
- Developing sensitivity to the horizontal and vertical relationships between two contrapuntal voices;
- Developing connections between the senses: from visual stimulation to an audio product and from acoustic stimulation to a visual product (or motion).

Further goals include strengthening basic musical skills: focussed attention, musical memory, inner ear and a sense of tension and release.

Example 4 ***(Figure 15)***
Musical work: *Nocturne Op.15, n.2 in F#*
Composer: Fredric Chopin
Level of Studies: semi-professional
Musical Focus interpretation
Strategy: reconstruction
Type of Activity: analysis, listening

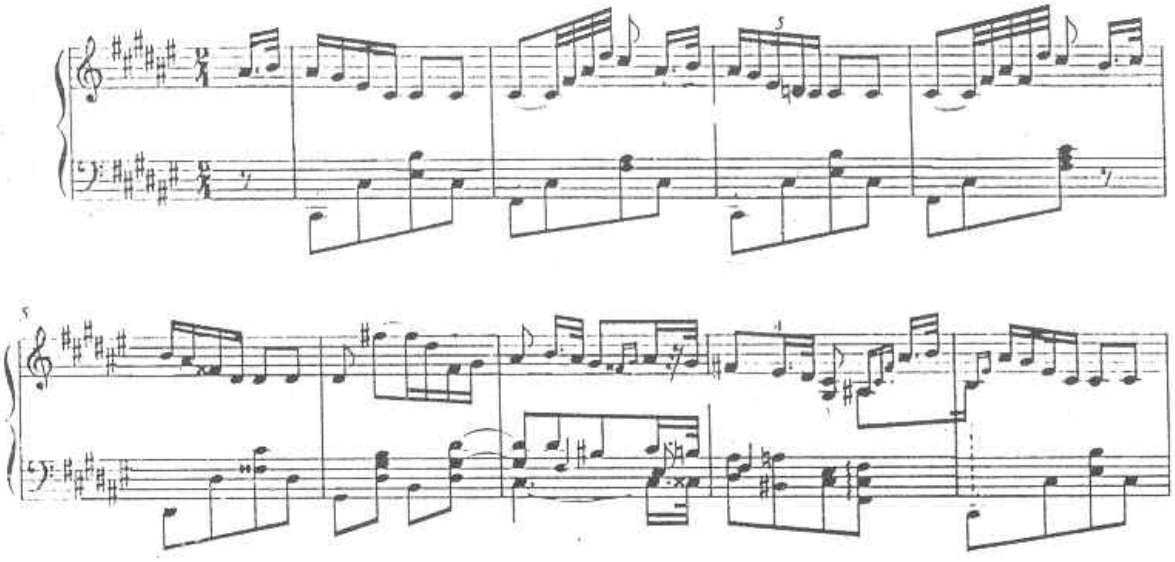
Figure 15. ***Nocturne Op.15, No.2 in F#*** **by Fredric Chopin (opening).**



Description of the Activity

The student is given several copies of the music from which all of the interpretive markings have been removed: tempo, dynamics, accents, articulation and other verbal instructions (Figure 16). **Before** making any attempt to play the *Nocturne*, the student is asked to read through the piece silently and to add to his draft copy two or more versions of the interpretive markings. He is then asked to explain his interpretation and/or his doubts about the interpretation, referring to various stylistic considerations (harmony, melody, rhythm, texture, etc.)

Figure 16. The beginning of the 'erased' Chopin *Nocturne* score.



During the second stage, the process is repeated **after** the student learns to play the *Nocturne* from his draft. The third stage is 'dictation.' The student listens to two different recordings of the *Nocturne* and records the interpretations that he hears on additional 'blank' copies of the work. Finally, the student is given two different print editions (for example, the edition edited by Ignacio Pederewski, published by the Fredric Chopin Institute, Warsaw in 1949 and the Urtext edition edited by Gabor Csalog, published by Konemann Music, Budapest in 1994) and continues to work on his performance of the *Nocturne* until he has mastered it.

Notes

- If the student is already familiar with the Nocturne, either because he has heard it previously or through independent sight-reading, the student is asked to reconstruct the interpretation from memory. This will be done before all other stages.
- Between each stage of the activity, there should be a critical comparison of the different interpretations.

Overview of Goals

The main goals of this activity relate to musical interpretation, by which I mean the expressive attributes of a composition. The most important goal is development of the understanding that these attributes are based on the text and emanate from it; they should not originate in an intuitive sense expressed by 'because I feel like it.' The allied goals are the development of the skills needed to realize the main goal:

- Learning to listen for and pay attention to interpretive elements;
- Nurturing the ability to make fine distinctions;
- Developing critical sense and personal taste.

Conclusion

The main points have been stated repeatedly throughout the introduction and main text. Therefore, there is no need to repeat them in detail here. Instead, I would like to add some comments that cast this process in a different light.

Not only do educational processes such as those described above help develop a holistic musician, not merely a mechanical performer; they also help the teacher to avoid the phenomena of burn-out and mechanical instruction that can result from tiredness and boredom. These methods are always new and different, varying from situation to situation, student to student and composition to composition. They make the lessons more interesting and increase the motivation of both the student and the teacher.

The methods described above are not utopian. Personally, I have been using them for many years with the most satisfactory results. The fact that a student shows interest, asks questions, tries to analyze, listens to a variety of recordings of the pieces he is working on, reads relevant literature, learns independently and criticizes in an articulated way only proves the broadness and depth of his musical personality, which in turn permeates through his own performance.

It is not sufficient to occasionally 'take a taste' of these methods on special occasion, 'for the fun of it.' They will be effective only if they are used on a regular basis from the very first stages of the instrumental teaching and become part of the daily routine.

I am certain that for many of you nothing that has been said is completely new. My only desire has been to share with colleagues from all over the world some of my personal experiences. I am certain that despite the formalism that has long dominated the field of music instruction, there are currently many creative and holistic methods being used wherever music is taught professionally.

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Educating the Professional Musician for the Music Industry: A Broader Sphere of Music Education

David Forrest

Introduction

In Australia considerable resources have been directed towards the preparation and development of the 'classical' musician for a possible future career in the broad education sector and the music industry. By contrast relatively few resources to date have been devoted to the development of the 'popular' musician.

In 1998 RMIT University introduced an innovative course to prepare people to work in the broad field of the Music Industry. The course structure provides students who have completed a post-secondary diploma course in either music performance or music business management, with an opportunity to articulate into a degree program as a performer of popular music, or in aspects of music business management. The broad areas associated with the course are performance, presentation and management of music. The course offers students the opportunity to combine performance with business and management.

The paper will outline the development and implementation of this undergraduate arts degree that has a specific focus on preparing students for a professional working career in the music industry. This paper aims to discuss an expanded view of music education, particularly the education of the professional musician. The course that will be discussed offers students a range of options for professional work, employment and expanded creative potential in the music industry.

In this paper I will discuss:

- a series of definitions,
- the background and rationale for the development of the course,
- the course structure and content, and
- future directions.

Definitions

As a starting point I would like to take the following definitions:

Professional

1. of, or belonging to, connected with, a profession; ... (for monetary reward; opp. *amateur*)
2. professional person (Turner 1987:873).

Musician

Person skilled in science or practice of music (Turner 1987:712).

Music industry

The course team adopted the view that the *music industry* included those aspects of work concerned with the performance and presentation of live and recorded music in the market place. The market place could include a concert hall, a pub and a recording (or garage) studio. The music industry also includes administration, management, marketing and entrepreneurship within the broad music and performing arts field. These views are in line with writers such as Baskerville (1995), Blake (1993), Buttwinick (1994), Gibson (1990), Naggar (1997) and Simpson and Seeger (1994).

I should say that I come from a University that has never had a tradition of developing, training and educating 'classical' or any other type of musicians for a possible future career in performance. At the same time, the University has a long tradition of offering music as part of its education undergraduate and post-graduate degrees.

Background

In Australia, few resources have been devoted to the development of the popular musician who does not necessarily want/desire/need to follow the conservatoire model of education and training. There are currently a handful of universities that offer courses that do not conform to a traditional program of training. These courses are not always devoted to the development of the performing 'classical' or jazz musician and sometimes have a specific business focus. It has only been in the last decade that a few universities in Australia have begun to offer Music (and arts) management courses.

In July 1998 the Department of Industry, Professional and Adult Education within the Faculty of Education, Language and Community Services at RMIT University launched a Bachelor of Arts (Music Industry) course. At a time of intense rationalisation of courses and subjects in most universities around Australia, the Faculty accepted the initial proposal for the course as it

1. provided an innovative pathway for students;
2. provided an articulation with existing post-secondary school Technical and Further Education (TAFE) and Vocational Education and Training (VET) courses from other institutions. TAFE and VET are an alternative education sector to the universities;
3. provided a new direction in music education that supported the vocational and non-school (P-12) orientation of Department of Industry, Professional and Adult Education, as well as the vocational directions of the university;
4. aimed to deliver subjects and experiences within a limited resource budget.

Each of these was significant in the acceptance and eventual implementation of the course.

The Faculty has a stated commitment to deliver innovative, client-focused teaching and learning programs, while fostering scholarship and programs of research and consultancy, which strengthen links between education and industry. The major concerns of the Faculty (and the University) have been the pursuance of TAFE/VET-Higher Education articulation, the diversification of client groups, and the enhancement of career options for graduates in the work place. The stated intention of the course is to give students educational experiences that will be a preparation for a professional working professional life.

The introduction of the course was seen to support the University's core goals. That is, the creative nature of the course and its applied vocational and industry focus should produce

responsible, creative, critical and employable graduates; provide an environment in which all students may reach their full potential; provide professional educational services in response to the needs of industry, government and the community; and understand and be responsive to the needs of the community. The University puts a great deal of effort into translating rhetoric into practice.

The central purpose of the course is to provide students who have experience in music performance and music business management with opportunities to align their knowledge, skills and values in relation to the broader music industry at an undergraduate degree level. The course offers a pathway for students to move into employment (and/or further education) in the music industry, through industry-based projects and placements. The course to date has attracted mainly popular, rock and jazz musicians.

Course Development

In the course development stage, discussions were conducted with employer bodies across various aspects of the music industry, from the Melbourne Symphony Orchestra to the large recording companies, distribution outlets and venue managers. Representatives of other university and TAFE institutions were consulted as to the relevance of such a course to their students. The industry representatives on the accreditation committee applauded the initiative and commented that such a course would address considerable needs and requirements within the broader industry. What attracted comment by the industry representatives was the extended industry placement (of between ten and twelve weeks). The students negotiate to work in an aspect of the industry in which they would eventually like to gain employment.

In Australia there are a number of providers of TAFE/VET Certificates and Diplomas in aspects of music performance and music business management. This is in addition to the tertiary providers of music courses that train performers (in a diverse range of styles), teachers, musicologists and composers. What this course is seeking to redress is the need for a degree course that offers students an opportunity to develop and build on skills in both performance and business applicable to work in the broader music industry. From the outset, the course was proposed as an Arts degree and not a Business degree. The rationale behind this was to adequately provide direction for students wishing to undertake the performance stream of the course.

From the initial consultation stage of the course it became apparent that students who undertake a TAFE diploma in music performance or music business management have limited opportunities to continue their studies within existing courses in Victoria. A large TAFE provider (in Victoria) furnished evidence that very small numbers of their graduates proceed on to a university degree. The anecdotal evidence suggests that the existing music courses provide little opportunity for them to develop along the lines that they had commenced at TAFE.

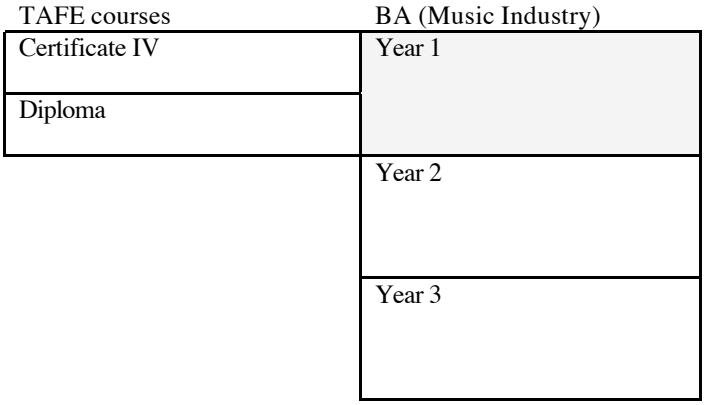
Course Structure

The structure of the course was developed to be sufficiently flexible to enable students to adapt the course aims, objectives and content, to meet their individual needs (whether they be to pursue the performance, business options or a combination of the two) and the needs of a variety of different workplaces.

The course is a three-year degree where the first year is completed within the TAFE/VET Diploma as illustrated in Figure 1. The two 2-year TAFE diploma courses that articulate into the second year of the degree are the Diploma in Music Performance and the Diploma of Music Business Management. The content of these two courses is recognised as the equivalent of the first year of the degree program. The entry requirement is the satisfactory completion of the TAFE

diplomas or an equivalent. There is no current proposal to offer direct entry to a first year of the program.

Figure 1. Course articulation.



As the course articulates with existing TAFE/VET courses, the content has been planned to build on what the students have already completed in the Diploma courses. The study at the TAFE/VET level includes modules such as introduction to the music industry, introductory management and workplace communication in the music industry, music performance - and others that are at least the equivalent to the first year of an undergraduate program. Students come to the degree program with specific music and industry skills introduced in the TAFE diplomas. Second and third year subjects have been developed to build on the TAFE modules undertaken in the Diploma program.

The course comprises:

1. a group of subjects which deal with current issues and practices in the popular music industry;
2. a group of subjects which deal with resourcing in the music industry, e.g. strategic planning and human resources management;
3. an optional group of subjects which deal with
   - the development of performance practice and presentation skills,
   - specific business areas;
4. negotiated projects that link the subjects undertaken with the interests of the students; and,
5. an industry-based field experience.

The planned learning experiences and assessment tasks are structured to provide the maximum opportunity for the students to relate theory and practice. This is achieved through integrating the theoretically based, performance based and industry skill based components throughout the program.

No tertiary course can claim to provide the immediate answers and solutions to workplace problems or even guarantee future employment. The industry representatives on the accreditation committee made it clear in the consultation stage that what they as employers want is evidence that the prospective employee has been successfully through the rigour of tertiary study in the industry related areas. In discussion, they suggested to the students, that the strength of such a course is that it will provide them with a broad range of skills as well as establishing their networks within the industry.

Discussion

In Australia, there are few courses that actually prepare musicians from a range of popular, rock and jazz genres to work in the professional arena. This new course clearly does not claim to meet all the needs and demands of the future world of work in this field. On the contrary, what it is attempting to do is to at least acknowledge that there are industry specific demands that the prospective employees should be aware of, and empower them to deal with situations as they appear. This course has been seen as expanding the sphere of music education at the tertiary level. With the global nature of the music industry, students and performers need to be prepared to work in new environments, both real and virtual. In a society that no longer consists only of the local, musicians have to adapt to new and emerging performing and recording opportunities. Performers need to be able to manipulate current and emerging technology for the development of their artistry as well as career opportunities.

The course commenced in Semester 2, 1998 with a small intake of twelve students. A second intake of 20 students commenced in Semester 1, 1999 and a third intake of 20 students commenced in 2000. It has been clear from ongoing discussions with the students (from each intake) that they are primarily doing the course to gain skills and knowledge in order to be employed in an aspect or sector of the music industry. Through the ongoing industry partnerships we will also be able to keep abreast of some of the developing needs of the music industry. In turn, we will be able to monitor how these needs are being met.

Today, universities in Australia are cutting expenditure and rationalising courses more than ever. At the same time, other forces are demanding that courses are vocationally oriented and industry driven. The notion of "business as usual" no longer applies. RMIT was somewhat surprised this year that its highest-ranking course is in fact music and not business, engineering or applied science!

Conclusion

The Conservatoires and Schools of Music have a long tradition of training and educating 'classical' performers, studio teachers and classroom teachers. In Australia, the institutions have produced significant results in these fields. Considering that these occupations constitute a relatively small part of the wider music industry, there has been a reluctance to embrace the 'popular' forms with the same rigour. What has been missing has been the vocational preparation of the musician for the world of work, so that he or she can take their place as a professional musician.

It is our responsibility to ensure that our courses are structured in such a way as to facilitate and empower our musicians into a profession. That is, in Australia at least, there is increasing pressure on universities to train graduates to enter a profession in which there are job opportunities as distinct from merely equipping them with skills for which there may not necessarily be adequate jobs available. Needless to say, this is a very different view of the purpose of university education from that which has traditionally existed in Australia and elsewhere.

This expanding area of industry based music education offers educators in schools and in post-secondary school situations an opportunity to consider an expanded range of definitions and experiences as to what constitutes music education but also what constitutes the education of the professional musician.

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Collaboration and Reflective Practice: an Approach to Issues of Cultural Diversity in Music Education

Jan Hendrickse

> The greatest social impacts of participation in the arts…arise from their ability to help people think critically about and question their experiences and those of others…. (Francois Matarosso '*Use or Ornament?*')

In this paper I shall discuss creative collaboration as a tool for encouraging reflective thinking and refer to a recent pilot project at the Guildhall School of Music and Drama. I hope to show the similarities between collaborative methods and some traditional musical processes, and to explore implications for developments in professional training.

Musical Processes and Products

One important aspect of a reflective practice is the ability to understand the place of one's own musical language in a global context, as well as in a local and historical one. In order to do this it is important to reflect upon the way that technological developments have affected musical practices in some parts of the world. Notation has played a part in the transmission of music in many musical traditions, but in European art music the use of precise methods of notation for almost every parameter of the music has had a profound effect on the way music is produced and performed. Printed scores, sound recording and, more recently, digital technology have also contributed to stylistic developments and changes in the way music is used in many parts of the world. Scores and recordings facilitate access to all kinds of music, but they also encourage a perception of the music as existing separately from the people who make it, and the context in which it is made. In an article on 'popular music' Blacking states that:

> Classifications of music into 'folk', 'art', or 'popular' reflect a concern with musical products, rather than with the dynamic process of music-making…. Art does not consist of products, but of the processes by which people make sense of certain kinds of activity and experience. (Blacking 1981:11)

The phenomenon of the disembodiment of musical products, through various methods of recording can also lead to problems of misrepresentation and commercial exploitation of music. These tendencies can often work against the preservation of cultural diversity by undermining the inheritors of traditions. Culture can be said to exist within people and therefore knowledge of a culture is not familiarity with cultural products, but familiarity with the people who embody that culture.

It is this dynamic process of interaction which can sometimes be missing from the pedagogical approach to the understanding of traditions other than our own. Teaching any tradition in the context of another requires consideration of questions such as:

- Which areas of music should be represented?

- How should it be taught, and by whom?
- Should written materials be used, if so which ones?
- How should this work be evaluated and assessed?

These considerations are particularly important in the teaching of aurally transmitted traditions, and those in which music does not exist as an emancipated field of activity.

What is Collaborative Work?

A collaborative approach emphasises joint exploration and the creation of new work, and should be seen as complementary to other types of study. It does not attempt to offer a comprehensive overview of any tradition or style of music, but rather brings groups of people together to solve musical and creative problems. It facilitates interaction between exponents of musical traditions rather than the study of cultural products.

This should not be seen as encouraging innovation over tradition, for collaborative experiences should result in the development of a clearer perspective on one's own tradition. Blacking makes it clear that the development of traditional musical forms has always relied upon musical dialogue and interaction.

> Musical codes...are socially accepted patterns of sound that have been invented and developed by interacting individuals in the context of different social and cultural systems. (Blacking 1981:10)

As our societies move towards increasing cultural and ethnic diversity, with more contact between cultures, we need artistic and educational models that reflect these developments. Collaborative approaches are practical ways to facilitate music making, which allow participants to focus on the processes of musical interaction and exchange.

Collaborative Frameworks

For three years the Guildhall School of Music and Drama's Continuing Professional Development course has received musicians from the Amani ensemble in Tanzania. Their presence has emphasised the parallels between traditional arts practice in Tanzania and some developments at the Guildhall over the last fifteen years. Malcolm Floyd, in *Composing the Music of Africa*, relates his experience of joining in with a well-known Maasai song:

> I was encouraged to develop my own patterns to fit in with everyone else's.... This sums up Maasai musicianship. It is based on individual and communal experience, and requires individual creativity within a wellestablished framework, and with a recognisable repertoire of appropriate motifs, to which the individual is expected to add. (Floyd 1999:135)

This description closely resembles the approaches used to develop musical material in collaborative arts work at the Guildhall. A detailed description of workshop practice at the Guildhall would be outside the scope of this paper, but several important features of this work relate strongly to African aesthetics:

- the emphasis on social learning;
- the use of models which encourage the creative involvement of the participants;
- the frequent use of cyclical time structures to allow the evolution of stages of complexity appropriate to the individuals and groups involved;

- a view of music as a functional art and not an end in itself; and
- the use of music in the wider community, for example in schools and prisons.

The Swahili saying 'music is to the people, from the people' sums up the extent to which participation and involvement with the community motivates the work of Amani.

The Trans-Cultural Forum

> If you don't develop your music it will have no use. (Biran Saine, a participant in the 2001 trans-cultural forum)

In a desire to explore further the connections between contemporary collaborative work and developments in traditional arts in Africa, a small working group was formed to organise a pilot project hosted by the Guildhall. This was to be one focus of a research project designed to look at models of trans-cultural arts practice. The three-week intensive module involved three performances, as well as education projects and discussions. The documentation from this project is still under review, so only a few aspects of the project are cited in this paper. Key representatives from several organisations were invited to participate in the forum and included:

- Amani (Tanzania): a performing ensemble and NGO using music in a variety of community contexts for education and development;
- Usinga (Tanzania): a project using traditional arts and sustainable agriculture to work with street children;
- ECCO (Gambia): a community-owned facility where higher education students from Scandinavia come to learn traditional music;
- Artscape (South Africa): a community arts programme based in the municipal theatre in Cape Town; and
- The Brady Centre (UK): a community arts venue in East London that organises training initiatives for refugee artists from Somalia.

The artists concerned are all recognised performers and some have international profiles whilst continuing to perform traditional roles within their communities, and working in community contexts. They were joined by workshop facilitators from the Guildhall and Continuing Professional Development students from the UK and Brazil. The forum was designed to do several things:

1. to create a workshop environment in which musicians could exchange ideas and collaborate using a variety of starting points;
2. to make observations about the nature of this kind of collaboration;
3. to produce a performance outcome, which went some way towards demonstrating the value of the process;
4. to run education projects in order to share ideas about teaching and learning;
5. to discuss the use of music in our respective contexts, and to share ideas about the function of music in societies; and
6. to facilitate a network of practitioners who would meet again on future projects.

Various workshop models were used in the creative sessions. Some of these processes started with existing pieces of repertoire, and others provided a more open brief for exploration. There was a general consensus that the musicians wanted more time to work in depth using the more exploratory composition methods. The use of 'ulturally neutral'starting points, which were not

specifically derived from one tradition, was seen as preferable. John Mponda, director of Usinga (Tanzania), expressed this clearly during the forum, saying: "It would be nice to witness the sharing of materials born from ourselves…. We should make new stuff. We need to understand each other better."

The most artistically successful collaborations were those that identified and explored common elements within traditions. Two examples of these common elements were:

- overtone flute traditions in South Africa and Tanzania which use the same scale derived from the harmonic series; and
- the use of body percussion in several dance styles.

These elements made ideal material for creative work, due to the fact that they are not culturally specific. The development of new compositions from these elements demonstrated how individuals from different traditions approached the same material. Several overtone flutes were made according to one tuning. Some of these were designed to be played using the blowing techniques of the *Lekolilo* flute of South Africa and some were played like the *Filimbi* of Tanzania. Dancers from Brazil, South Africa and Tanzania made a dance piece using body percussion, eight sticks and four chairs. These approaches enabled the end results to go far beyond a loose cultural fusion. Adaptation of traditional methods allowed for considerable creative freedom, whilst retaining a shared aesthetic.

The focus on processes that facilitate exploration continued very naturally in the education project, where all the musicians were very keen to inspire the children to create their own work. As Mponda observed, "We worked together, shared, discussed, put it together ourselves. We allowed work to come from the children. We have to speak the language of sharing, it's better than just giving our music to them." This comment seemed to sum up the approach of stimulating creativity, as distinct from teaching a musical style.

These types of processes place the participant's musical responses into new contexts. This can require an active and creative adaptation of existing skills whilst presenting an opportunity to see how others react to the same situations. In this project there were several disagreements about the interpretation of rhythmic phrases. It often became apparent that not everyone was interpreting a phrase in the same way. These debates are often over simplified, characterised by observations such as 'European musicians feel this differently to African musicians.' The diversity of opinion amongst musicians from several African and European traditions showed that no such generalisations are possible and that many factors influence one's musical perceptions.

Working collaboratively and without notation allows a given phrase to be expressed in a number of ways in relation to other parts. This variety and complexity of rhythmic meaning forms an important part of many African musical traditions. The complex interrelationship between individual rhythms and the whole ensemble is an analogy for human relationships within any community. As Carver and Tracey of the International Library of African Music have pointed out:

> The African Proverb "Umuntu ngumuntu ngabantu," meaning a person is only a person by virtue of other people, emphasises the importance of relationships in the African worldview. (Carver and Tracey 2001:2)

Learning to understand one's own musical personality in the context of others can be very beneficial, but it can also be difficult. Compared to studying a piece of music that is predetermined, collaboration can involve negotiation over many aspects of the music, and there can be fundamental differences of aesthetic judgement. This presents real challenges, and requires the development of creative leadership and above all a strong sense of responsibility and flexibility from each group member.

This way of working also involves learning that is difficult to measure. The experience can be very different for each person, and the perceived value of the learning experience tends to depend on an ability to reflect constructively on the work. It is for this reason that the Guildhall has for some years adopted a system of self-assessment for students participating in these types of projects.

Professional musicians from any tradition do not necessarily need to be experts on the music of other traditions, although they may choose to be. More often, a general understanding of different approaches and aesthetics is required in order to be responsive to the needs of modern contexts. This type of awareness is provided in a very direct and powerful way through collaboration.

Conclusions

Many useful lessons were learned through this project but, as always, new questions were raised. These questions were very diverse, but many had far reaching implications. For example:

- To what extent should conservatoires be involved in facilitating these kinds of collaborations?
- How do we form a network to facilitate and promote collaborations and exchanges worldwide?
- Should exchanges like this be seeking to support the sustainable development of traditional arts projects in countries where other kinds of funding is not available?

The desire to use music as a positive force for the development of individuals and communities became something of a theme for this forum. The specialist skills and sensibilities that have developed in traditional societies are now needed more than ever in the context of modern urban life. Collaboration and social interaction are skills that can be learned through music and transferred to other areas of life, as happens in many African traditions. It now seems more important than ever that we learn to understand, share and develop the processes of our musical traditions and not just to consume the products.

Notes

1. This issue is discussed in depth in the series of articles entitled 'Heritage' in the *International Journal of Music Education*. See Campbell, P.S., Maria Del Carmen Aguilar and Selete Nyomi (2001:37).

2. In many traditions music is related to a specific function and this is true in many African contexts. See Hammarlund (2001:37-45).

3. For further discussion see Renshaw (2001).

4. The term 'trans-cultural' has been used in this context to distinguish this work from multicultural or intercultural approaches, which tend to imply loose exchanges between cultures. Trans-cultural refers to "in-depth exchange of approaches and ideas." (Schippers 2001)

5. This project was supported by ECCO (Gambia), The Guildhall School of Music and Drama, The British Council and The Brady Arts and Community Centre.

6. The artists were: from Tanzania, Mohamedi Aloyce Makonde, Cassius Mlewa Maganga, Teddy Mbarak, John Mponda; from South Africa, Thandi Swaartbooi, Jongi Monatsi; from Gambia Momodou Susso, Juldeh Camara, Biran Saine, Leity Faye; and from the UK, Ismail Geele (Somalia), Khaltoun Hassan (Somalia).

7. Despite being hereditary musicians operating in traditional contexts, some of the musicians have always experimented with combining unconventional instruments and styles. Ifang Bondi, the band to which two of the musicians belong, is a trans-cultural group using music from several different traditions within the Gambia.

8. The Professional Development students were Kate Murdoch, Jenny Goodman, Gary Mitchell and Ana Fridman (Brazil). Workshop facilitators were Nathan Thomson and Jan Hendrickse.

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Becoming a Piano Teacher: Biographies in a Narrative Perspective

Kaija Huhtanen

How would you describe a successful pianist career? There may be several different elements. For you, does it mainly consist of performances as a soloist with an orchestra, or giving solo recitals? Or does it include working as a chamber musician, or an accompanist, together with other musicians? How about improvisation? Or education and instrumental teaching? Does a successful career include any elements of music therapy?

The fact is that the market for performing musicians within Western classical music is extremely scarce. This means that the majority of professional musicians will make their actual careers as instrumental teachers. But is a good pianist – or a good instrumentalist – a good teacher? Right away? It is obvious that something needs to take place in order for a good pianist to *become* a piano teacher. 'Becoming' as a verb includes a process and produces a *change*. Becoming a piano teacher means also a change of former personal values and self-image, both of which have been built up over a long period of time.

First Path: Becoming a Pianist

There are hardly any straightforward ways to become a piano teacher. Most often a person, in the first stage, steps on a path with a sign "*The education of a pianist*" with the help of an encouraging teacher and supportive parents. This is also a process of its own kind. For a positive progress to occur in the pianistic domain there needs to be various steps which give rise to a gradual change from one "state" to another. There are many kinds of factors which influence the individual development – both inner (depending on the person) and outer (depending on the environment). A potential pianist has to have cultivated musical giftedness as well as training of motoric playing skills. Having a good memory is also of good use. But, as important are of certain qualities of personality: the ability and persistence to concentrate on practising the music, willingness to work hard, strength of personality, determination, a realistic self-image and the ability to throw oneself into the flow of music.

As far as the outer factors are concerned there is also a need for a "wise" teacher who is understanding and qualified and challenging in just the right way in relation to the student's personality. It is most often under a teacher's influence that a spark is given for long-lasting enthusiam in music making. When starting to play as a child one needs supportive and understanding adults (parents) around who are mature enough not to press too much too early and who do not let their own ambitions take over. It is their responsibility to take care of the child as a whole developing human being.

In addition to those factors to become a good or a *successful* pianist there has to appear some kinds of mere chances or good luck. One just happens to be in the right time in the right place, to take part successfully in the right competitions. Also the state of one's personal life circumstances plays a big influence on having a successful pianist career. Because of these chance factors one

needs a sense of reality to admit that there is no guaranteed recipe for producing a successful pianist. However, the education will give the elements of formal qualification and work as a facilitating environment where the fruit of professional pianism may get ripe in its own time. Making a career is then another story.

What happens to these young persons who have been taken into the performer training program in a music university? Are they all primarily aiming at a pianist's career? In the light of the focus in pianists' education one could presume so. Still there are only a few among those who, after going through the education, do end up with a performer's career. What happens to that big group of students who do not succeed in that? Have they failed?

Are they failures from the perspective of the educational system?
From their own perspective?

Are they driven to be instrumental teachers when not having succeeded in their primary plan – or could it be a conscious choice during the studies?

My Own Path

There were no professional musicians in my family. My parents had gone through very rough times during the wars and there was no such luxury as a free time hobby. My mother and her brother had very good singing voices and my dad whistled in tune. There might have been potential musicianship – perhaps. I started to play at the age of eight when many of the children in our village went to music school and I also wanted to. First I practised my homework pieces at our neighbour's place but then my parents bought a piano after receiving a small inheritance from my grandmother. My studies progressed rapidly – at the age of fifteen, I got into the Sibelius Academy youth department and started to travel by train from my home village to Helsinki every Saturday for lessons. After finishing high school, I continued at the Sibelius Academy as a full-time student in the department of soloistic studies. I achieved my piano diploma at the age of twenty-four and gave my debut in Helsinki a year later. During the studies I had started to teach in a music school in order to earn my living. After the debut I was not quite ready to live the life of a performing artist and for that reason concentrated on teaching. After a couple of years I applied for a scholarship for studies in London. It resulted in a very important year in a big city where I had to re-consider my whole relationship with music and piano playing. I was asking myself if I still had the right to play though I had not made a significant career.

Had I failed as a pianist? Or was that all just my way of maturing as a musician and a person? But, still more importantly: when had I chosen to become a teacher? How had the choice taken place? Has there been any conscious choice?

How do other qualified pianists view piano teaching as a life career? This was a question that struck me a few years ago. What keeps teachers motivated in teaching year after year? Have they had dreams about a career as a pianist while they were still studying? How have they managed to cope with their changed future landscape? As a career choice becoming an instrumental teacher seemed to be rather an obscure phenomenon.

With these kinds of thoughts in my mind, I started my biographical research project that is going to be the major part of my doctoral studies. The main question in this research is: *How does a trained female performer and pianist become a piano teacher?* and the object of research is the *process* through which a trained female pianist finds her own way of being a piano teacher. The subquestions deal with choosing a music profession, the influence of "significant others" during the education, turning points in the life course, and personal coping strategies related to balancing artistic

and pedagogic activities. The education of professional musicians is also under examination. Because of the fact that the majority of piano teachers in Finland (83%) are females I decided to focus the investigation on them. The data consists of thirteen life story interviews of Finnish female piano teachers. In analysing the data I use core narratives and narrative analysis as methods.

The Phenomenon in Finland: "Becoming a Piano Teacher"

> […] I remember asking my teacher who was a charismatic performer what I should do if my pupil won't get the idea of something in the music or in the playing. "*Well*," he answered, "*you just keep on looking out of the window …*" [Aino (54), March 2000]

> I'm fully convinced there is one thing I'll never – I'll never – do: I'll never become a piano teacher. (?) – Because my mom was a piano teacher and I had decided I'll never be like that. [Katariina (28), March 2000]

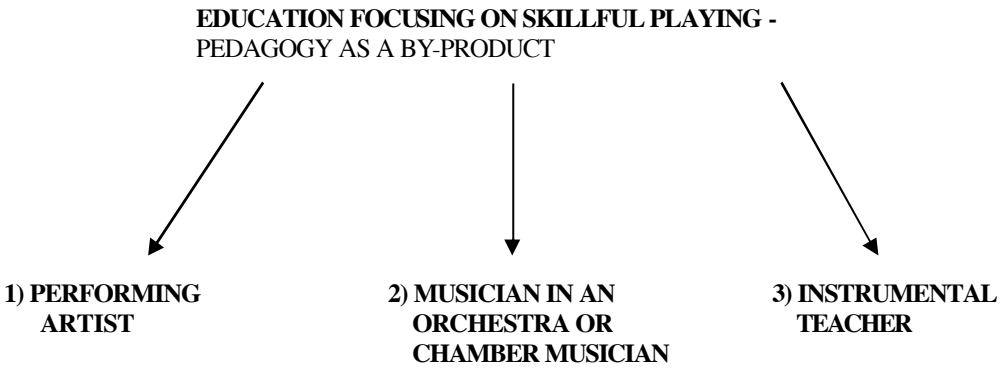
> It was all but easy to start teaching. I had a fear of "falling down" in teaching, getting somehow entrapped. The difficulty was due to my inability to combine all [education and being a pianist] that I had. I couldn't see any future to open up to me. [Vilma (37), April 2000]

In Finland the field of institutionalized music teaching in music schools consists of approximately 70,000 students. There are over 100 state funded music schools in our country. Not until recently has there been any research on phenomena about music schools concerning their origin, their construction, their function, processes taking place in them and the individuals under their sphere of influence. People teaching in these music schools, let alone female pianists who have been educated as performers, have not been the focus of research interests. The area of musicology has been more interested in the products of music than the processes of music making and the investigations have concentrated more on music analysis, history of music, ethnomusicology, semiotics of music, etc. There are some rising areas like music psychology and music sociology. Still one cannot find studies on instrumental music teachers concerning this country. This results in having no proper theoretical knowledge on this special area. For this reason one has to find help, e.g. from educational studies, psychology, social psychology or sociology, in order to have something to build on. It is worth discussing how to approach the huge amount of practical and personal knowledge of the field that is stored in daily practices and experiences of the practitioners in the field. The challenge opens up with the fact that this knowledge is not found in conceptual networks or elaborate theories; instead, it is more likely to appear in images of remembered episodes or narratives (Smeyers and Verhesschen 2002). The knowledge is captured in the individually told *variations* depicting the adjustments these practitioners have had to go through in order to build their life career as piano teachers. Explicating that knowledge makes a challenging investigative task.

The Paths of Becoming: Choosing or Ending Up?

There are mainly two official routes through which to enter to the instrumental teaching profession. First, in the Sibelius Academy, there is the curriculum of performing art in music and other (applicable) curricula supplemented with instrumental pedagogy. Second, in polytechnics (i.e. former conservatories) there is the curriculum of training music school instrumental teachers. In addition to these two, one can also get qualified as an instrumental teacher in the university in the educational studies department with music education as a main subject.

Figure 1. The education of an instrumentalist.



In an ideal case a qualified performer and teacher enters the field of teaching to practice his/her skills in a conservatory (polytechnic) or in the Sibelius Academy where he/she meets an eager student, selected through a multi-phase entrance examination, who is fully committed to playing his/her instrument. Collegial collaboration will find its realization in such a case: the teacher and the student challenge each other and are both involved in the creative study of music works. They both share high artistic goals and want to throw themselves into the process of music making.

Figure 2. Collegial collaboration.

Individually Turning Paths

I wanted to gain an understanding about two processes that follow each other in the lives of piano teachers. First there is *becoming a pianist* which is a precondition for the second, *becoming a piano teacher*. What especially captivated my attention was how these women experienced the process that included a change of direction. Based on developmental psychology, one can assume that a child and a teenager who devotes himself or herself to piano playing invests into his or her identity (Kuusinen 1997) a lot of elements attached to piano playing. During this musical orientation one cannot also belittle the influence of significant others (Kelchtermans 1993:206-9) – instrumental teachers, parents and in some cases also peers. Especially, the pattern of being a piano teacher can become an idealized paragon and it can, little by little, guide towards certain kinds of *possible selves*

(Marcus and Nurius 1987). This motivates to make serious choices towards a music profession. At the same time this attachment to the world of music making limits consideration of other possible career paths. However, after receiving a label of belonging to the group of very privileged and gifted potential pianists (this fact being manifested in being accepted to the soloist performer education program in a music university) the fate of a fresh music student looks like being sealed for the rest of his or her life. There will come a day when the door of the music university is to be closed behind and it is time to take one's place in the field of professional musicians. How might a fresh pianist feel when finding himself or herself in a music school as a piano teacher? That surely was not the primary goal though more and more educated instrumentalists face the music professionalism reality of having to build their life career within music schools as teachers.

Fear of Invisibility

> "…a kind of knock-out to tumble down among those invisible piano teachers." [Virpi (38), March 2000]

Are all the piano students in the performers' program dreaming about becoming world-famous pianists? Anyone who does have dreams like that must feel more or less disappointed when not reaching the appointed goal. According to Freud (1905), after having been forced to give up a big dream, one needs to have some mourning time, which is

> the psychic work that will be done after a loss, a disappointment, an insult towards an individual's self-esteem, or other negative experience in order to restore a satisfactory self-image; provided that one will let go of the satisfaction offered by the lost object. (A concept of Freud explained by Risto Vuorinen 1995: 118)

Only after that can one be more prepared to orient towards the reality, which in this case also involves the task of finding an identity of a new kind. In the process of identity construction there seems to be some differences between males and females according to Ruthellen Josselson (1986). She views the female identity as being based on dynamic relationships and continuous change and in that way being in a more flexible state. Could it be more natural for women to orient towards a change, finding different coping strategies? Are women more capable of creating continuity in their life stories after a change in direction? Can they experience satisfactory teaching instead of feeling they have lost their goal?

Figure 3. Two ways of entering to teaching.

TEACHER A	TEACHER B
realist: "Everyone will teach – some day."	**dreamer:** "I'll become a soloist – one day."
orientation towards teaching	orientation towards solo career, drifting into teaching
teaching as creative interaction => giving satisfaction	teaching as perfunctory => earning one's living
a balanced relationship with his/her own playing	a traumatic relationship with his/her own playing – resulting from undone mourning work

Stepping on the Narrative Research Area

My interest was then focused on different variations of the theme "becoming a piano teacher" and adjusting oneself to the reality of piano teaching. First I worked on my data in conventional ways by categorizing and coding the transcribed interviews, trying to find some common themes, and ending up with four categories:

1. **Primarily a pianist:**
   The pianist had achieved a balance with teaching, playing, practicing and performing. The artistic self is fully alive but has to be adjusted with teaching (and family).

2. **A pianist-teacher as a creative combination:**
   The pianist who is intensively combining teaching and her own training; the adjustment to teaching is/has been a positive process. There is a fruitful dialogue going on between her pianistic skills and teaching.

3. **A contradictory pianist-teacher:**
   A dominating part of the person's selfhood is anchored in playing and performing but is not finding an enduring resolution; positive forms of expression. Teaching has a minor role as a way of earning one's living – just like it was during the student years.

4. **A wounded pianist-teacher:**
   The relationship with one's own playing is traumatized at some point in life and keeps on throwing a shadow on teaching resulting in confliction on a daily base. The pianist-self is bleeding.

Although I managed to locate each participant within a certain category, I did not find this approach satisfactory. The uniqueness of the chains of experiences in the life of each person interviewed, accompanied by all the personal expressions they used when articulating their experiences, made me reconsider my research approach. Could there be any way to bring into view and make audible the individual experience and the holistic quality of a single life? Could there be a way of not breaking the data into convenient elements under a certain theme, but, instead of that, aiming at preserving the "spirit" of the lives under investigation? Search for that kind of a tool became a guiding principle in my investigation. In a way it reminded me of building a touching interpretation of a composition covering the whole piece of music from the very first bar to the final ending. After these considerations I ended up adopting narrative research in my doctoral project. It gave the needed space to examine each piano teacher in the context of her own life and the meanings she had given to her experiences during the interview situation.

Emplotted Life Stories

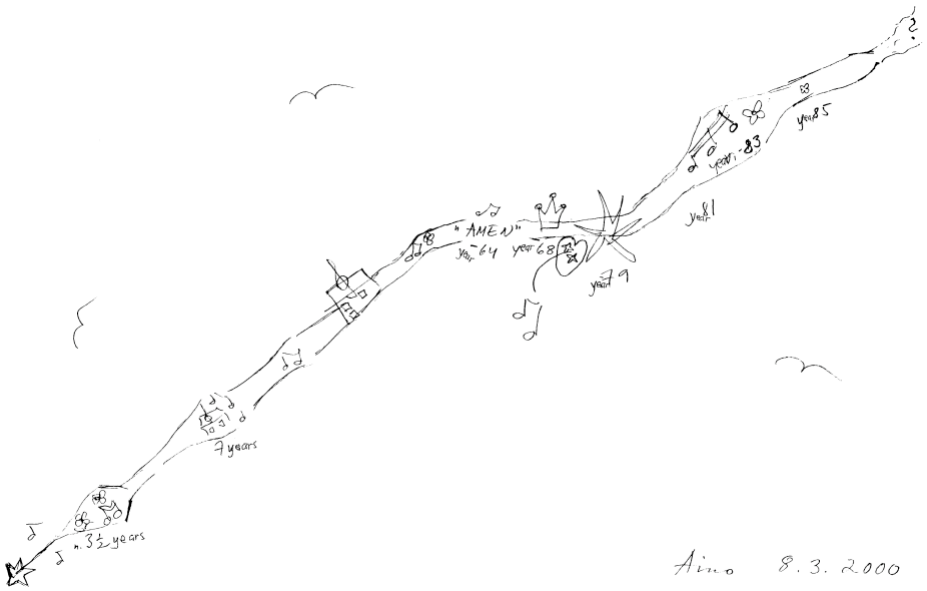
In narrative research the meaning of a personal experience is not a fixed characteristic of reality just waiting for a researcher to be discovered; instead the approach seeks to establish the significance that persons, events, places, situations etc. have for those concerned. It has to do with understanding the social setting – requiring one to familiarize oneself through self-descriptions of those involved. Sometimes in order to get a full understanding of the present situation it means one has to understand first the impact of past experiences on the person concerned. In some cases it may be essential to bring forward the narrative identity of the subject under investigation (Smeyers & Verhesschen 2001:83). In the study of the phenomenon of becoming a piano teacher it meant that I

had to have a careful look at the context of where each of these women have ended up, firstly choosing to be pianists and how they then managed to change their professional orientation. What was the plot or storyline of their life like? Secondly, I had to view the ways they described themselves as musicians, in other words, how they narrated their identity. Because of my own background I was convinced that belonging to the same 'tribe' could have some advantage: it was quite easy for me to identify with these piano teachers' positions as I had gone through a similar process when becoming a piano teacher. Of course there was also a danger of becoming entrapped by the illusion that I could know their experiences. We had experiences *about the same* environment but the experiences surely *were not the same* but personal and impossible to share.

Analysis: a Tricky Question

Approaching the analysis I was aware of the conventional expectation of finding out something to be generalized instead of giving attention to the personal details of each life story. I had to execute a type of reduction (cf. Riessman 1993:70) and for that reason I decided to rely on core narratives (Bell 1988) or plots of each life story, following a pattern established in Vanessa May's (2001) investigation on lone motherhood. This included situating becoming a piano teacher within this core narrative or a plot. I ended up building my interpretations on two kinds of analyses: the core narratives and a deeper narrative analysis about the phenomenon as a whole. As I have not yet completed the second level of analysing at the time of writing this paper I decided to present a core narrative, a story about a teacher in her life context. In the final narrative analysis I have been composing six different stories – like simulations – about the theme '*becoming a piano teacher*' where I use the elements of the interview data as material. My idea in constructing these variations is to point out the nature of processes of the interviewed individuals and main features in their lives brought out through interviews. But, instead of giving a constructed simulation I will present here a core narrative: the story of Aino, a female Finnish piano teacher:

Figure 4. Aino's life stream.



Aino's Story

"*It was just great the time when I was at music school!*"

At Aino's home music was sounding all the time. Her father was a professional musician so it was very natural for her to approach the piano by herself long before the 'real' piano lessons had got started. Through the instrument she found a fascinating and enchanting world with various colours, nuances and an atmosphere of magic. It was the private music world of her very own! Altogether, learning to play in childhood was stored as a wonderful time in Aino's memory.

"*If I only could leave everything and just play!*"

As Aino was coming to her teens she started to study more intensively at the youth department of Sibelius Academy. She did really well; she'd just liked to play …and she was also dreaming about going abroad to study music. Her parents, however, gave strong opposition. Their idea for Aino was to guide her to a good music education within the domestic environment. In that way she could easily get an occupation and start earning her own money. So, Aino yielded to them and went through the education gritting her teeth. But after that, showing her own will, she also studied a performer's diploma.

"*My husband said that if I was going to give concerts this marriage will be finished!*"

Aino got married: her husband was not in the music profession but as an amateur his playing was worth listening to. After the first child was born Aino made her performer's piano diploma. The examination came off very well and she was offered an official debut by Sibelius Academy. But then Aino was driven into a corner: her husband did not want to hear a word about giving concerts but, instead, was determined to have more children. Aino gave up her performing plan but still there remained a slight hope in her mind.

"*…but then I thought that if I am gifted enough it will come out some day – in one way or another*."

After the second child, however, the marriage ended up in divorce. Aino found herself as a mother of two little children having had a versatile education within the field of music – but not any experience of the real work. She received strongly encouraging words from a very experienced artist and pedagog and became determined to find her capacity as a musician and a pianist. She reconsidered the idea of giving a debut. At the same time she also received a position as a piano teacher. So Aino started to work on a concert program and also tried to learn to teach piano. Giving the debut really satisfied her and was meaningful in various ways. But then, after teaching several years Aino sensed an empty feeling – was she going to stay there until she had grown old and grey…?

"*Then I started to work like crazy*."

Again there emerged a new turn. Aino became a head piano teacher in a small music school which was searching for a role and profile. She received very good pupils from the beginning and started to train them for various competitions. Many of the pupils ended up undertaking professional music studies. Teaching piano gave Aino great satisfaction. Her family, in fact, had always appreciated the work teachers are doing more than they appreciated the work of a performing artist – which did not have a positive resonance. All the time Aino was still determinedly committed to her own regular practice. However, performing as an activity did not fascinate her quite so much. Eventually the present job seemed to become her purpose in life. Still, she finds the atmosphere in her music school distressing and somehow intimidating. Some people there have tried to get her to give up her position as a head piano teacher. For that reason she has not found it satisfactory to perform, for example in the teachers' concerts. Neither has she been interested in being social with her colleagues outside the job. Her attitude is reserved: "*…I'm not active; I should push myself – but I think it's not for me and I have an insecure feeling; how am I to do that [make chamber music together] as I haven't done it earlier. So I don't dare to say yes to anybody who asks me*." Music as a social activity has not been realized for Aino – on the other hand her education did not prepare her for it.

"*I must build again that world of my own*."

> As far as Aino's future is concerned she says somehow sorrowfully: "*Well, that's it – I just can't build [my future] on this work because it is becoming more and more narrow all the time*." She is lucky to have one colleague, a similar-minded teacher, with whom she had been planning creative ideas such as founding a music school of their own. However there hasn't been enough courage to carry out such an enterprising plan – playing the piano is still a world of her own, a private environment: "*It is deep-rooted in me; I just need to have that world of my own …I've thought it'll still remain there until my death!*"
>
> Now, as a middle-aged woman she notices that playing the piano has all the time been associated with her father who is also a musician. His influence on her has always been large and it has been present in all the major choices in Aino's life. Has it been a way to earn acceptance from him, she wonders. On the other hand the way her parents have related to her playing has been more or less contradictory: "*Why is Aino not playing – she would have become a really good performing artist!*" However, Aino was deprived of the proper opportunity of "being an artist" when it really would have been the right time to invest in it and take a determined step towards an artist's education. Aino will have several working years left but right now her future seems very open and unknown, and perhaps not too hopeful.

But …What is so Special in a Story?

There is a question one has to answer when using stories as analytic tools in an investigation: are holistic stories adequate in reaching out to certain experiences? What is so special about stories? One answer is given by Verma (1991) who argues that there are certain experiences, which can find their *expression only in some kind of stories* and not in any other way.

> […] It is not that the writer first has an experience to which he then would give a certain artistic form – rather, it is exactly the experience that chooses itself a form of its own kind in order to become experienced and present. (Verma 1991:6)

What is a researcher allowed to do with the data? In a sense a researcher's work looks like translating (Tierney 1998:67), trying to preserve the original idea of the "author" of the life story, not just being satisfied with the literal meanings of the words or their correlation to the 'real' factual world. But, tempting, as it might be to work under sheer inspiration and creative intuition resulting in fascinating narratives, they, however, may not necessarily have much in common with the subjects' experiences under investigation. In a good translation there is a need for deep knowledge of the culture from which various idioms and phrases grow. The precise, literal meanings of the words are just not enough. On the other hand, what then is the place reserved for a theory in this kind of a research? Thomas Barone (1995:64) makes the following suggestion about theory in relation to stories.

> […] if they are to reach their full maturity as a form of educational research, some of the most insightful among them must be left, at least momentarily, unaccompanied by critique or theory.

In the spaces created by holding back theory lies the potential for what he calls *emancipatory educational story sharing*. Another critical though refreshing view about the use of theory comes from a Finnish conductor, Ilpo Mansnerus:

> Theory can only deal with the surface of the phenomenon, only the symbols depicting it. In order to achieve a thorough interpretation of a piece of music one has to be a performing musician – not a theoretician. When theory begins to live a life of its own the phenomenon will get buried under the symbols – music will become material to be manipulated and worked up. (Ilpo Mansnerus interviewed by Anne-Riitta Isohella 2002)

That is exactly what I am searching after: a thorough interpretation of interview data about the experiences of participants. Could I accomplish interpretations that are "sounding" and full of vitality instead of subjugating the data to stiff symbols – resonating just a chosen theory?

Andrew Sparkes (2000:30) states that although there may be good interpretations in the form of stories, these by themselves do not, and cannot constitute good scholarship. Something must be added to stories to become part of the academic enterprise, and this, according to Sparkes, means theoretical abstraction or conceptual elaboration. My struggle has to do with inscribing the theoretical knowledge inside the simulations so that they consist of more substance than 'just stories.' This has to be taken into consideration especially when writing a scientific doctoral dissertation whose main audience will be the established and specialized scientific community with particular conventions of knowing and writing (Jokinen 1998).

Notes

1. The only music university in Finland.
2. See more about the interview method ("streams" technique) in Pam Denicolo and Maureen Pope (1990). I also conducted an interview with a male piano teacher in August 2001 in order to compare the ways females and males articulate their experiences about the phenomenon under investigation.
3. The concept of *core narrative* is used by Bell (1988).
4. All the names are pseudonyms.
5. Kari Kurkela (1994) has dealt, with merit, with many of the unconscious processes taking place in music education in music schools in his book *Mielen maisemat ja musiikki* [The Landscape of Mind and Music].
6. Airi Hirvonen (2000) has made a biographical study of gifted professional piano students.
7. Freud (1920) speaks about *compulsory repeating* which is a result of not working through a trauma and may express itself, in a teaching environment, by forcing one's pupils to succeed and bring compensation to the teacher. The authority of an instrumental teacher can be unexpectedly vast.
8. John van Maanen's (1988:51) expression is "*killing*" *with a theory*.
9. For a fuller description about the principles used in narrative research see Lieblich, Tuval-Mashiach and Zilber (1998).
10. I have the education of a performing pianist, achieved the performer's diploma in 1982 and debuted in 1983. Since 1981, I have been teaching piano in a music school.
11. I had been studying in the same university as my interviewees; in some cases even with same teachers and at the same time.
12. See more about principles used in narrative analysis in Polkinghorne (1995) and Denzin (1997).
13. Barone is speaking about educational stories.

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The Narrative-Biographical Case Study of One Master Piano Teacher

Eeva Kaisa Hyry

Introduction

The starting point of this presentation is research of piano teaching concerning the work of a very well known Finnish piano teacher and artist. The main research task was to understand his teaching in his biographical context, and this was undertaken by forming his life story, describing his piano teaching and clarifying his practical theory. The data were collected by taping or videotaping his piano lessons for twelve students, aged between 15 and 25. All students played the piano seriously and actively. The data also included biographical interviews with the teacher and interviews with pupils after their lessons. The research was made in a narrative-biographical way. As the result of the research there developed a picture of a teacher expert, who had extensive domain knowledge and efficient problem solving ability in teaching situations. The study confirmed a typical master teacher model where the focus is on musical score. However the teacher was in the same boat as the students rather than having the master's traditional authoritative role. In order to understand piano teachers' work better, future research is discussed.

In this paper I will present the study of one Finnish master piano teacher (Hyry 2002). The object of research was the practice of piano teaching and the practical theory of the piano teacher. First I will describe the method of the study and how the study was done, and then I will consider the main results. Lastly I shall discuss in what way this research area could be extended.

Why did I choose to study this piano teacher? The teacher is a very well known and appreciated Finnish piano pedagogue but is also a piano artist who works at the Sibelius-Academy, our only music university in Finland. I had taken part in his piano master-courses and in his lessons I felt that I really learnt piano playing. At the beginning of my study I asked: why is he as good as he is? Is his piano teaching at its best and thus worthy of researching? During the study the research tasks formed as follows: The main task aimed at understanding the teacher's teaching in his biographical context. There were two sub tasks: (1) to describe the teacher's teaching, and (2) to clarify his practical theory.

A teacher's practical theory includes his personal philosophy of education, his conceptions of human beings, knowledge and learning and how these guide his everyday choices. In this process values are important for they direct those choices. This type of knowledge can be found out from teacher's narratives and practice on the grounds that the identification of values is presumed to emerge more from action than from saying (Niemi and Kohonen 1995:16; Ojanen 1996:57). During piano lessons a teacher is continually making decisions. I was interested in the teacher's basic principles and views behind those decisions and how he formulated them as his practical theory.

Data Collection and Analysis

As mentioned, the main data were collected during three master-courses by taping (5) or videotaping (7) the teacher's lessons for twelve students, aged between 15 and 25. Also, one lesson was transcribed literally. All students played the piano seriously and actively. The data included biographical interviews with the teacher, interviews with pupils after their lessons and also some articles written about the teacher or written by him. All quotations used in this article are taken from the literal data described above.

Here, *narrative analysis* (Polkinghorne 1995) is employed to tell the story of the teacher. By narrative I refer in this context to Bruner's (1986) mode of thinking, i.e. our way to explain the world and ourselves. Narratives can be seen as interpretations of the world and social reality, which also help us to build up our identities and to answer the questions: who am I, where do I come from and where am I going? We tend to understand and explain our lives and the events taking place around us as stories, as if they had plots with a past, present and future. In this connection, *story* and *narrative* are synonymous. The narrative mode of thinking is similar to our everyday thinking. Bruner contrasts it to the paradigmatic (or logico-scientific) mode of thought, which operates with well-formed arguments, searches for universal truths and organizes elements into categories and theories, whereas the narrative mode of thought operates by combining elements into stories that aspire to be lifelike and believable (Bruner 1986:11-14).

In narrative analysis I organised the biographical data concerning the teacher and retold or interpreted his story as his *life story* from the point of view of how he has became an artist and a piano pedagogue. Alongside this story of musical development, I examined his master-apprentice developmental time and that type of story, which I call a *life history* (see, for example, Goodson 2000:22). I considered the teacher's story also in relation to other studies like Manturzewska (1990) and Sosniak (1985). In narrative research it is important to place the story in its societal-cultural and historical context, as Gudmundsdóttir (2001:230) states that "If there is no larger issue (societal or theoretical) behind the narrative, it is a story best left untold."

For an answer to the first sub task, I analysed lessons by content analysis in order to describe what happened in piano lessons; in what way things were being taught; and what the relationship between piano teacher and his pupils was like. By combining this material with teacher's interviews and some of his own public texts (doctoral thesis, articles in music papers), I studied his practical theory which I considered to be the basis of his working, in order to answer to the second sub task in my study. Lastly I formulated the teacher's practical theory by examining the sentences he spoke, the contents of which seemed to repeat throughout the whole data. These sentences reflect those ideas, thoughts, principles and values on which his work as a piano teacher seemed to be based.

Results

The story of the teacher could be described as a chain of master-apprenticeships. He began to take piano lessons with a "friendly, sock-knitting lady." Getting admitted to the College of Music two years later was decisive for him; his first teacher had just graduated and was very enthusiastic. Under her direction he started to make so much progress that she decided to hand him over to the head teacher, who was then the local piano *guru*. With the head teacher his studies began to progress dramatically. He was given challenging pieces to play, practised them fanatically and started going to concerts and reading everything there was to read about the piano. After three years at the College of Music he was so convinced of his desire to play professionally that he quit upper secondary school and started practising eight hours a day. He played his piano diploma at the Sibelius Academy when he was twenty-three years old. Before his diploma, however, he

complemented his studies abroad. He appreciated especially his teacher at the Academy in Vienna, who was very important in the purely musical sense, and really guided him "in the way of artistic direction."

The teacher began his teaching at the Sibelius Academy just after finishing his studies and since then he has been working there. He has studied pedagogy mostly by doing it, as he himself describes: "…so methodically speaking, as a teacher I'm in a way self-taught." However, he has learnt piano pedagogy by being "open-minded," by reading literature and studying it in different places. As he says: "Of course, even when I started to teach, I had read volume after volume of piano-related literature and besides I had studied piano in different places, so I think it was pedagogically quite a good starting point. There was not any single, overwhelming, fixed school of pianistic thought to provide automatic answers as the basis of my work."

Let's take one lesson from the data as an example in order to describe what piano teaching looks like and what actions are in practice during a piano lesson. In the lesson a fifteen-year-old girl is playing Hatsaturjan's (1932) *Toccata*. At the beginning of the lesson she plays the *Toccata* by heart without stopping. After that she gets positive verbal feedback from the teacher: "Very well ...it sounds good ...it's such a piece that it doesn't necessarily work spontaneously – you must do all kinds of things. I think you have good ideas." Next the teacher tells the background and history of the piece. He introduces different types of toccatas such as those of Prokofiev, Schumann and Bach. He "transports" thoughts through different periods, and through different decades. He tells the story of music history both verbally and by playing. Then the teacher emphasises, as the central idea of Hatsaturjan's *Toccata*, "the hammering, striking rhythm." Seeking that "iron rhythm" forms one of the main themes in the lesson.

From section to section, the piece is gone through with technical, musical and practical (how to practise) ideas. The piece is almost recreated during the lesson. By describing speech and play, music is analysed and images and ideas are created. The teacher introduces many proposals for improvement and alternation. At the same time there are tasks to be undertaken. The teacher also gives tips on how to practise at home, how to practise economically and what are the critical points when practising.

Much work is needed when preparing this piece. It demands practising, hours and hours, the maturing of the physical and mental readiness to play it. It is like the micro-world of the whole process of becoming a player, of becoming a pianist – practising, playing years after years, with patience, stage by stage learning new skills hierarchically. In his process the teacher urges the students to be patient, to practise carefully, to "do their basic work well" so that the piece will be "in head, in fingers." Also moral voices can be heard in his teaching: "You have the capacity to play it [Liszt's étude] faster, better. You must also *be responsible* that you do it properly."

As the result of analysing all lessons, there emerged a picture of an expert piano teacher who has extensive domain knowledge and efficient problem solving ability in teaching situations (cf. Sternberg and Horvath 1995). Students stated that they especially got help for their own practising. As one student described: "There were so many of those insights. I feel that I received a bounty of one year compressed into one pill ...such good things ...will last me a long time, things that can be used when practising."

In the following discussion, the core of the teacher's practical theory will be outlined from the point of view of two relationships, teacher-student and teacher-music, because his work as a teacher as well as an artist seemed to direct his teaching practice. His practical theory can be most strongly explained through music: "The master-work is always greater than the whole sum of all its presentations." The starting point of his teaching is music and his teaching is aimed at public presentations. For him, the deeper significance of music is like a metaphor for life: "…I see music as a representation of life in its entirety, but on a symbolic sphere."

However, the teacher intends to realise those musical metaphors through a "pianistic way." As he says: "There isn't anything mystical," as the basis of his demystification can be seen in his work as an artist. While playing and practising he reflects on his practice, its easiness and difficulties - and that can make him better understand the problems of students (c.f. Richter 1993:490-1). Nevertheless, the teacher's goal is not the final interpretation but he finds himself as one seeker among musicians: "…all of we pianists are in the same boat however. Neither of us can have an exhaustive picture of the piece." He also considers those musicians who are seeking knowledge his students. Although teaching is "time-consuming" he thinks that it extends his own work as an artist: "This teaching adds insight." In summary, it can be said that the study confirmed a typical master teacher model where the focus is on the musical score (cf. Tait 1992). However, the teacher was in the same boat as the students rather than taking the master's traditional authoritative role. Yet he was like a captain who steers students to the definite direction in their playing and warning them about the pitfalls of practising, for example.

Discussion

Research into instrumental teachers is a little explored research area, although in Finland, for example, in 1995 there were 36,000 instrumentalists going about their weekly private instrumental lessons in music institutes and they account for 2.6 percent of the whole age group (6-25 years) (Musiikkioppilaitostyöryhmän muistio 1997:2 and 16). Instrumental music teachers can play important roles in the lives of their students. For example, from the teacher's story in this article we can see that the role of instrumental teachers cannot be underestimated: a teacher must choose challenging programmes, not too easy, not too difficult. A teacher has to create a confiding connection with the student and keep a pleasant and enthusiastic atmosphere in lessons. These features are important especially at the beginning of studies. In most cases there is an important instrumental teacher as the key person behind the process of choosing music as a profession (see also Davidson, Moore, Sloboda and Howe 1998; Manturzewska 1990; and Sosniak 1985). In Finland, however, there seems, especially, to be a rising interest to this area of research with biographical studies being made of both teachers and students.

If the intention of teacher research is to help teachers in their work, what kind of research is needed in the domain of music (piano) teacher research? Does it help an "ordinary teacher" at her or his own work when reading about experts, about creative teachers or is the story like in this article only a hero's tale? Every educated music teacher can be seen as, to some extent, an expert: she or he has played and practised the piano from early childhood. When graduated or qualified, ten thousands of practising hours would have been undertaken. One has one's own experience of the process that is needed when practising pieces, from reading notes to making public performances. When reading about the actions, teaching and the life of the artist-teacher one can reflect on one's own life and work by asking: Why do I teach as the way I teach? Do I emphasise music or something else? What is creative in my teaching? How do I encourage my pupils? Should I play in concerts in order to improve my teaching or at least to keep in 'playing-condition?' If this reflection happens, it can be seen as the beginning of professional development.

When educating and developing music teachers we can think about whether we are still striving for the model of an expert master-teacher, whose work aims at public performances. Music teachers are working in different institutions, teaching pupils in different ages. From this point of view our understanding of music teaching expertise could be extended: maybe different expertise is needed when teaching children from teaching teenagers or adults. Teaching strategies can also be different depending on whether pupils have music as a hobby or if they are professionally oriented. As a music teacher researcher one can finally ask, like Day (1999:55): "Can we really understand

[music] teachers' work without understanding their understandings of it?" From that point of view we need the different stories and voices of music teachers, for, as Hargreaves (1996:16) has remarked, all teachers' voices are worth listening to.

The methods and theories within an unexplored research area can create a problem for the researcher. I have found the tools and most concepts for my research in the educational research area and especially in teacher-thinking research. In this connection I have the hypothesis that there is something in common between being a teacher, regardless of the subject areas, and thus music teaching research can partly be based on other teacher research areas. I agree, for example, with Gudmundsdóttir (1997:107) that "teaching [music] is transformation of knowledge and skills into a form that students can understand." There are nevertheless some critical points. One must take notice of the nature of teaching: usually instrumental music teachers teach one student at a time, whereas other teachers (e.g. in schools) teach groups. One must also remember the nature of subject – in relation to the nature of music; for example, is piano teaching about teaching art or teaching knowledge, skills, emotions, physical reactions or something else? Future research should also focus on those special features of instrumental music teaching.

Notes

1. Master-course in this study means that most students had first prepared their pieces with their own teachers and then took part in master-courses that lasted from one day to one week.

2. This way of working is similar to that of Donald Schön (1987) who, in his book *Educating the Reflective Practitioner*, describes in detail the teaching by a master teacher.

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Leopoldo Miguez, Sílvio Deolindo Fróes and Alberto Nepomuceno: Contributions to Music Education in Brazil

Ivana Pinho Kuhn

Introduction

This article discusses the contributions of Leopoldo Miguez, Sílvio D. Fróes and Alberto Nepomuceno to post secondary[1] education in music during the late nineteenth and early twentieth centuries. As active musicians, all of them directed music conservatories and contributed to music education in Brazil. Leopoldo Miguez reorganized the conservatory of Rio de Janeiro in the 1890's. Following his administration, Alberto Nepomuceno assumed the direction of the institution, first in 1902 for a year administration, and later from 1906 through 1916. In Bahia, Sílvio Deolindo Fróes accepted the directorship of the conservatory in 1898, heading the music school for more than thirty years.

The founding of conservatories in Brazil constituted an important factor for its music education process. The earliest conservatories evolved into institutions that still exist nowadays providing music instruction at both preparatory and collegiate levels. Initially, however, those conservatories withstood many difficulties. Without the dedication of their first directors and board of educators, these first official music schools would have soon become extinct. A historical analysis of Brazil's earliest music institutions helps to create a better understanding of the steps and processes by which music education evolved in that part of the South America.

Music Education during Colonial Times

During colonial times, music activities in Brazil were mainly related to the Catholic Church. From the early fifteen hundreds until the seventeenth century, the ecclesiastic organizations led all musical enterprises in the new continent. Since Brazil was the only country in Latin America not colonized by Spain, the process of "education" of the natives by the Franciscans and Jesuits did not follow an identical path imposed by the Spanish missionaries and their delegations.

One of the first examples of a music educator found in the early sixteenth century in Brazil might be that of a Catholic Church chapel master. The church chapel master was the leading musician in the congregation. His duties included the responsibilities of teaching, directing choirs, singing, composing, and organizing music activities for the church's services. Additionally, the chapel master managed the musical activities by selecting the programs, choosing the performers, and by controlling all music enterprises that would take place in his community. The musicians appeared to have had an important role in the musical life of their communities. Still, the music repertoire composed and performed consisted mostly of plainsong.

Salvador, the capital city of Bahia, was the site of the first Portuguese administrative center. Because of this, the city has been important for the study of early music activities in Brazil. In the eighteenth century significant events affected the musical scene in Brazil: the first native composers

were born; the appearance of the first performance houses in Salvador greatly influenced local music activities; one of the first manuscripts, a music treatise, was written by a Brazilian composer, Father Caetano de Mello de Jesus, in 1759; and Salvador, Brazil's capital city until 1763, opened the first theater and opera houses in 1729 and 1760.

In Minas Gerais, a southeastern Brazilian state, the groups known as Irmandades (Brotherhoods) had a significant impact on music activities since the seventeenth century. Those groups organized small orchestras and choirs that performed intensively in different types of festivities including military events. Some of those Irmandades had their origins in Lisbon, with the Irmandade Santa Cecília being one of the most prominent. The Irmandades existed in Brazil's northeastern states of Bahia and Pernambuco, as well as in southeastern cities. In Minas Gerais, the Irmandades provided music under contracts with the church or city halls. The directors of the ensembles composed and taught music in private schools that they held in their own home. Similar to conservatories, young boys not only learned music, Latin and other essential subjects, but also actually lived in those schools. Students were taught to play such instruments as the organ, bass, violin, violoncello, viola, flute, bassoon, oboe, horn and clarinet.

Although the musicians from Minas Gerais performed chamber music and a varied European repertoire, the music they wrote had an almost exclusive sacred character (Mariz 1994). The musicians in Minas Gerais contributed to an important musical outburst in Brazil during early seventeen hundreds due primarily to the community's prosperous economy derived from the gold and diamond mines found in Minas Gerais. This prosperity afforded thousands of musicians full positions and activities in that part of Brazil (Lange 1982). However, the economic decline of the late eighteenth century and the arrival of the Portuguese royal family in Rio de Janeiro in 1808 shifted Brazil's musical center to its capital city.

The fact that Rio de Janeiro became the capital of Brazil in 1763 affected its musical developments to a significant extent. For example, when D. João VI arrived there, he brought many of his court musicians along with the royal delegation. With the opening of Brazilian harbors to the foreign market, English and French manufactured products were introduced, as were foreign fashion, music and dance. The new economy promoted the arrival of new instruments, foreign musicians and the success of the Italian opera. A decline of church music had its counterpart with the rise of preference for secular music. All these factors impacted significantly the profile of Brazilian society.

Music in Brazil in Early 1800's

Considered by many experts as the first great Brazilian composer and music educator, Father José Maurício Nunes Garcia (1767-1830) coordinated the royal family's musical activities. Besides his duties as a chapel master, he had an important role as a music teacher. Additionally to his music compositions, he wrote a music compendium that encompassed music theory, solfége and keyboard technique. As a member of the Irmandade Santa Cecília, Father Nunes Garcia followed the tradition of the Brotherhoods by having a private music school in his own home where he prepared musicians for religious festivities and other events of the royal chapel. The school was free of charge and the boys were exempt from military services. Among the foreign artists who made important careers in Brazil during the stay of D. João VI was Marcos Portugal (1762-1830) from Lisbon, and Sigismund Neukomm (1778-1858), a former student of Joseph Haydn (Corrêa de Azevedo 1959:473-83).

The return of D. João VI to Portugal in 1821 and the newly adopted monarchic regime in 1822 brought difficulties to the national finances of Brazil. Musical activities suffered directly, and as a result, Father Nunes Garcia's school closed in 1822. Francisco Manuel da Silva (1795-1865) who had studied music under Father Nunes Garcia engaged actively in music activities in the middle of the nineteenth century. His most remarkable contribution was the foundation of the music

conservatory in Rio de Janeiro. Although the project had been approved in 1841, financial difficulties delayed its opening for years (Siqueira 1972). In order to accomplish this, Francisco Manuel da Silva founded beneficent music societies with the purpose of raising money for the conservatory. The music conservatory of Rio de Janeiro was one of the first ten founded in Latin America (Sadie 1983). The legal act of 1847 that created the conservatory displays its purpose to provide music education and other arts to the community.

> The music conservatory [...] will have not only the purpose of providing music instruction for people of both genders who wish to dedicate themselves to a musical career, but it will also form artists who can satisfy the requirements of [...] art theater as well (Siqueira 1972:16).

As an initial result of the music conservatory, musicians who graduated from the institution took music positions in the royal chapel. In its second year, the conservatory already had more than a hundred fifty male and female students (Lange 1982:121-66). Finally, the *Conservatório Imperial Nacional de Música* was installed definitively in 1848.

Leopoldo Miguez and The Music Institute in Rio de Janeiro

After Brazil proclaimed itself a republic in 1889, the new government designated a commission to reorganize the old Imperial conservatory and instead create a national institute of music. Leopoldo Miguez (1850-1902), a composer, violinist, conductor, music educator and director of the institution since 1890, was in the commission. Once the commission instituted its reform, professor Miguez assumed the direction of the *Instituto Nacional de Música* (Marcondes ed., 1977). The influences he had on music education and concert life in Rio de Janeiro during the last two decades of the nineteenth century were highly significant (Béhague 1983).

Leopoldo Miguez, born in Rio de Janeiro in 1850, moved with his family to Spain in 1852. Four years later they moved to Portugal where Miguez started his musical training. Once back in Rio de Janeiro in 1871, he first worked as a bookkeeper, later becoming associated with the publishing company of Arthur Napoleão. Initially following a business career, at age thirty-two, Miguez, coming under the influence of his pianist wife, opted to follow a career in music. In 1882 he went to Europe to pursue further studies in music. Returning to Brazil in 1884 he assumed the responsibilities of directing the conservatory in addition to conducting and promoting opera performances in Rio de Janeiro and in São Paulo.

In 1895 Leopoldo Miguez requested government permission to visit the music conservatories in France, Belgium, Germany and Italy. After observing the institutions and collecting ideas and suggestions to incorporate into the operation of the music institute in Rio de Janeiro, he wrote a report he submitted to the government in 1896. The Library Alberto Nepomuceno in Rio de Janeiro has in its archives the original report written by Leopoldo Miguez. Besides the report, he also brought from Europe musical instruments and equipment, plus various books, music scores and materials to set up the archives of the music school. Leopoldo Miguez donated the organ the music school in Rio de Janeiro has up to now.

Additional to his duties as administrator, conductor and music educator, Leopoldo Miguez also wrote music. Most of his compositions are symphonic pieces that illustrate his fine mastering of orchestration. He wrote orchestral arrangements of music by other Brazilian composers as well. An active music educator, he wrote musical articles under the title, *Teoria da formação das escalas cromáticas* (Theory of the Formation of the Chromatic Scales), which appeared in the periodical, *Gazeta Musical*, of Rio de Janeiro. As a pedagogue, Miguez published a music theory book entitled, *Elementos de teoria musical,* designated for theory classes. In recognition of his

achievements and contributions to the field he was elected a member of the Brazilian Academy of Music.

Sílvio Deolindo Fróes and the Conservatory in Bahia

The music conservatory in Bahia, initially part of the *Academia de Belas Artes*, an institution devoted to fine arts, opened officially in 1897 (Brasil 1976). Sílvio Deolindo Fróes became the director of that conservatory in 1898 and for more than thirty-five years he led this institution, the sole official institution devoted to music instruction in Bahia, until the foundations of other music schools.

Sílvio Deolindo Fróes, who was born in Salvador in 1864, began his musical training with his mother a singer, pianist and elementary school teacher. The composer continued his music studies in Rio de Janeiro before leaving for Paris in 1888 to study with Charles Maria Widor (1844-1937). Returning to his native city in 1898, Fróes joined the conservatory's faculty. In that same year, the state government increased the funds for the *Academia de Belas Artes* to finance the reorganization of the music conservatory. The faculty of the conservatory suggested that Fróes should coordinate the reform assuming the direction of the institution during the reorganization of the school. At first, Fróes did not agree with the idea of directing the music conservatory. Later, however, he accepted the directorship with two conditional requests, i.e. he proposed to change the name of the institution from conservatory to school and he proposed that a newly elected director should take his place after the reform was complete. Both conditions remained unfulfilled. Neither did the conservatory have its name changed nor was a new director installed after the reform. Instead, Fróes continued to be the director of the music conservatory for another thirty-five years.

During Fróes' administration the music conservatory in Bahia experienced difficult times, and in 1904 the school had its funds suspended. Despite this financial crisis, the teachers continued to teach without salary and in 1910 only two students graduated. The financial difficulties continued for more than six years with courses offered irregularly and only a few students graduating (Brasil 1976). In 1917, Fróes petitioned for the definitive separation of the conservatory from the *Academia de Belas Artes*. The conservatory was then named *Instituto de Música,* and ten years later, and under Fróes' administration, it moved to a definitive home.

The contributions Sílvio D. Fróes brought to the musical activities in Bahia encouraged the musical excellence of that community. Being the only official music institution in Bahia, the *Instituto de Música* led the music instruction and the musical life of Salvador during the first half of the twentieth century. An active musician in the various music domains, as organist, composer, music educator, pianist, conductor and administrator, Fróes, the director of the music conservatory in Bahia, influenced decisively the musical development that occurred in Salvador during the earlier part of the twentieth century. Besides their educational activities in music, the pedagogues of the conservatory in Bahia engaged actively in the performance and organization of beneficent concerts that helped promote the school during its difficult financial crisis that ensured the school's continuity. Some students of Fróes later became music teachers, while others pursued their careers as performers and composers.

In recognition of his contributions, Sílvio D. Fróes was elected a member of the Brazilian Academy of Music in 1946 (Brasil 1976). *The Instituto de Música* became part of the Catholic University of Salvador in 1969. Currently the school offers music degrees at both the preparatory and collegiate levels. An important archive relating to its founding may be found there. In addition, many other historic documents such as personal letters, manuscripts, articles from newspapers relating to Sílvio D. Fróes, as well some of his personal belongings are under the auspices of Renato Fróes, the composer's youngest son.[2]

Early Nationalism and Music Education

Early musical nationalism had implications in the music education process in Brazil. During late nineteenth century and early twentieth century Alberto Nepomuceno (1864 - 1920), a composer and teacher at the Instituto Nacional de Música in Rio de Janeiro, advocated the importance of a true and authentic music nationalism that should include elements characteristics of the Brazilian culture. By defending a definitive nationalism in Brazilian music, Nepomuceno promoted the idea that traditional music repertoire should also be performed in Portuguese, and encouraged singers to perform in their own native language. As a composer, he contributed to early music nationalism in Brazil by writing some of the first significant music in a nationalist style.

Alberto Nepomuceno was elected as the new director of the music institute in Rio de Janeiro after the death of Leopoldo Miguez in 1902. Due to disagreements, however, he resigned from this position a year later. However, in 1906, Nepomuceno resumed a second administration at the Instituto Nacional that lasted for ten years.

Originally from Fortaleza, a city in Brazil's northeastern area, Alberto Nepomuceno moved to Recife at an early age where he began his musical studies. In 1884 he petitioned for support from the government to continue his studies abroad. However, his political ideas and associations caused the refuse of his appeal. After moving to Rio in 1885, he continued his musical studies in composition with Miguel Cardoso,[3] while supporting himself as a piano teacher. By performing on the piano and with the support of his friends, he raised enough money to help finance his expenses to study in Europe. Nepomuceno studied in Rome with Eugenio Terziani (1824-1889) and in Berlin with Heinrich von Herzogenberg (1843-1900). Besides his studies in composition he also had organ and piano lessons. Once back to Brazil in 1895, the musician taught at the music conservatory in Rio de Janeiro continuing an active career as a composer, music educator and conductor as well.

The contributions of Alberto Nepomuceno to music in Brazil during early twentieth century include distinct areas. As a conductor, he led events and first performances of an advanced repertoire. As a teacher and performer he had interests both in past and contemporary musical tendencies. In 1916, he presented and edited some of Father João Maurício Nunes Garcia's compositions. After attending the premiére of Debussy's *L'aprés midi d'une faune* in Paris, Alberto Nepomuceno conducted the first performance of that piece in Brazil. Responsible for translating the *Treatise of Harmony* by Arnold Schoenberg in 1916, Nepomuceno intended to introduce it to students at the institute. This episode resulted in strong opposition by the other faculty members of the institute, and the situation ended with a petition for the school to resign and leave the institution.

In his last four years of life, the musician Alberto Nepomuceno faced many unfortunate problems. With financial difficulties, health complications, and the end of his marriage, his health continued to debilitate seriously. Already very ill, he died in 1920.

Conclusion

The first music institutions in Brazil devoted to music instruction had significant influence on the music education process during the late nineteenth and early twentieth centuries in that part of Latin America. The relatively high number of students that attended the *Conservatório de Música* in Rio de Janeiro in its second year of existence confirms the relevance that an education in music had for the society at that time. In Salvador, the first music conservatory assured the availability of music instruction for the community for a period of about thirty-five years until other music institutions started their activities.

The implications of Leopoldo Miguez, Sílvio D. Fróes, and Alberto Nepomuceno for the musicians and the music life of their communities may be attested by the fact that their contributions were not only important at their time but also extended to future generations. Leopoldo Miguez was responsible for the reorganization of music instruction in the *Conservatório de Música* in Rio de Janeiro. His efforts toward the excellence of the conservatory perhaps prepared the institution for its launch into the twentieth century. The strong foundation established in the process of reorganization of the conservatory, into the new *Instituto Nacional de Música,* ensured the high standard the school would continue in the future.

By the time Sílvio Deolindo Fróes directed the music conservatory in Bahia the institution faced many difficulties that compromised its continuity. During more than thirty years directing the conservatory his activities as an administrator and educator were decisive for the musicians then and in the future. Not only was the conservatory in Bahia the sole official institution devoted to music instruction in early twentieth century, but it also prepared the musicians, performers, pedagogues and audiences who kept music life in process.

The progress that Leopoldo Miguez accomplished while directing the *Instituto Nacional de Música* gained momentum and was continued into the administration of Alberto Nepomuceno who assumed the directorship of the institution in early twentieth century. The dynamism of Alberto Nepomuceno raised the newly named *Instituo de Música* to its contemporary pedagogical standard carried on by today's *Escola de Música*. Additionally, he enlarged the archives of the institution's library that today carries his name. Nepomuceno edited and performed works by Father José Mauricio Nunes Gracia who had been forgotten by musicians and audiences of early twentieth century (Lange 1982). Since he was interested early in a national music language, he influenced the music of his contemporary generation as well as music that exemplified the mature nationalism that would follow after his death.

Both the institute of Rio de Janeiro and the conservatory of music in Bahia remain active institutions today. Currently the *Escola de Música* belongs to the Federal University of Rio de Janeiro and the *Insituto de Música*, of Bahia, is part of the Catholic University of Salvador. Due to his significant donations to the archives of the school, the institute's library was named after Alberto Nepomuceno (Biblioteca Alberto Nepomuceno). The important archives that the library contains include historical documents that relate to early music history in Brazil as well as documents relating to the foundation and board of educators of the institute from its time as a conservatory. Personal documents, manuscripts, reports, periodicals, and other items concerning both Leopoldo Miguez and Alberto Nepomuceno may be found there.

Notes

1. See Randel (1996).
2. Interview with Renato Fróes, youngest son of the composer Sílvio D. Fróes, 24 November 1999, Salvador. Transcript in the hand of the author.
3. Nepomuceno and Fróes were close friends. Both composers attended the music classes of composer Miguel Cardoso during their studies in Rio de Janeiro.

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Conservatoria: Interacting with a Wider Audience

Helen Lancaster

Since writing my paper for this commission, I have begun researching conservatoria, with particular reference to their leadership. The research stems from a long-term interest in the relationship between leadership styles and the directions taken by conservatories. This interest came from reflecting on my own experience of establishing and directing conservatories over the past thirteen years. In fact, starting an institution causes one to reflect on *why* things are done, why they *need* to be done, and *how* they might be done. Having to fight for the survival of an institution intensifies that process of reflection. Why should it be there at all? Is it worth fighting for?

And so I began to dwell on the rationale of conservatories, and their leadership, both of which have been taken for granted, until times began to change the status quo in two important ways:

1. Music is changing. The profession our students will enter is not static. The opportunities are there, but more diverse than ever before, and the larger "music industry" (if we might call it that) is no longer Western classical music. There are as many world music CDs sold as there are classical music CDs. On the other hand, Naxos reports that in Asia, more than 50% of their sales of Western classical music are to people under the age of 30 – a higher figure than sales to the older generation in the West. An interesting shift.
2. Financially, many institutions are finding it more challenging. A privileged funding status is not the norm anymore. In my research interviews, I have yet to come across an institution which does not report this.

These factors make it important for the institutions to be reflective – reflective of their reason for being, their practice, and perhaps most particularly, of their relationships with their various communities – geographical, social, artistic, political, professional, industrial and educational.

My paper describes two institutions as case studies on how institutions might be reflective of their various environments – their communities, their student needs and the profession for which we are training them. The details are there for you to read. For me, one of the essential questions for conservatoria is whether *reflective* should only be seen in the '*responsive*' sense (responding to the needs of which it is made aware), or whether there is a responsibility to be *pro-active, to anticipate and lead reflective practice*.

Today I would like to share with you something of my research, because it is very relevant to the need for reflective practice in institutions. The research is based on the premise that institutions are facing a changing environment, and that some choose to lead that change, others pursue it, or others think change irrelevant. The choice is very much related to leadership style. The research seeks to analyse the ways in which such decisions are made, and the long-term implications these decisions have for the institution.

Ultimately, we hope that the research will benefit conservatory leadership, which by nature and experience, is usually more artistic than managerial. For me, conservatorium leadership might be of two kinds:

1. Leadership by the institution. Are they perceived (or do they perceive themselves) as leaders in the field? If so, do they lead in a traditional sense? Or are they leading change, pursuing change or remaining neutral?
2. Leadership of the individual (be they 'Director,' 'Principal,' 'Rector' or 'Dean') and the relationship of individual leadership style to the institution's position as a potential leader.

It is my contention that these issues decide whether the institution is in a position to be reflective. I believe that music institutions which train professional musicians for the future will *need* to be reflective in many ways, because traditional elitism is appropriate now only in a very limited sense and setting. Very few conservatoria are in a position to maintain a traditional role safely. Most have had to, or will have to, address professional environments that continue to evolve.

It is very easy to argue that whilst the first conservatoria (in the late eighteenth and early nineteenth centuries) were reflective of the social and professional music environments in which they were established, it is not such an appropriate argument now. Many cling to the name – a 'conservatory,' after all, was intended to 'preserve' in a hot-house environment. But my question is: Are they really meant to preserve *only* the music, which was available when the first institutions were founded? Should they not continue to be reflective of their respective times? After all, music that we choose to preserve is not a 'found' object that we might place in a bottle. Music is, by nature, a living art, and every performance of a 'preserved' work will, by its nature, be different from the next. To use the analogy Haaken quoted, what we should be preserving is 'the understanding of how to build the houses rather than the actual houses themselves.' And perhaps we should not restrict the type of architecture?

Moreover, I would contend that each institution exists in an individual environment, which has individual social, political, artistic, musical, professional, industrial and educational characteristics. In that context, perhaps it is not such an irrational suggestion that each institution should be reflective of those individual differences. The discussion I have been able to hear thus far has a number of parallels to this suggestion. Luis's comments about institutional ecology, for example, are very relevant. On a number of occasions, Jan has made reference to the vision of Peter Renshaw at Guildhall. Peter's is a really good example of the power of reflection. It is often overlooked that Peter's former job was leading the Menuhin School – an elitist, exclusive environment. It is significant that he left that to begin his (then) revolutionary work at Guildhall, where everyone thought he had fallen out of his tree. But he constantly relates the new work to issues of quality. And he was the first, I believe, to develop reflective practice through a clear curriculum, which removed much of the academic uncertainty. And on issues of cultural diversity in performance and notation, I am reminded of the words of world music specialist Huib Schippers when he says that traditional music studied outside its original context becomes a new form, just as it is new every time it is handed down from one generation to the next. The new form, no matter where it is, is equally valid. After all, the essence of the aural traditional is evolutionary, not reproductory. Listening to Kaija (see Huhtanen's paper) yesterday, I was reminded that because their traditional role has been to train performers, conservatories have a lot to answer for. By glorifying successful performers, they undermine others who are less successful, but nonetheless satisfactory students. Institutions *know* that not all enrolled students will reach the top, but few institutions prepare students for this reality, leaving many open to loss of self-esteem. In the words of Henry Kingsbury in his book *Music, Talent and Performance*, "If the conservatory only admitted students who could make a career in music we'd have to close our doors tomorrow, was the message from one of the conservatory

administrators. The orientation of conservatory practice pertains more directly to the maintenance of the institution itself" (Kingsbury 1998:56).

I cannot put it any more succinctly than does Sean Gregory, from Guildhall School in London:

> At present, a rather narrow view of excellence favours a few but de-motivates the majority to the point where some no longer even want to perform. On one level, that's life! On another it means the conservatoire ship is possibly running on a false economy. They advocate excellence but are in fact producing a majority who are moderate by traditional standards and generally unable to realize their potential as contemporary musicians within a diverse and bewildering culture. The classical conservatoire culture is, of course, valuable and vibrant. It just won't do for the majority of people. Worse still, it alienates a huge number of potential music-making participants of all ages, backgrounds and abilities. Both the conservatoire and the wider community appear to be left 'high and dry.' (Gregory 2002:3)

It is my belief that conservatoria should take responsibility for *all* enrolled students, providing for them a diversity of experiences without implying that any one is better than another. My research to date has revealed that few institutions address this reality. In fact, on the contrary, many promote themselves on the basis of their performance faculty. It is fascinating that they rely on teachers to train performers, but fail to promote the significance of the teacher-student relationship. The formal teacher-student pairing is fundamental to traditional conservatory training, and most institutions promote their teaching staff with the implicit message that if one studies with a particular teacher, one enters into a line of descent which can sometimes be traced back to the masters (for example, "He studied with X who studied with Y who studied with Czerny, who studied with Beethoven…"). There is a case for institutional honesty in the role it may play, and what it might be able to offer to the individual student. Competition between institutions is such that sometimes the student is disadvantaged by the institution's determination to 'get the best,' even to the detriment of the student. One might question whether conservatoria should not be positioning themselves in an agreed fashion, sharing the wealth rather than fighting over it.

Back to the issues in the paper. What are 'conservatoria?' To be able to discuss them, we need to know what they are. The New Oxford Dictionary calls them "Colleges for the study of classical music or other arts, typically in the continental European tradition" (Pearsall and Hanks 2001). It is important to note that the definition of 'conservatoria' is wider now than in the past. An institution is really now defined by its role rather than its name. Many institutions, with different titles and settings, are carrying out the role of conservatories whilst many conservatories are bound within systems, which restrict their ability to act 'naturally.' For example, in Australia, where formerly independent conservatories have been forced to become part of larger universities, they are nonetheless still trying to maintain their original brief, which they take to be the training of professional musicians, particularly in the performance of Western classical music. Across Europe, it seems that some institutions are facing similar challenges – new academic structures and tighter funding in particular.

Whatever their roles, institutions are now, in some places, also addressing a wider brief – 'performers' are no longer restricted to the classical music genre. After all, Western classical music is a now a minority form, and in many countries, it is declining in popularity. How can I say this? Every Western European conservatory I have encountered except those in Germany have made the complaint. And we might remind ourselves of the earlier facts quoted on record sales.

It is important to note that the institution's perception of its relationship with its environment is the single most significant factor in the realization of its potential. Is the relationship proactive? Responsive? Neutral? The answers define the style of relationship. (So too, does leadership style.)

I would like to look first at the benefits to the geographical 'community'– the society in which a conservatory exists. These are benefits which are particularly important to understand when you are starting a new institution, but they are equally appropriate to more-established institutions:

Cultural benefits: Growth of cultural infrastructure

- Educational;
- Artistic;
- Performance venues become "community" venues;
- Recording resources are accessible by the community.

Economic benefits: Growth of regional economy

- Economic benefit: A conservatory has the capacity to attract visitors as both artists and audience bringing economic benefit to the area through cultural tourism, increased population and changing demographics.

Profile enhancement: Growth of regional profile

- Enhancement of the regional reputation. The peripheral advantages of a proactive conservatory build confidence amongst those who might be considering relocating to the area. This can be of particular significance to non-metropolitan centres.

Regardless of the level and variety of contribution, the existence of a conservatory suggests some advantage for the community in which it resides. A strong community culture comes from a good foundation, and, with stimulation, it may aspire to excellence. For music, the stimulation should be the responsibility of the conservatory. But this does not work if it is imposed. The professional training institution should not, alone, decide the cultural future of the community. It needs to work with other organizations – for example schools, arts companies, local and regional government – to build agreed appropriate infrastructure.

There needs to be collective ownership of the goals. In my experience, one of the biggest mistakes a conservatory can make is to believe that being there is enough, that people will come – for teaching, for performances, and that they immediately understand the benefits of the institution. For a new institution, this is a dangerous assumption. After all, the community *has* existed without it, and the level of community appreciation needs to be built. A few may have fought to establish the institution, but the influence of the few is limited and is not a guarantee of long-term support. For an institution already in existence, there still remains the danger of arrogance, of believing that people automatically appreciate the existence of the institution; that it is there for the community but that the community can come to it, or worse, that it does not need the community – it just should be allowed to 'be.' (I am reminded of Rasmus's words on Wednesday morning, when he commented on musicians 'who just *play* without reflection.' I think it equally inappropriate for a music school to just *be* without reflection). Simple existence is no longer enough. Every institution needs to establish grass root connections that are not elitist, but provide the foundation from which excellence might emerge and be understood on a wider scale. Those connections have the potential to ensure survival and there are many examples of this, not only those detailed in the paper.

On the other hand, there are reverse undertones. What is the result of a conservatory-free society?

- fewer performances of quality, reducing cultural opportunities;
- reduced likelihood for students to access teaching of a standard normally associated with conservatory training. This has a more acute effect. The student has no choice and by the time

the lack of opportunity becomes evident, it is already too late. Early training is important in music, and a conservatory can do this at all levels – from early childhood music classes through to instrumental training for all ages. Some choose to ignore this area, yet it is the most obvious way to create a strong foundation for a feeder network of high quality.

There will always be the rare exception of talent that evolves almost from nowhere, but accepting this as enough denies many others the opportunity to develop the early momentum required for advanced training. For some, this means that potential talent, even if acknowledged, may be given insufficient development of an appropriate kind. These comments apply particularly to the Australasian situation. In most states of Europe and the US there are different levels of music training provided by a hierarchical structure of music schools. However, I believe that the potential exists for more European institutions to connect on a broader level with their various communities. It is all about inequity but not just in relation to education and training. The broad potential advantage of a conservatory-style institution is considerable:

- It is a cultural asset with the potential to offer cultural energy to the various communities in which it exists: the artistic, educational, industrial, political, geographic and societal communities;
- It has the capacity to serve as a focal point for music within its geographical region. The creation of enduring links of many kinds brings the institution into closer contact with the broader community, reaching beyond those who study or have interest in music performance.

Some conservatoria rely on this potential, these connections, for their success. It may begin with the choice of courses offered, for example:

- We have already heard reference to the work of Guildhall in cultural diversity and community practice. This evolved at a time when Guildhall's position in the London conservatory lists was more precarious than it now is. Leadership over the past twenty years has managed to allow the 'second stream' to evolve, without damaging (and in fact, possibly enhancing) the traditional;
- In Rotterdam, there is a new emphasis on world music, which not only suits the city's very multi-cultural population, but also attracts students from other European countries to study world music in Rotterdam. The CEO of the conservatoire acknowledges that this was an important strategy, because she knew Rotterdam needed to do something to attract students in its own right. After all, there are 4 major conservatories in The Netherlands, within an area of less than 90km;
- Trinity College, London, used a change of location to address a different clientele and audience, and in doing so, avoided the threat of closure *and* achieved a higher level of funding.

It is reasonable to say that restricting the institution to teaching and performance may limit the impact on the community. Because of that, some seek to influence a wider audience via other communities, particularly industrial and political ones.

The two examples in my paper were each established in a tight financial climate where other conservatories were closing. One of them is the institution Ian talked about yesterday, and it demonstrates a really good example of institutional reflection in a versatile way. Central Queensland Conservatorium of Music (CQCM) relied on its local community for initial establishment and five years later, for actual survival. For that reason, the original leadership chose to give higher priority to reflecting community needs more than is usual of an academic institution. The underlying factor was the need for community subsidy. From the beginning, the institution worked to demonstrate its value

to the wider community. Thus began the relationship which created for the city of Mackay an enduring cultural infrastructure through:

- new cultural industries for both conservatorium and city;
- a feeder system of instrumental teaching in schools;
- advising on the development of local cultural policy;
- supporting local arts events and festivals;
- developing partnerships with corporate, private and local government sources.

The strength of this relationship was never anticipated neither by the city nor the institution. There were also positive results from a proactive involvement in government policy, including increased funding for new facilities, arts events, arts companies and the development of arts policy for regional cities. No one knew at the beginning how important these strategies would be. After only five years, the parent institution threatened to close the regional campus. However, the community would not allow it – 'You can't close "our" conservatorium,' they said, and government had to find a way around it. Government was prepared to do this because the Conservatorium had been pro-active in developing regional arts policy to government benefit.

And so it was that in 1996, the Central Queensland Conservatorium of Music became an institution in its own right, part of Central Queensland University. Strategically the merger was a turning point for the young conservatorium. At first it allowed the introduction of new specialized programs, creating for the small campus a new national profile of its own. Five years later, it resulted in a new change of focus. New leadership (in both the university and the conservatorium) made a number of changes under yet another – somewhat less serious – threat of closure. Local companies and events were no longer supported, and no further government grants were sought. The Conservatorium focus shifted from the local community to servicing other campuses of the university. This resulted in the development of the new strategies, which Ian described to you yesterday, based on internet and other types of delivery. The Virtual Conservatorium is potentially the new success story for the CQCM. Using reflective practice, the institution has chosen to serve a different community, the university community. The institution is small enough and young enough to be able to make such a chameleon-like change, relatively quickly. But the foundations for current practice began years before – stylized imaging, the principle of partnerships. The partnerships are different now but the original policy is the same – that global success is built on a strong local profile. How we address that depends on what we perceive our local profile to be.

Different Leadership and Different Situations result in Different Priorities.

The second example, The International Academy of Music (Bangkok), was established for similar reasons to the CQCM, but it needed to reflect a different environment. The original feasibility study sought to improve the standard of training available to students of Western classical music in Thailand by creating better access to teaching and performance activities of international quality. To do it required connections with various parts of the community: professional companies, other institutions, artists, teachers, parents and students. Connections are important to Thai culture, but new ones are difficult to forge, requiring involvement of key personnel whose name and status lend strength to the venture. This experience is a very good example of how setting up a conservatorium

does not solve the problem. It was there, announced very grandly with a media event most of us only ever dream about, but nothing was automatic until the right connections were forged.

Both examples quoted refer to newly established institutions with a strategic direction based on reflecting community need. In each case, the needs were very different from those of their 'parent' institutions. But whatever their origins, all conservatoria are also forced to reflect community needs in differing ways. In contemporary society, elitism is less relevant than ever before. Conservatoria need to have strong connections if they are to survive. As noted before, the perception of what community needs means will alter the approach. Conservatory-style training is facing many changes related to their evolving environments. The secret in addressing that change lies in connecting with the various communities to which the conservatory relates. The connection with the community is also closely linked to the institution's perception of the extent of the role it might play with its city or region. A significant factor in this perception is leadership vision and strategy.

The results of my research, thus far, seem to support the contention that leadership style in the conservatoire plays a major role in the type of connections that might be developed, and whether the institution is responsive, proactive or neutral in its relationships with various communities in which it exists. Leadership style, of course, stems from the individual leader, but the individual's style also builds a leadership role for the institution. Some institutions lead, others do not. Some institutions lead change, others pursue it. But institutions seem not to play a leading role of any kind without having strong individual leadership. On this, there is more to come!

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Across Music Education and other Disciplines: a Conceptual Framework for Integration of Music Education and other Disciplines

Philemon Manatsa

This paper seeks to explore and assess educational development in Zimbabwe and other countries with a colonial past. Effort is made to form a conceptual framework within which the acquisition of knowledge about music education and other disciplines in the training of the future professional musician can occur. The meanings attached to the key concepts of music education and disciplines are briefly considered, taking into account cultural perspectives emanating from the past. Pre-colonial, colonial and post-colonial education reflects the impact of each in the understanding and practice of music in Zimbabwe today. A historical overview is therefore made to provide insight into arguments from the past, which have affected current educational developments. The proposal for a conceptual framework, suggested here, takes into account experiences from the history of education and musical training in the country.

Professional musings of the twenty-first century require sound knowledge, skills and competences conducive to their functions in the modern music industry. However, it should be stated that training programs need to encompass concepts and perspectives from both the indigenous cultures and the Western system in the establishment of an understanding of practice across music education and other disciplines. It is only in this way that education and training can be made sensitive to the roles and status musicians have in a culturally diverse society.

The Meaning of Music, Education and Discipline

At this point it is perhaps important to briefly consider the definitions of the concepts music, education and disciplines from both an academic's and a layman's point of view. The layman's point of view is a reflection of perception, understanding and appreciation of ordinary people who consume the products of musicians. Music is a universal human phenomenon, an expression in sound of thoughts, feelings and emotions in an aesthetic form. It is learned behavior symbolizing a people's culture, a subject of composing, listening and performing in rhythm, melody and words (Glennon 1973; Campbell 1991; and Mills 1991).

Education represents a process of training and instruction in order to provide the knowledge and skills needed for survival by both the individual and society. Specific features/aspects will be examined later when historical developments are assessed. A discipline might be likened to a subject or an area of academic study, for example science, social studies, history, art, music, physical education etc. Music as a discipline, in and of itself, contains within itself a complete curriculum to be taught and learnt, including skills and concepts, which are unique to it alone. Disciplines can be interpreted as academic distinctions not readily identifiable in the performance practice of the village professional musicians and in the approaches applied to transmission of his knowledge to future musicians. At this stage it may be worthwhile to now turn to discussion on historical development of education and training.

The Nature of Traditional African Education and Western Education Concepts with a Contextualising Historical Overview

The main aim of this section is to provide insight into features of indigenous education of pre-colonial times compared with colonial education. Knowledge of these historical conditions might be useful in our effort to validate and appreciate current and new approaches to the teaching of music in Zimbabwe.

African traditional education, though as diverse as the societies of the continent itself, had a number of common characteristics. Authorities note that it was both formal, informal and central, throughout life, in its purpose of skills acquisition, cultural awareness and transmission of beliefs, norms and values pointing towards some direction. Learning occurred through participation in everyday activities of the family, community or any other social group (Mbiti 1975; Peresuh and Nhundu 1999). Clear stages of education related to age graduation were followed with stratified content grounded in the stages of child development. Learning through social experience was a pillar that enabled individuals to acquire knowledge on particular academic disciplines like music, agriculture, the environment etc. The African education context contained the principle view of life as a whole in all roles and commercialisation of knowledge was unheard of. It can be suggested that from this brief look at history that by shaping instructors, time, apparatus, methodology and subject matter around daily experiences, indigenous education holistically embraced music, education and other disciplines.

Long before the colonial master set out to curve the boundaries of present day Africa, missionaries and traders had had contact with the indigenous peoples. In Zimbabwe, missionaries pioneered the introduction of Western-style formal education. At the core of missionary education, African culture was regarded as inferior therefore its religion, rituals, ceremonies, musicians, values, traditions etc. had to be replaced. Education, from this premise, had to be bookish in order to produce a certain type of African who was least likely to threaten the colonial master's interests, as compared to the improvement of his social welfare and his circumstances, if such needs existed. The products of Western education would become servants as opposed to masters, with the new converts able to sing the hymnal. Brass instruments were imported and taught to the natives along with music materials from the motherland because indigenous music was unsuitable for either worship or the master's entertainment (Nketia 1975; Jones 1992; and Campbell 1991).

The new education influenced Africans to view traditional practices negatively in spite of the fact that few were selected to participate, due to a 'bottleneck' grading system. A new view of knowledge as existing outside and in fragments, labeled subjects or disciplines, was to become a reality. Learners were labeled as either bright or dull, with the former capable and the latter incapable of acquiring school knowledge. Examination and certificates bore testimony to the process. As to the criteria upon which the labels were based, indigenous people found no grounds on which to query the assumptions. In short, Western education was aimed at producing an efficient but cheap labour market where blacks would not possess knowledge and skills that would compete with whites (Peresuh and Nhundu 1999).

It is therefore important at this point to ask what all this has to do with the training of professional musicians in Zimbabwe today. The answer is that unless the reader is informed by the historical conditions that engendered change, the relevance and validity of any such process cannot be appreciated within the context of previous developments. In that vein, the parallels of Western education should not be viewed within the context of rivalry but as complementary. By marrying the two systems it is hoped more meaning could be brought into the process, taking into consideration the effect upon society and individuals rather than learning a discipline for its own sake. The challenges to be met in shaping principles or a premise upon which to base the training of the professional musician across music education and other disciplines may become less arduous.

A conceptual framework on which such an undertaking may be made can then be proposed. Behind such a proposal should be no notion of absolute trust in any one particular institution e.g. the music academy, college, conservatory etc. as capable of providing all the knowledge and skills of professional musicianship. For adults and the young, education should require an entire life span. In Zimbabwe today opportunities for such acquisition abound with informal and formal indigenous learning taking place in parallel with the formal Western style school music. An outline of some ideas that could be taken into account, when forming a conceptual framework for music education at home, are now discussed.

A Conceptual Framework for Integration of Music Education and Other Disciplines

Education is entirely concerned with man and therefore, music education should not be aimed at music for music's sake but rather for man's sake. As alluded to earlier, education should be viewed in terms of its effects on the individual and society. Only then can some meaning be derived. Music is a discipline in and of itself, requiring a complete curriculum for the teaching and learning of its concepts and skills (Bentley 1975). Therefore, in attempting to formulate a conceptual framework for the training of twentieth-first century professional musicians, no single institution can be given the exclusive trust of carrying out the task. Institutions at all levels, including universities, music schools, conservatories, master *mbira* players and drummers, need critically defined models and operating principles upon which goals and objectives for systematic teaching of music can be based. This type of learning needs to provide learners with the opportunity to know music for its artistic merits. It should be made clear as to what music, as a subject of instruction and learning experiences, can contribute to the intellectual, social and cultural development of the individual. Therefore, as the education of the professional musician pursues a path cutting across this single discipline and others, it should be clear on what set of guidelines or vision the principles are based. Some issues for consideration as part of the vision could be the following:

1. Integrated or inter-disciplinary teaching should enhance rather than diminish the rigorous pursuit of music education;
2. The view of music as a discipline in and of itself with a complete curriculum to teach and learn skills, concepts, materials and the tools of music to teach about music should be upheld;
3. Knowledge about the musical culture including the range of materials, dance vocabulary, concepts and values that guide music-making, should be sought;
4. Insight into the dynamic relationships between music and society, accounting for current ideological or intellectual trends in the environment where music and dance are concerned, need to reflect multiculturalism, gender balance, individual rights to education;
5. Specialised forms of training will have to be entrusted to the more knowledgeable members of society - education should not be restricted to particular institutions;
6. Learning should be centred around a common theme where each discipline explores the theme to develop concepts and skills of its own.

By putting across these suggestions, it is important to note that valuable education is pragmatic rather than being prescriptive. Our major concern in Zimbabwe today, in preparing future professional musicians, is to offer education in which music plays a genuinely cultural educational role rather than a role over-emphasizing commercialism. This may be possible, because the basic premise or philosophy we envisage as a basis for our engagement is inspired not only by what we know, but also what we feel to be badly needed or proper at this particular time of our development. It is hoped then, that when such knowledge is available, we can combat intellectual stagnation, fads, ignorance or a perceptible decline in knowledge and understanding. Western

education, at its inception into the country, though consumed by the African, had not been designed for him, and because of this, for almost a quarter of a century indigenous people learned to look down upon their culture. The necessity of educational reform has therefore become pertinent in the fight against attitudes observable in the system today. Some of these are noted below:

1. The introduction of notation systems prevalent in Western style music education perpetuated the notion of a state of learnedness and sophistication. Traditional musicians were uneducated;
2. In primary schools, music education is often misconceived as consisting of singing or a co-curricular activity where only the talented take part;
3. Teachers in primary schools, the grassroots for music education and training, find it easy to introduce other subjects through music but run short of ideas when it comes to teaching the subject of music itself;
4. A stigma is still attached to learning traditional instruments and musical forms, as compared with learning modern instruments which are considered fashionable;
5. Music, as a subject, is still not regarded highly as a discipline with multiple career options beyond the option of professional musicianship.

A philosophy of music education that takes into account the problems and issues discussed in this paper is our hope for a meaningful and systematic approach to instruction in music within a formal setting. This position might offer music education programmes the flexibility needed to facilitate the evolution of an integrated system that exposes learners to the diverse cultural alternatives in our nation. Learning across music education and other disciplines should help to clarify possible connections between music and other disciplines. It may not be plain sailing developing an understanding of how to implement interdisciplinary teaching. Theories and approaches on integrated curriculum designs abound allowing education to be less fragmented but more holistic, thereby allowing several disciplines to be learned in relationship to each other.

Finally, the professional musician of the future will need a mind set in which the pursuit of a discipline is bound to skills, concepts, materials and tools which are unique to music. Knowledge about other disciplines will be necessary in order to address issues confronting people today and some level of consciousness about the realities of one's own circumstances and of the world around should be cultivated. For disciplinary learning, the contents of world musical cultures could develop students with an international point of view of life who live in a global environment.

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"Ostinato," an Unconventional Artistic and Pedagogical Experience for the Training of Professional Musicians

Dora De Marinis and Alejandro Cremaschi

"Ostinato Group," first called Ginastera Group, was born as a group that, through an innovative approach to teaching and research, has helped its members to develop interesting and promising professional careers in the performing and teaching fields, and at the same time has produced a series of twelve compact discs with recordings of the complete works for piano by four of the most significant Argentine composers of the twentieth century: Alberto Ginastera, Juan José Castro, Carlos Guastavino and Luis Gianneo.

The Ostinato project evolved from the idea that traditional piano education models most often lead to the "dead-end alleys" of a frustrated career and lack of opportunities. The project originated from the will of a group of musicians who sought to break apart from this model. It became an alternative way for the professional development of the group members.

Most music programs at universities, colleges and conservatories in Argentina offer degrees in piano performance whose curricula are pretty much a "transplant" of old European models into Latin America. These "transplanted" curricula produce professionals who do not have the opportunity to evolve and grow due to a lack of adequate infrastructure and the meagerness of the means at their disposal. After graduation, the piano student's work prospects are narrow: the career as a professional pianist does not exist, and teaching becomes the only way to earn a living. The graduating student then becomes a teacher by necessity rather than by vocation or preparation, since the study programs do not adequately address piano pedagogy.

The Ostinato project was created as a reaction to this reality. Through the use and exploration of a repertoire with roots in our own cultural and folk heritage, the project intended to show that it was possible to develop professional musicians transiting through an alternative way, different from the conventional and confining old manner adopted by some Argentine institutions.

This paper is a description of the evolution of this project, and its positive and compelling results. Our line of research was motivated by the realization that most of the music by Argentine composers was absent from the curriculum and from the recital halls. Also, the intention was to prove the hypothesis that 'the acquisition of technical and musical skills and aptitudes, and the musical comprehension, are greatly facilitated by using music created by composers from the same culture as the student.'

In 1992, Dora De Marinis and her students, stimulated by the circumstances mentioned earlier, created a study and research group at the School of Music of the Universidad Nacional de Cuyo, in Mendoza, Argentina. Its members were some of the most advanced piano students, all of them attending the "Licenciatura" degree at this school. The first research project tackled by this group was a plan to reorganize the keyboard area of the School of Music. Based on the statistical data provided by the College's administrative office, the group developed a plan to restructure the

keyboard division, which was still using the same academic and organizational structures in 1992 as in 1940, and had kept the same traditional and, by then, outdated profile since its beginnings. Thus, the group members had a chance to take a glance into some of the problems of this institution, and felt the need to try something innovative and break away.

In the following year, 1993, the group decided to embark on a creative musical project. Ten years after Alberto Ginastera's death, the group, then renamed "Ginastera Group," decided to learn and perform the complete works for piano by the most eminent Argentine composer. After several months of study, analysis and research, the group performed Ginastera's complete works in two concerts. Other engagements in nearby cities followed this initial presentation.

Following these concerts, the group felt compelled to record these works as a way to "crystallize" the project into a tangible document. At that time, Ginastera's music had never been recorded in its entirety in Argentina, which made this idea even more attractive. The success of the CDs encouraged the group to organize an international concert tour through the USA, Canada and Mexico in 1994. The nine concerts of Argentine music were noteworthy to audiences abroad in two ways:

- because of the little-known repertoire performed; and
- because of the unusual modality of a concert shared by a teacher and her best students.

Inspired by the Ginastera project's success, the group decided to try their hands at the music of Juan José Castro, whose one hundredth birth anniversary was celebrated in 1995. Using the same methodology, we learned, performed and recorded his complete works, which had been practically forgotten by that time. The widow of the composer provided all the unpublished and unedited works of her husband. The fact that much of the music was in manuscript presented a formidable challenge for its study. The release of these 2 CDs was, again, very successful. We performed his complete works in different Argentine cities.

Three years after its creation, the "Ginastera Group" was renamed as "Ostinato Group," its present name. A non-profit organization, "Fundación Ostinato," was created with the same goals as the group to support its projects, but without cutting the group's ties to the College of Arts of the Universidad Nacional de Cuyo. In addition to the research activities, the group undertook with enthusiasm another project: a wider dissemination and diffusion of this music. We organized concert seasons dedicated to the music and the performers of Argentina. Also, one of the group members, Alejandro, created and still maintains a web page with information about Ostinato, the composers and their music (www.ostinato.org). Among the noteworthy concerts of those times was the presentation of cellist Aurora Natola, the widow of Alberto Ginastera, who performed the Mendoza première of his Sonata op. 43.

The appetite for research developed after a few years of intense work, prompted the group to turn its collective eyes towards the works of Carlos Guastavino, a composer viewed as the culmination of Argentina's Romantic nationalism. The next stage was then the study, performance and recording of the piano music by him. Guastavino reacted positively to the idea of having his works recorded, and lent his full support to the project. The recording took place between 1996 and 1997. The final product was released in 3 CDs. At the same time, between September and November of 1997, "Ostinato" organized a second international tour in the US, Canada, Germany and Norway, including a total of 15 concerts. By then, the profile of the group was not understood as 'a teacher and her students,' but as a group of professionals with similar artistic and musical interests, trained in different countries of the world, who got together to study and perform Argentine music.

In 1999, Dora De Marinis recorded concertos no.1 and 2 by Ginastera in Slovakia, in collaboration with the Argentine conductor Julio Malaval. Later that year, the group joined an ensemble of singers to record and perform works by Carlos Guastavino in Germany, including solo songs and choral works. In 2000, Ostinato recorded the complete works for piano by Luis Gianneo in Germany. At the end of 2001, the group embarked on its third international concert tour. We performed works by classical Argentine composers in North America and Europe, and presented the group's new disc with works for voice and piano duos by Carlos Guastavino.

Since 1998, the members of Ostinato live in different cities worldwide. Their individual professional careers have been based, in all the cases, upon the experiences and knowledge acquired during the research carried out by the group. We still gather for shared recitals and new recording projects, and continue to be in contact through the Internet. Each of the group's original members uses the repertoire explored during past projects in their daily teaching. The activity of Ostinato resulted not only in the slow but systematic introduction of Argentine repertoire in the official teaching curriculum, but also in the creation of other groups with similar interests and projects.

Work Methodology

The methodology used for each project changed according to the specific characteristics of the material, the number of participants and the physical location of the members at that time. However, most projects went through a similar series of stages, which may be described as follows:

1. The first step was searching for the material. This step was often slow, due to the fact that Argentina research archives are incomplete, and that much of the manuscript material is still in the hands of the composers themselves (in the case of Guastavino, who was still alive when we recorded his music) or in the hands of the composer's family and not in the best condition, as is the case with J.J. Castro and Luis Gianneo;
2. Once the material was found, it was shared with other members of the group. We started the process of reading it, learning it and memorizing it. During this stage the group gathered regularly to perform for each other. This was an important stage of the research as it gave us the opportunity to come in contact with the whole body of the composer's work and helped us understand and construe an idea of his style and evolution through time;
3. Hearing and discussing many works by the same composer helped each member of the group to make performing and stylistic decisions about the pieces that he or she was learning at that time;
4. After the material was memorized, each member did a deeper analysis of the piece to determine not only its profound musical features, but also to clearly identify its specific technical challenges and problems. This analysis provided more ideas for discussion and feedback. After this "organic" interpretative growth, we would arrange public performances, which contributed to an increased sense of "ownership" and security of the pieces. Often the concerts included presentations in other cities for different types of public;
5. The final stage, after much discussion and performance, would be the recording stage. The fruits of these processes, repeated many times since 1993, are the CDs.

The knowledge gained after such an intense learning process was crystallized into papers and monographs (some of them still unpublished), as well as into a Pedagogical Classification Table of this little-known repertoire. This knowledge has been disseminated through publications (paper and online), lecture-recitals and presentations in workshops and conferences in different countries. The

Pedagogical Classification Table (see Table 1) comprises all the piano works by the four composers studied.

Table 1: The piano works of Guastavino, Castro, Ginastera and Gianneo.

COMPOSER LEVEL	CARLOS GUASTAVINO	JUAN JOSE CASTRO	ALBERTO GINASTERA	LUIS GIANNEO
Elementary		**La danza del oso** **Corderitos brincando** **Negro Triste**		**Siete piezas para Niños** Ronda - Canción de cuna Atardecer pampeano El sombrerito - Tango Tamboril -Danza campesina **Villancico** **Caminito de Belén** **Cinco pequeñas piezas:** N° 2 Canción de cuna
Intermediate	**Gato** **Tres romances nuevos:** Nº 2 El chico que vino del Sur **Mis amigos:** Nº 9 Damián - Nº 8 Casandra Nº 5 Fermina - Nº 2 Nelly Nº 3 Ismael - Nº 10 Alina Nº 7 Alberto - Nº 1 Luisito Nº 6 Gabriel - Nº 4 Pablo **Prelidios:** Nº 3 Rimorón Nº 6 Una niña bonita Nº 10 En un coche va la niña Nº 2 La flor de caña - Nº 9 La torre. **10 Cantos populares** **Pueblito, mi pueblo…** **La tarde en Rincón** **Bailecito** **Cantilenas:** N° 1 Santa Fe para llorar N° 8 Santa Fe antiguo **ar**	**Casi polka** **Qué titeo**	**Milonga** **Rondo sobre temas infantiles argentinos op. 15** **Tres danzas argentinas op. 2** Nº 1 Danza del viejo boyero Nº 2 Danza de la mosa donosa **Preludios americanos op. 12** Nº 2 Triste Nº 4 Vidala Nº 5 En el 1er Modo Pentafono Menor Nº 8 Homenaje a Juan José Castro Nº 10 Pastoral Nº 12 En el 1er Modo Pentafono Mayor	**Música para niños** Preludio y fuga - El juglar Zapateado - Vidalita Quenas - Pericón La morochita Aire popular Arrorró indígena Bailecito cantado **Canción** **Te amo** **Por qué...?** **Cinco pequeñas piezas** N° 1 - Requiebros N° 3 - Marcha para soldaditos de cuerda N° 4 - Vals sentimental Vals lento **Cuatro composiciones:** N° 1 - Vieja canción N° 2 - Berceuse **Sonatina**

COMPOSER LEVEL	CARLOS GUASTAVINO	JUAN JOSE CASTRO	ALBERTO GINASTERA	LUIS GIANNEO
Advanced	**Estilo** **Pampeano** **El sampedrino** **Cantilenas:** Nº 2 Adolescencia Nº 3 Jacarandá Nº 4 El ceibo - Nº 6 Juanita Nº 9 Trébol - Nº 10 La casa Nº 7 Herbert Nº 5 Abelarda Olmos **La siesta:** Nº 1 El patio - Nº 2 El sauce Nº 3 Gorriones **Sonatina in g minor** **Las presencias:** Nº 1 Loduvina - Nº 2 Ortega Nº 3 Federico I. Céspedes Villega Nº 4 Mariana Nº 5 H. Lavalle **Tres sonatinas** Nº 1 Movimiento - Nº 2 Retama Nº 3 Danza **Tierra linda**	**Tangos:** Evocación Nº 1 Llorón Nº 2 Compadrón Nº 3 Milonguero Nº 4 Nostálgico **Preludios:** Nº 4 Para la Chingola Nº 9 Parade foraine Nº 5 Bal – Musette Nº 8 Historia terrible Nº 6 Scherzino Nº 1	**Danzas argentinas op. 2** Nº 3 Danza del gaucho matrero **Tres piezas op. 6** Nº 1 Cuyana Nº 2 Norteña Nº 3 Criolla **Preludios americanos op. 12** Nº 1 Para los acentos Nº 3 Danza criolla Nº 6 Homenaje a Roberto García Morillo Nº 7 Para las octavas Nº 9 Homenaje a Aaron Copland Nº 11 Homenaje a Hector Villa-Lobos **Pequeña danza** **Suite de danzas criollas op. 19** **Malambo op. 7**	**Improvisación** **Mi changuita** **Estudio con tema de Zamba** **Tres danzas argentinas** Gato Tango Chacarera **Cinco pequeñas piezas:** N° 5 - Movimiento perpetuo **Cuatro composiciones:** N° 3 – Arabesca N° 4 – En bateau **Preludios criollos:** Nocturno
Professional	**Las niñas** **Tres romances nuevos** Nº 1 La niña del río dulce **Sonata en Do # Mayor** **Romance de Cuyo** (La Zamacueca)	**Corales criollos** **Toccata** **Suite infantil** Nº 1 La historia de Mambrú Nº 2 Ay! ay! ay!… Cuándo veré a mi amor!… Nº 3 Sobre el Puente de Avignon… Nº 4 Arroz con leche… **Sonata Nº 2** **Preludo Nº 2:** Duendecillos **Sonatina española**	**Sonata Nº 1 op. 22** **Sonata Nº 2 op. 52** **Sonata Nº 3 op. 53** **Toccata**	**Bailecito** **Pequeña sonata o Sonata Nº 1** **Estudio con tema de vidala** **Tarantella** **Sonata Nº 2** **Sonata** Nº 3 **Variaciones y fuga sobre...** **Suite** **Seis bagatellas** **Preludios criollos:** Noche en la sierra En el cañaveral En el altiplano

COMPOSER LEVEL	CARLOS GUASTAVINO	JUAN JOSE CASTRO	ALBERTO GINASTERA	LUIS GIANNEO

When working on this table, we established two different groups of problems: problems of a cognitive nature (reading and memorizing) and problems of a pragmatic nature (technical problems) (see Appendix). The cognitive and pragmatic areas are intrinsically intertwined and should not be viewed as disconnected factors. They were studied separately in this classification only for the purpose of defining, with the greatest possible accuracy, the different problems and difficulty levels of each work.

Ostinato's success is based on two innovative and unconventional approaches. First, the decision to tackle a repertoire that had been neglected by the traditional curriculum in Argentina.

This repertoire had direct ties with the cultural background of the members of the group, which awakened in them a special interest, love and motivation for this project and proved to be an important key to the group success. Second, the decision to research, learn and work as a group. Within the group, all members shared ideas and had active participation and initiative in each of the projects. This active participation in ambitious projects brought out the best talents from each member, not only musically, but also in a number of other areas that are needed in the "real world" but are rarely acquired in traditional education, such as the ability to organize a concert tour, to write proposals to obtain funding, to design a website, to write a research paper, or to edit a recording.

These two innovative approaches, combined with a thirst for opportunities prompted by the scarcity of resources in Argentina, have partly helped the members of the group to develop into professionals who enjoy promising and interesting careers in the performing and teaching fields worldwide, and have borne fruits in a series of needed recordings and research projects. The last examples of these developments are the Ostinato scholarship and the master's degree created this year at de Faculty of Arts, in Latin American music Performances, a master that summarizes the root idea of our project.

Appendix

Cognitive Nature

Reading Problems	Tonal Structure	Unusual keys	
		Abundance of accidentals	
		Undefined tonal center	
	Rhythmic Structure	Unusual or unpredictable melodic and rhythmic patterns	
		Polyrhythms	Vertical (superimposed) or horizontal (juxtaposed) Polyrhythms
			Bi-rhythms (6/8 and 3/4 juxtaposed or superimposed)
		Meter signature changes	From binary to ternary
			Composite time signatures
			Additive time signatures
	Writing Problems	Works not published (Manuscripts)	
		Published works	Uncomfortably small type
			Containing mistakes and misprints
Memorization Problems			

Pragmatic Nature (technique)			
Kinetics Aspects	Fixed hand position		
	Repeated notes		
	Changes in position	With thumb crossing	In steps (scales)
			In larger intervals (arpeggios)
		Without thumb crossing	Movement in arpeggiated chords
			Movement in sequences of mixed intervals
			Alternating hands
	Double notes	Thirds	
		Sixths	Fifths
			Fourths
		Octaves	Sevenths
			Ninths
	Counterpoint		
	Chords	Chords series	
		Clusters	
	Ornaments	Appoggiaturas	
		Mordents	
		Trills	
		Tremolos	
		Arpeggios	
		Glissandi	
	Speed		
Musical Aspects	Dynamics		
	Articulation		
	Phrasing		
	Agogic		
Mechanical Aspects	Pedal	Damper pedal	
		Sostenuto pedal	

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Some Aspects of Characterising Muscle Activity Levels in the Neck and Shoulder Region by Classical Singers and Classical Pianists

Viggo Pettersen

Introduction

Economical muscle usage is a topic among voice specialists when posture and breathing for singing is discussed (Sataloff, Spiegel and Hawkshaw 2003), but the term "economical" in itself does not relate to specific upper limits of muscle loading not to be transgressed. Muscle loading levels are not easily observed by the singer him/her-self, and are even more difficult to quantify by voice teachers, who rely only on trained ears and eyes. Muscle loading levels vary considerably between singers. An idiosyncratic use of breathing muscles among singers is observed (Pettersen and Westgaard 2004a), in turn leading to singers not always being aware of their own breathing habits and muscle usage during singing (Watson and Hixon 1987).

Earlier research utilizing surface electromyography (EMG) determined loading levels in selected muscles by classical singers. The neck and shoulder region was a topic of interest in these investigations (Pettersen and Westgaard 2002). Especially, a considerable use of the upper trapezius (TR) muscle was observed, and it was discovered that TR activity by singers was phased to exhalation and that TR served as an accessory muscle of expiration by classical singers (Pettersen and Westgaard 2004b). In these investigations activity phased to inhalation and phonation was also observed in the sternocleidomastoideus (STM) muscle (Pettersen and Westgaard 2005). It was concluded that classical singers overused the TR muscle in particular, and probably also the STM muscle (Pettersen and Westgaard 2002). This was concluded on the basis of the EMG activity recorded in these two muscles in spite of slight posture demands in the experimental procedures.

But how much is actually much? To quantify neck and shoulder EMG activity in singers, this study aimed to compare neck and shoulder activity in singers to neck and shoulder activity in classical pianists. The mental stress factor, due to the physical and mental arousal (Wellens and van Opstal 2001), should be the same in both groups (TR is responsive to stress (Wærsted, Bjørklnd and Westgaard 1994)), but posture demands would vary between groups. One difference is that classical singers would sing with arms hanging down during the recordings. Classical pianists, on the other hand, would use both arms continuously in the corresponding situation. The primary biomechanical effect of TR activation is elevation of the shoulders. The muscle further contributes to stabilize the scapula when performing arm movements. It would, therefore, be expected that pianists would have higher TR activity thaun singers, even if singers habitually use TR as an accessory muscle of expiration when demanding singing tasks are performed (Pettersen and Westgaard 2004b).

Also the STM muscle has a dual function in singing. In addition to serving postural demands, STM is an accessory muscle of breathing by classical singers (Pettersen and Westgaard 2005; Raper, Thompson, Shapiro and Patterson 1966). STM fixes and stabilises the head in posture manoeuvres. Therefore, in pianists major activity in the STM muscle is expected to mainly serve

postural demands as upper body moves during playing. It is expected that STM activity would be higher in pianists than in singers, even if singers have a breathing function in STM. In previous studies of TR and STM, right side EMG activity only was recorded. In this study, as pianists use both hands when playing, EMG activity was recorded from both sides of the body, both by singers and pianists.

To summarize, this study aims to compare TR and STM EMG loading levels between singers and pianists. Further EMG activity will be compared between left and right TR/STM within groups.

Material and Methods

Subjects

Eight classical singers (two males and six females) and eleven classical pianists (four males and seven females) volunteered to participate in the study. All the singers were at the beginning of Conservatory study and all pianists were advanced Conservatory students. All subjects were healthy and did not have physiological complaints.

Electromyographic recordings

Muscle activity was recorded from left and right TR and STM by an ambulatory monitoring system with surface EMG recording (four-channel Physiometers; PHY 400, Premed, Norway), using silver/silver chloride bipolar electrodes with diameter 6 mm and center-to-center distance 20 mm. The EMG activity was band-pass filtered at 20-800 Hz and sampled at 1600 Hz. The EMG signals were thereafter A/D converted, the root-mean-square (RMS) value calculated and transmitted at 10 Hz on a serial interface to a stationary PC. The processed signals were further analyzed by use of the Physiometer software, using a time resolution of 0.2 s. For TR the medial electrode was placed 2.5 cm lateral to the midpoint of a line from the spine of the C7 vertebra to acromion (Jensen, Vasseljen and Westgaard 1993). For STM the rostral electrode was placed 2 cm below processus mastoideus, towards the medial end of clavicula, and the lower electrode 2 cm down on the same line. The ground electrode was placed on the spine of the C7 vertebra. Electrode placements are shown in Figure 1. The EMG responses were calibrated in percent of the EMG response in maximal voluntary contraction ($\%EMG_{max}$), using static contractions with resisted movement in the muscle force direction. TR calibration was performed by arm elevation with the arms abducted 90° in the scapular plane. For STM the attempted movement was an aside flexion of the head. The mean and range values of resting values (RV) and maximum contraction values (MVC)), obtained in the calibration procedure, are shown in Figure 2. For both singers and pianists, all calibration maneuvers were performed in a sitting position.

Procedure

All singers performed one song, freely chosen from their repertoire. The song was performed three times, with three different levels of vocal loudness (normal, forte, piano). The singers were all at the beginning of Conservatory study, therefore, arias to match the dynamic level of especially the pianists' fast movement were not available among a majority of them. All songs chosen were in moderate tempos and dynamic levels. The pianists performed three tasks. All of them played the same etude. Additionally, each played a slow and a fast movement, freely chosen by the individual pianist in advance. The etude was comparable to the singing task of the students considering dynamic level and artistic challenge, while both the slow and fast movements had more demanding

characters. For both groups the recording sessions constituted 3 separate recordings in all. The whole recording session, including the mounting of electrodes, calibration maneuvers and recordings lasted approximately 30 minutes for both singers and pianists.

Figure 1. The anatomical positions of the electrode placement on left and right upper trapezius (TR) and left and right sternocleidomastoideus (STM).

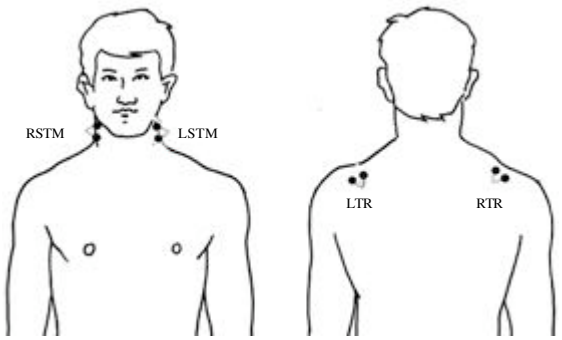
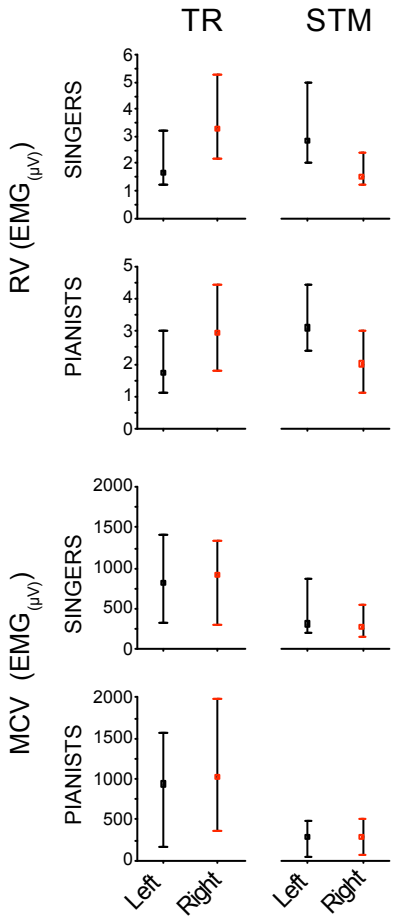


Figure 2. Diagram to show the group results in micro voltage (μ) obtained in the calibration procedure. Vertical bars denote range values and the squares indicate group mean. Resting values (RV) and maximum voluntary contraction values (MVC) are shown.



Analysis

All recordings were transferred as ASCII files to a PC for further analyses. The data were statistically tested by SPSS 11.5.1 for Windows. Responses from left and right side were tested by the Wilcoxon nonparametric two-related-samples test and comparisons of median values between groups were tested by the Mann-Whitney two-independent-samples test. For testing correlations between EMG channels, Spearman's nonparametric correlation test was used. For all tests, a p-value less than 0.05 was considered to indicate statistical significance.

Results

Median EMG responses of all recordings of singers and pianists are shown as box diagrams in Figure 3. The statistical analyses of muscle responses in singers' and pianists' left and right TR/STM is presented in Table 1, and a summary of the correlation results for testing correlations between EMG channels is shown in Figure 4.

Figure 3. Median EMG responses of singers (normal, forte and piano versions) and pianists (etude, slow and fast movement). Responses of left and right TR and STM are shown.

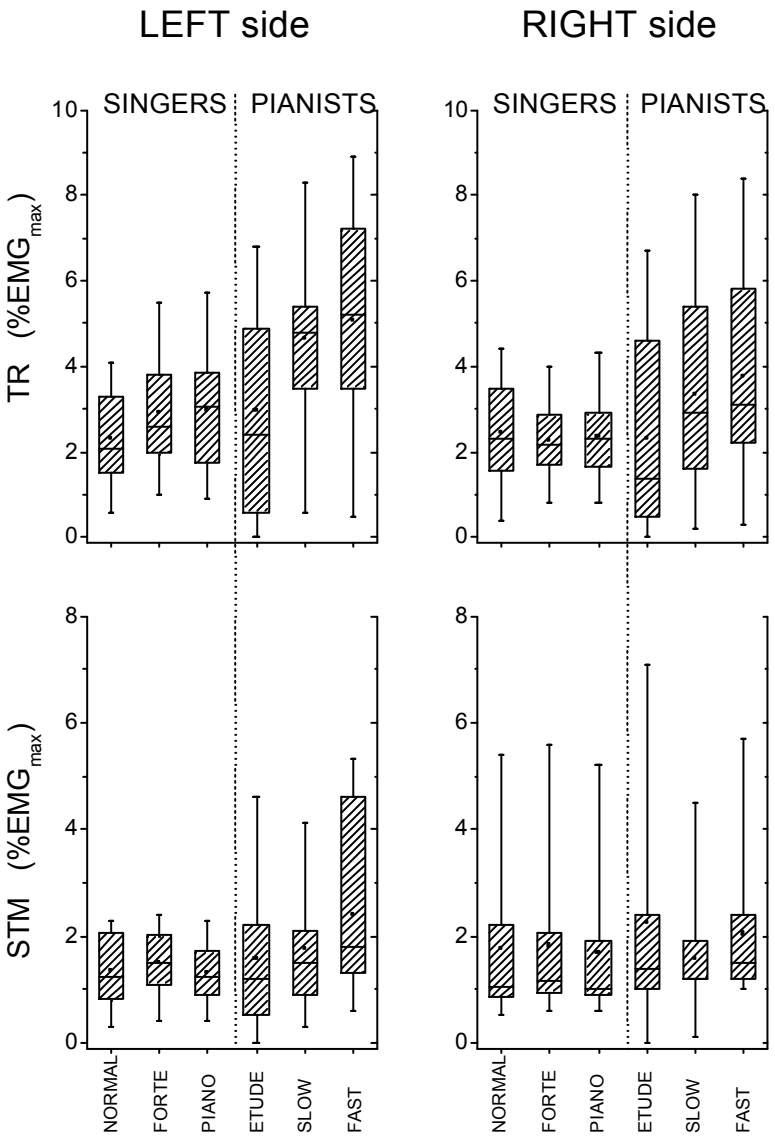
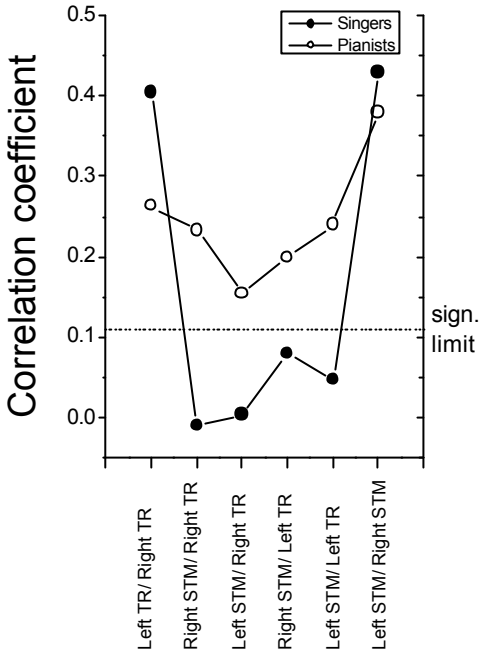


Figure 4. Results from correlation tests. Each data point represents the group mean correlation of the three versions of the song (singers) and the etude, the fast and the slow movements (pianists).



A comparison of median loading levels between singers and pianists showed close to equal group means for TR in the three versions of the singers' song (average of left and right side for three times singing the aria: 2,55 % EMG max) and the pianist's etude (average of left and right side: 2,6 % EMG max). In pianists, EMG activity was higher in the slow movement, and highest EMG activity was found in the fast movement: for left TR, significance for group differences between the mean value of three times singing the aria compared to the slow and the fast movement was found ($p = 0{,}020$ and $p = 0{,}026$, respectively), and in right TR considerable differences in EMG loading were observed between groups, but significance for these differences was not reached. No statistical evidence for differences in STM activity was discovered between groups.

In singers, no significant difference between left and right TR median EMG max loading levels was discovered. The corresponding result for the pianists showed left TR to be activated at higher loading levels than right TR, significantly proved only for the fast movement (Table 1). For the STM muscle, no difference between right and left side EMG median loading levels was observed in singers and pianists (Table 1).

In Figure 4, each data point represents the group mean correlation of the three versions of the song (singers) and the etude, the fast and the slow movements (pianists). For both groups, highest correlation coefficients were observed for left STM to right STM activity, and second highest correlation coefficients were observed for left TR to right TR activity. Correlation tests performed on other muscle constellations showed very low correlation coefficients for the singers. For the pianists, the corresponding correlation coefficients were much higher, and significantly proved in all muscle compositions.

Table 1. Results from the Wilcoxon Two-Related-Samples-Test for testing paired differences between right and left side muscle responses for singers singing the song (normal, forte, piano) and pianists playing the etude, slow movement and fast movement.

Task	Muscle		Median Difference	Test Statistic Z	Sig. (Two-tailed)
Singers					
Normal					
	TR	Right/Left	-0.2	-0.7	0.484
	STM	Right/Left	0.4	1.2	0.233
Forte					
	TR	Right/Left	-0.6	-0.8	0.400
	STM	Right/Left	0.4	0.7	0.463
Piano					
	TR	Right/Left	-0.5	-0.8	0.401
	STM	Right/Left	0.4	0.6	0.528
Pianists					
Etude					
	TR	Right/Left	-0.71	-1.7	0.093
	STM	Right/Left	0.8	1.3	0.204
Slow Movement					
	TR	Right/Left	-1.3	-0.9	0.055
	STM	Right/Left	-0.2	-0.8	0.423
Fast Movement					
	TR	Right/Left	-1.3	-2.5	0.013
	STM	Right/Left	-0.4	-0.5	0.656

Discussion

The main finding of this study was that TR and STM activity in singers and pianists was on corresponding levels in singers and pianists when tasks were comparable considering loudness and artistic challenge. Also found was that singers had close to equal TR EMG loading in both sides while the pianists had higher EMG loading in left TR compared to right TR. Finally, even if individual

differences were observed, no differences in left and right STM sites' EMG loading levels were discovered, neither between groups nor between tasks (within groups). Contrary to our hypotheses: TR and STM activity in the pianists' etude was on an equal level with the singers' song. According to subjective observation by ear, these were the two comparable tasks considering dynamic level and artistic challenge. Nevertheless, different aspects should be considered in the evaluation of muscle loading in singers and pianists. In addition to serving postural demands, singers have an accessory breathing function in both muscles; the TR muscle is used as an accessory muscle of expiration (Pettersen and Westgaard 2004b) and the STM muscle as an accessory muscle of inspiration (Raper, Thompson, Shapiro and Patterson 1966). Visual inspections of individual time plots by pianists did not show expiratory phased activity in TR. Therefore, the pianists are not expected to use TR in breathing. Singers' STM activity in inhalation is dependent on high lung volumes (Raper, Thompson, Shapiro and Patterson 1966) needed in singing but not required by pianists. STM activity by pianists is, therefore, expected to mainly serve postural demands. From this, a comparison of TR and STM activity between singers and pianists gives a description of activity required from both mutual and different needs. On one hand, the mental challenge when performing should be the same for the two groups of musicians. The response on TR activity from the stress factor, necessary in order to perform well, should also be the same for both groups. On the other hand, differences in posture demands occurred as pianists were sitting while singers stood during the recordings. Basically, these different postures should not lead to considerable differences in TR and STM activation. But habitually, pianists moved the upper body in individual patterns when playing. When the upper body flexed laterally, often seen in the pianists, the head was not in a neutrally balanced position. Therefore, the STM muscle on the opposite side had to work harder than when the head was well balanced (Raper, Thompson, Shapiro and Patterson 1966). In corresponding manoeuvres, TR was activated to stabilize shoulders as arms moved (Putz, Pabst and Sobotta 1994). The higher activity found in left TR compared to right TR by pianists was probably due to differences in posture demands required in the experimental procedures. The calculated correlation coefficients showed significantly proved correlation coefficients for mutual support from left and right side muscles to posture demands, required to balance the head and to stabilize shoulders as the body moved in idiosyncratic patterns. Singers were instructed to let arms hang and to keep the head in a balanced position when performing. They did not, therefore, have corresponding postural needs to pianists concerning STM and TR activity. In the experimental procedure designed for this study, with slight postural demands for the TR and STM muscles, the activity levels observed in these two muscles, therefore, would serve breathing purposes predominantly in inhalation and during phonation.

When dynamic level and artistic challenge was comparable between singers and pianists, this investigation indicated that STM and TR activity levels were comparable between groups. According to subjective observation by ear during recordings, dynamic levels were comparable between groups in the singers' song and the pianists' etude, as EMG activity was 2,55% EMG max and 2,6% EMG max, respectively. Additionally, in a previous study (Pettersen and Westgaard 2004a) of professional opera singers singing demanding arias (comparable to the pianists' fast movement in terms of dynamic level and artistic challenge), EMG loading levels comparable to those recorded in the fast movement in this investigation were discovered.

Due to postural demands required when pianists perform demanding music, relatively high EMG loading in both the TR and STM muscles was expected in pianists. That singers, performing with slight postural demands in STM and TR required EMG loading levels corresponding to those found in classical pianists, characterizes the level of EMG loading for breathing purposes in the STM and TR muscles by classical singers.

Conclusion

The main finding was that TR and STM activity in classical singers and classical pianists was the same when tasks were of comparable effort in regard to required loudness and artistic challenge.

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Head, Hands, Heart… and Feet! Towards an Holistic Approach to Training the Professional Musician

David Price

Introduction

I recently became a fellow of the Royal Society for the Arts. Now, to non-UK readers, this may seem like an anachronistic, elitist, throw-back to Britain's Imperialist past but, it still has some notable achievements in its long history. Did you know, for example, that in 1758 the RSA awarded medals to people who would plant vines in New Zealand, Australia and South Africa so that we could enjoy fabulous wine 250 years later? Or that a cash prize, offered to the first sailors to transplant breadfruit from the East to West Indies in 1789, was won at the *second* attempt by one Capt. Bligh on his ship HMS Bounty? (Fletcher Christian messed up the first trip.)

So, feeling something of a fraud - no Benjamin Franklin, Karl Marx, or Charles Dickens am I - I graciously accepted their fellowship, and then received a copy of their journal by return post. Having recently submitted the title and subject matter of this paper, I was struck by the following quotation from the Victorian art critic, John Ruskin:

> The education of a young artist should always be a matter of the head and the heart and the hand. Art and Design must be produced by the subtlest of all machines which is the human hand. The best design is that which proceeds from the heart, that which involves all the emotions - associates these with the head, yet as inferior to the heart; and the hand, yet as inferior to the heart and the head; and thus brings out the whole person (Frayling 1999).

Why holistic?

The quotation comes from a lecture delivered by Christopher Frayling, Rector of the Royal College of Art, to the RSA in 1999, and I'll keep referring to it, partly because he says this type of thing better than I could. But it's also because I've found the visual arts world to offer a much better perspective on arts education than most of the performing arts (try for example substituting music for art and design in the quotation above), and mainly because it offers an extended physical analogy to what began as very much a cerebral activity - the feet addition is all mine, as you'll no doubt notice.

Prof. Ken Robinson (of whom more later) tells the story of the young graduate whom he asked what she'd gained from her undergraduate studies: 'I got a B' she replied. Most of the audience of music educators present laughed, safe in the knowledge that *we* provide a more rounded educational experience. But scrutinising more student feed-back surveys than is good for one's soul always reaffirms my conviction that what goes on in the seminar or rehearsal room is only one of many criteria by which students judge the value of their training: a sense of worth; an acknowledgement of one's culture; the approachability of staff; a feeling of belonging in a non-competitive environment; even the food in the canteen - these are just some of the experiences which matter deeply to students.

I'm not really going to refer here to what my own institute is trying to do in terms of an holistic experience for our music students, but since we're a young institution, my experience of reading Chris Frayling's lecture was a heartening one. If, after 162 years, the Royal College of Art is still grappling with the problems that face us, then we won't have the answers in just six. Nevertheless, being so young enables us to take a few risks, and respond, rather more quickly than other colleges, to the environment we're in. The world is shrinking and changing faster than any of us probably feel comfortable with.

I'm digressing, and it's time (as Olivia Newton-John once memorably stated) to get physical.

The Head

Frayling's lecture took an historical perspective but I'd like to, firstly, connect his visual art references to music training, and then extrapolate, fairly polemically, ideas about what we need to do to make it a perfect world.

Let's start with the head. Frayling's argument is that, in the mid-nineteenth century 'the fundamental concept was that design was kind of language, and if you spent several years learning by heart the grammar of that language you might one day be able to make use of that language.' He goes on to say that 'drawing from life was expressly forbidden' (Frayling 1999:50). This seems to me to neatly transfer to the earliest approaches to music education. Creativity and originality were not part of the vocabulary. It was, and still remains in our oldest seats of learning, a purely intellectual pursuit.

Well, of course, we've changed radically since then. But how many of us are really thinking critically about how to adapt our curricula to the twenty-first, rather than to the nineteenth centuries? Have we established our curricula models based on our experiences as a student or a practitioner? My guess would be the former, since whatever our experiences as practising musicians reveals about the inadequacies of our own training, we invariably fall back on those traditions when we're devising programmes, simply because it's safer.

But we also need to recognise that, for many institutions, which follow the utilitarian model of education, and training (where the primary aim is to provide an adequately-equipped work force to the needs of 'industry') we desperately need to encourage musicians to *think for themselves*. A sizeable number of our students will be self-employed, where the need to build a varied portfolio of skills and jobs, is paramount nowadays. Even those who are employed will be faced with the need to assume much more responsibility for the 'direction' of their art - be it as a performer, producer, facilitator or educator. At the Amsterdam ISME Conference in 1996, I was particularly critical of the conservatoire tradition in actively discouraging students from being thinking practitioners (Price 1996). I'm pleased to see (but can take no credit for it) that things have changed in those schools, at least in the UK, but we've still got to use *our* heads. I believe that we've got to balance the need to provide the role models that Arthur Tollefson describes elsewhere in this book, with Susan Wharton Conkling and David Beauchesne's plea to 'honor the knowledge that learners bring to higher education.' When a role model becomes a guru then a student may be afraid to question their 'authority,' and then we've got problems we're probably all too familiar with. There is just so much 'information' out there, which connects and inter-connects with other useful 'stuff' in ways that were inconceivable twenty years ago, that we can't hope to know it all. And there's no doubt that most of our students come with some pretty sophisticated 'stuff' already in there, which they didn't get through their high school teachers as much as through logging-on. So we can't be experts anymore.

One of *my* role models, Prof. Homer Simpson, once complained that every time he had to absorb something new information, some old stuff had to go out of his brain to make room for it. I'm sure we can all identify with those sentiments, so next time we get thrown a difficult question from a cocky student, let's think of Homer, and have the courage to say 'I don't know.'

The Hand

Frayling talks about the how the intellectual pursuit of visual art was gradually superseded by a philosophy of 'learning by doing,' and the development of an arts *and* crafts movement, which lasted, effectively, from the 1890's to the 1960's. There seem to be strong parallels again here in the way that musicians were being educated. But somewhere along the line technical virtuosity became everything and people forgot there was a human being attached to those hands.

When Ruskin made his remarks about the perfect machinery of the human hand, but its 'inferiority' to the heart and the head, he had obviously never met my first piano teacher. Now I know that mastery of the technical makes creativity possible but this can't apply to *all* musics, or else how could you describe Bob Dylan as a 'singer'? In England we have an annual televised music competition called 'Young Musician of the Year.' Any one of the 18 or 19-year olds on that programme have levels of technique which would have prevented Beethoven from blowing a gasket, but are we getting to the stage now when it's almost like training Olympic athletes? Can there be 'enough' technique? Do we ever say to a student 'you need to spend a little less time practising, and more time thinking/reading/communicating/laughing/living?'

It's at this point that I'd like to introduce my legacy to the world of arts education. I call it Butler's First Law of Curriculum Design, in honour of one of my early managerial challenges. It goes like this: Whenever two or more arts academics are reviewing curricula, there is an infinite number of new modules which could be added to a programme to make it stronger, but you can never, *ever*, get anyone to suggest one to cut. I'm sure you're familiar with this scenario, but one of the lessons I've learned at the Liverpool Institute for Performing Arts (LIPA) is that cramming the timetable with teaching leads to diminishing returns. I believe we're producing more employable graduates than other institutions at least in part, because we make space for, and actively encourage, independent student work. But we've had to recognise that in order to do so, some skills may not be taught to the level that we'd all like to see.

There are small, but encouraging signs from our UK conservatoires that there's an understanding that a better balance needs to be achieved in the portfolio of skills being honed. This is certainly as a result of the pressures upon orchestras, primarily from the funding agencies, to re-define their role - away from 'revered institution' towards 'community resource.' The aforementioned Ken Robinson recently chaired a National Advisory Committee for Creative and Cultural Education. Their report states:

> The training of artists is predominantly focused upon particular conceptions of professional practice: the concert platform, the public gallery, the professional stage. Yet in the last 25 years, the roles of artists have diversified enormously through work in education, community and social projects of every sort.… It is estimated that 80% of all music conservatoire students are involved in education work within two years of graduating, yet their training still does not prepare them sufficiently for this challenge" (Robinson 1999:160).

And on the same page of the report, there's a lovely quote from Simon Rattle:

> To be a performing artist in Britain in the next century, you have to be an educator too.

The report calls for schemes which would allow students at arts institutions to work in local schools, and David Puttnam is championing just such a scheme which rewards students for this work through remission of fees - much more of this is needed.

I've drifted off the hand analogy, so to summarise: technique, yes, but in balance; 'learning by doing' has dominated the design of curricula in most of our training institutions, but artists now need

a toolbox of broader, and perhaps more reflexive, skills with which to ply their trade; oh, and something to stop those lead guitarists from 'noodling' when you're trying to talk to them.

The Heart

Frayling identifies the development, in the 60's, of an 'expressive tradition,' encouraging students to develop the courage to find and use their own voices. This philosophy was based upon four basic assumptions that:

1. the education system should aim to be proactive, stimulating rather than serving;
2. design (music) was something you did in a social, cultural and technological context, rather than just to things;
3. if industrialists didn't take advantage of the products of the greenhouse then so much the worse for them;
4. the role of the college was to provide…an environment which existed in what it saw as splendid isolation from the rest of the national system while at the same time producing many of its teachers (Frayling, ibid.).

This was the philosophy behind what came to be known as the 'Art School Movement' in Britain during the 60's and 70's. I personally think it deserves its upper case because it didn't just churn out a string of hugely creative painters, sculptors and designers during this period. It produced some really interesting and innovative pop musicians at the same time - David Bowie, John Lennon, Mick Jagger and Bryan Ferry are just four that immediately come to mind - without giving them a single ensemble class. I've written elsewhere on why I believe that happened (Price 2000), but I think it's interesting to look at comparisons between music institutions and art schools, during that period, through those four assumptions. (Of course only some institutions can be looked at: there were no institutions specialising in popular music, and jazz was only just appearing, mainly in private schools.)

It seems to me that the first two assumptions wouldn't really apply much to music institutions, but the latter two certainly could, and probably still do. Art schools have always had a dynamic relationship with the industrial world, one that challenges as much as serves. The fundamental questions around how we define modern art (the debate around conceptual art, for instance) were first asked in the art schools. Music schools, it seems to me, have been rather more keen to serve than challenge - maybe that's because musicians can just about make a living, even at the start of their careers, whilst few art students ever expect to be paid. We debate concept of challenge/serve constantly in my institution, and I know that people who talk about the 'institutionalisation of Jazz' have similar concerns.

The second assumption concerns the broadening of the context of music making. Apart from some isolated examples (like Cornelius Cardew's Scratch Orchestra) the radical changes in music performance, and particularly composition, which took place during the 60's and 70's were arguably more to do with aesthetics than politics.

There are clear similarities in the third and fourth assumptions - the ways in which both artistic developments started to lose their traditional audiences, whilst not discovering new ones, and the isolation from the rest of the education system. This turning in on oneself has been, and continues to be, much more marked in music schools. Students may now be encouraged to share their art with the external community, but I suspect that's more to do with pragmatism than politics, (and if art students generally have become depressingly apolitical, then my experience of music students is that they make New Labour look like the French Revolution).

I should say here that the four assumptions belonged, to an extent, to a relatively golden era for arts education. The pressures which we face these days, where we have to measure, quantify,

justify, assess, monitor and document every last aspect of our activities were nothing like as prevalent then. One can only consider the 'value-added' nature of an institute when one has the time to.

However, these are constraints within which we all have to operate, and we have to work the system to whatever advantage we can find. It seems to me that this question of environment is critical to questions of the heart, and I believe we could learn a lot from art schools in this respect. If we're looking to develop the *whole* person, then the heart can only flourish in an environment where risk-taking is encouraged; where long-held assumptions (and prejudices) can be challenged without fear of retribution; where 'difference' is celebrated, not just tolerated; where one student's success is applauded by others, not envied; most importantly, where staff and students are co-learners, mutually dependent upon shared trust and confidence as well as fears and insecurities.

I find it odd that some of our most revered institutions lock people away for several hours a day of solitary confinement, encourage them to see music-making as a competitive activity, and then bemoan their lack of social skills. I was lucky enough recently to enjoy a private concert with Larry Coryell, a jazz guitarist of the highest order - technique to die for, and a marvellously musical ear. But what impressed me most was the way in which his warmth, openness and humanity shone through in his playing - these qualities had become self-evident during the two-day symposium preceding the concert when he was so generous in his appreciation of others contributions. I suspect he got that through jamming with all and sundry throughout his formative years, rather than a cloistered education.

It's at this point that my physical analogy, and my dependence upon Ruskin, via Frayling, diffuses. Aside from the observation that both sets of institutions have historically veered between the notions of head, hands and heart, and are gradually converging them into a more holistic philosophy, I have, as it were, the feet all to myself.

The Feet

When I first considered this paper, I had a somewhat vague notion of one of the problems of music training being overly concerned with the head (harmony, technique) at the expense of the feet (rhythm and 'feel'). And I believe this still to be true. If you've ever taken part in a Samba workshop, you'll know what I mean - it's impossible to viscerally connect with music from a seated position, you just have to stand up, (which is why classical conductors have all the fun). The question of feel, or groove, let me hasten to add, is not confined to classical training. There can often be no more rigid a musician than those reared upon the 'heads-down-no-nonsense-nailed-to-the-floor-4/4' which permeates the rock repertoire.

Even though I do believe that music training fails to recognise the shift in emphasis from harmony to rhythm which has been happening in music over the last two decades, there are some other fundamental ways in which the world is changing, and if we're trying to combine the best of those traditions in the way that we train musicians, perhaps we also need to look to the contexts which may affect us most in the future. The image of the foot suggests to me the concept of 'mobility.'

I believe that we'll have to be a lot more mobile in the future than we have been in the past. We'll need to be *culturally* mobile, as issues of diversity and social inclusion continue to climb the political agenda. I've already referred to the concept of the orchestra as a community resource, but this is just one example of partnership, which we'll need to consider. Inter-disciplinary collaborations will become more sought after because both technological advances and the disintegration of the high/low art boundaries will enable them to happen.

We'll also need to be *politically* and *socially* mobile, as we try to place the music school *within* the broader community, rather than outside of it. Strategic partnerships will need to be made with all kinds of agencies: if there is not perceived to be a need for music within our respective

national curricula, then we shouldn't be too surprised if somebody starts asking what *our* purpose is. As Ruth Gustafson later reminds us, lifelong learning isn't just an educational buzz-phrase. It's a demographic reality, which we have a duty to respond to. Likewise, the realisation that 'creativity' isn't an eccentricity, but an employer's pre-required core skill when recruiting. Accountability isn't to be feared - we've got some pretty powerful arguments on our side. We just need to make ourselves heard more often.

It goes without saying that *student* and *employment* mobility will continue to grow - it's an inevitable consequence of globalisation, (and especially pertinent to the theme of this seminar). So, international relationships will continue to develop through student exchanges, semester abroad programmes, articulation agreements and so forth. Musicians - especially the younger ones - now attempt to position themselves, and their aspirations within a global market, too.

Most radically, we'll have to deal with '*virtual*' mobility. By this I don't just mean the growth of internet-based distance learning (though it's set to transform the way we think of 'students'), but also the ways in which music is made, stored, shared and distributed through the PC and other media. The implications are enormous and it may just be that the very notion of a 'professional' musician may not last too much longer. The current Metallica/Napster dispute raises all sorts of ethical, legal and commercial issues, depending upon where you stand. It's equally the case that MP3 sites are allowing musicians to have their music heard without the need for a record company, but they may receive little or no financial reward for doing so. It's conceivable that the seismic shift in the ownership of the means of production may lead to a return to the notion of a musician who is an *amateur* in the original sense of the word - one who does it for love, but considers his/her 'audience' in global, rather than local, terms.

These are indeed interesting times. Perpetual change is a pretty scary concept to those of us over the age of 25, but the possibilities are pretty exciting too. If we have the courage to think on our feet (this is positively the *last* anatomical reference), then we can help shape the future of music training at what I believe will be seen, retrospectively, as a transforming moment.

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"Common" Sense, Diversity and Aesthetic Perception

Peter Rothbart

Why the need for a "common" sense? Why not just revel in unrelated diversity, the cultural ghetto-ization of the planet? When physical distance determined cultural isolation, this was the de facto case. But in the global village, where geographical distance is meaningless in terms of the cross-pollination of ideas and societies, ghetto-ization invites cultural genocide and the increasing inclusion of those isolated societies on the endangered species list.

Why the need for a "common" sense? Because, the person, or entity making the cultural gate keeping decisions reflects the common sense of the culture. If decisions regarding cultural survival in the form of funding, access to concerts, art museums, wedding and burial rituals, indeed the selection of what is culturally important to preserve the culture itself, is left to those who have a limited vocabulary and repertoire, then we are limiting the human experience itself and our own survival and prosperity.

Perception, the Unfamiliar and Art

"To be is to be perceived," says Berkeley. It is not the object that defines the aesthetic experience, but it is the perception. Therefore, to increase the perceiver's breadth and depth of perception is to deepen the aesthetic experience.

Perception is the interpretation (consciously, subconsciously as well as cognitively) of sensation. As such, it is subject to social, referential and experiential influences. As perception is altered, through the internalizing of knowledge (the absorption and comprehension of information), through socialization, filtering and association of previous experiences, that which is perceived and therefore experienced, is altered as well. What becomes the aesthetic object is changed by what is the nature of the aesthetic perception. Change the perception, change what is art.

The acceptance of unfamiliar art and art forms is dependent upon the perceptions of the viewer. As more people experience the depth, breadth and intensity of the internalization of "knowing," society's range and capacity for perception expands. As more and more people become knowledgeable and therefore more experienced, the greater the society's range of perception. Experiences and associations, key ingredients in the perception of what is art become more universalized even as they become more diversified. Common sense incorporates greater range and depth as people have or at least are aware of more and more commonality in their experience.

Common sense is simply a collection of agreed upon perceptions and associations. As the database increases, so increases the variety, wealth and depth of these associations and perceptions. Our world becomes bigger, our choice greater, our appreciation for the infinite complexity and diversity of our existence fuller and more rewarding.

Goethe said that "people see what they know." The more we know, the more we see, the greater the human horizon. A society shares a body of common experience, from which they derive

a common sense, an agreement on principles of perception, interpretation of that perception and subsequent action.

According to Arnold Berleant, "The very process of sensory development is, in fact, a process of acculturation through which ideas and beliefs become embodied in our direct experience." What he is saying is that the mind's interpretation of sensory stimulation is a matter determined by a culture or society. Suffering may be pleasurable and desirable to certain religions in a way that many of us cannot begin to comprehend. By studying and learning and experiencing these cultures, we *may* gain insight into that specific culture's perceptual experience. We may, even fleetingly experience pain as pleasure, self-sacrifice as the rapture. By gaining knowledge of a culture or society, we may gain its senses, its pleasures and pains, its sense of hurt, its sense of love. With this added insight, we may experience its art in full glory, adding to our own perceptions and experiences of art, hence increasing the depth and wealth of our humanity.

So, common sense is really common experience based upon common perception, but certain commonalities do exist across and within cultures. We all laugh, we all cry, we all mourn a loss and celebrate an achievement though in different ways and for different reasons. The emotion remains the same, the interpretation and outcome varied according to accepted cultural ritual.

Therefore, common sense is a clustering effect, a quantum physics of social psychology. Relatively common experiences yield relatively common perceptions and vice versa. As people begin to agree on what they are seeing and how they are experiencing that perception, a common sense develops. As this common sense becomes normalized, institutionalized, an accepted perception and experience of society, it may become mundane or exalted, but it becomes part of the society's collective consciousness.

Therefore, the common sense that must emerge from a diverse society is not common tolerance, or an uneasy co-existence, but a common respect or a common agreement to respect. Similarly, respect is the acceptance of that which exists, whether we resonate and therefore, harmonize with it or not.

People may well agree on the perception, what they see, hear and experience, but they will probably disagree on what they associate that perception with; how they experience that perception. A common sense within a society also begins to emerge when there is a common respect, not only a common perspective. We cannot all see or hear or experience the same thing, at first. We can, however, move towards that resonant end through the process of delaying judgment, tolerance and knowledge gathering. Exposure to other cultures, other experiences and associations breeds familiarity and new associations that then become part of our own existence.

Teaching "Common" Sense

So, how do we encourage the development of a common sense in the face of increasing diversity? One must begin in one's own culture, by using one's own cultural sense, one's own concept and definition of art and bringing into that environment that which is foreign. By examining an alien or foreign object within one's own perspective, one may find some elements of commonality but more importantly, we will bring our own aesthetic state of mind to bear on the object. If we bring our own aesthetic being, our own aesthetic sensibility to the object, we can then begin to examine or appreciate or sense the work for its own uniqueness, it's own innateness. Remember, it is attitude that generates art, not the object itself.

The more we know, the more we study, the more we experience, the greater our intellectual, emotional and associative wealth, the greater our memory, the more synapses we connect or strive to keep connected, through physical, emotional and intellectual weight-lifting and aerobics, the more we can understand.

This is where knowledge, learning, sensitivity, exposure, age and experience all merge. The

more we know, the more we learn, the more we are exposed to, the closer we are capable of getting to the source of our search. Exposure and knowledge combine to create a familiarity. . . resonance, a relationship. A common sense can emerge because we have experienced that which others have experienced, though certainly to a difference degree and intimacy. But the exposure is there. A commonality exists.

This is why it is important to bring new experiences to our society in a manner that yields positive associations. It is here that we make the case for bringing alienated or alternative art forms into the mainstream of classical western art, bringing rap into the concert hall, jazz to the main stage, Ghanaian drumming to the music education class. If we are serious about the acceptance of diversity, then music educators must know the Bachs of India, the Crosby, Stills and Nashs of Tibet, the Don Ellis' of Bulgaria. The greater the exposure in a culturally positive setting, the more diversity we can welcome into our culture, the stronger the art that emerges from this exercise in pollination.

This is why we study art, why we attempt to communicate what art is, outside of the experience itself. If we do not teach the aesthetic state of mind, if we do not offer the student the aesthetic experience as a laboratory or real world experience, then they will not know art. Anything is art if it is perceived that way. And so, nothing is art if it is perceived that way.

As societies become exposed to other societies, as worlds collide and fuse and blend and mesh and go careening into each other, sometimes with explosive force that shakes the foundations of both societies, sometimes with a complementing gentleness that exudes harmonious existence, worlds become aware of each other, they influence each other for better or worse, but they do interact. Each incorporates the other. And as they collide and collude and enculturate aspects of each other, a new common sense develops, a common sense that is sum of the parts, leading to a new and eventually distinct culture. New art evolves from a common sense as a common sense evolves from a new art. This is how diversity and common sense can co-exist. They are chicken and egg. It is cultural Darwinism. As separate and distinct cultures intertwine, a new aesthetic emerges, a "common" sense.

Practical Applications of the Theory

I believe that the roots of any alienated/alternative musical style or form can be examined back to a point at which any student may begin to understand it, drawing from a common cultural experience (a cultural six degrees of separation). For example, John Coltrane's late stylistic period is often bewildering to most students, but the groundwork for an appreciation of his attempts to merge Gregorian chant and African drumming in his rendition of, "The Father, Son and the Holy Ghost," can be laid by first introducing the student to Gregorian chant and its reliance on phrasing based upon the breath and then to the polyphony of West African drumming. By playing examples of chant and drumming followed by Coltrane's work, students begin to understand the influence of style and culture, not to mention the merging of two spiritual belief systems. A similar example can be made by introducing the student to the concept of melodic drumming from Africa, and Coolio's rap song "Gangsta's Paradise" in which the melody is closer to a rhythmic speech-oriented structure rather than pure pitch-oriented melody.

In terms of preparing musicians for the future, I believe that this approach, the integration of alternative cultures into the mainstream of music education must be accomplished through the study of the music first from a person's own culture (that which is already known). But I strongly advocate that once a student has *begun* to understand the basics of their own music, they must experience how these same musical traits are common to other cultures; the similarities between African call and response phrase structure and European psalmody, rap as melodic drumming in English, Japanese timbre inflection as melodic coloring as is Western orchestration. Simply put, the education of students must begin with learning the introduction of other musics must be done early and by the

process of finding areas of commonality between the familiar and the new. Show them the similarities.

The Teacher as a Resource

The key to this approach is of course the teacher. No one teacher can be expected to play all the musics of the world. But they can be resource people, pointing students towards those that play the various musics and then being able to explain what is happening. I absolutely believe that the musicians should be brought into the classroom to perform, so that the student can experience the full cultural experience, not just a teacher explaining a recording. The teacher can explain and interpret *after* the experience, not be a substitute for it. Towards this end, cultural exchanges between teachers and cultural ambassadors become vital in the global village. As electronics (the web, distance learning, solar powered devices for less fuel-burning societies) become more ubiquitous, exposure to other cultures becomes more available. But without the interpretive abilities of teachers knowledgeable about other cultures, though not necessarily proficient in the actual music-making of those cultures, the music will remain foreign, not understandable if not related the student's own cultural experience.

This paper then becomes a justification for the need for cultural ambassadors, exchange programs and more distance learning opportunities for teachers, so they can enable students to understand how other cultures are similar to their own.

Beyond the Curriculum: the Teacher as "Role Model"

Arthur Tollefson

In most institutions formally engaging in the education of the professional musician, specific requirements for completion of study are published in periodically revised catalogues. Such curricular statements describe courses in performance study, music theory and music history etc. which must be passed and/or those competencies which must be achieved.

Although formal curricula assist in introducing prospective students to an institution's mission and goals, in defining minimal standards through which to measure academic progress, and in reshaping programmatic directions as times and conditions change, they represent only basic skeletons upon which successful pedagogical practices are formed. They describe the "what" but not the all-important "how" of effective teaching and, in my opinion, constitute a limited indicator of educational excellence.

While regularly participating in this Commission's seminars since 1990, I have detected a common thread weaving through a variety of seminar themes: the significance of "human values" in music education. This concern has transcended all geographical and cultural boundaries and, in large measure, prompted the Commission to significantly revise its mission and goals to more appropriately reflect the global realities of the twenty-first century.

In reading thousands of student and alumni survey responses during my administrative career, I have noted time and again how the example of an inspirational teacher was of paramount importance. Such human value "role-modeling" involved the maintenance of the highest musical and ethical standards, the ability to tailor pedagogy to the unique talents of an individual student, the treatment of the student as an adult musical "peer," a genuine, demonstrated breadth-of-interest in things both musical and extra-musical, and an inquisitive, eager, open-minded exploration of that which may expand one's daily horizons in new, exciting directions.

Although some may disparage the lasting impact of "inspiration" in achieving pedagogical goals, even confirmed cynics admit that students, especially younger students, consciously or unconsciously seek, respect and emulate "role models" as they select and chart their future careers. Although "inspiration" is often difficult to define, it has been exemplified in the immediate performer-audience bond established whenever Artur Rubenstein took the stage or in the political as well as musical commitment of Kurt Mazur. When students observe such individuals, they invariably ask, "What is it that makes this person communicate so well?" In merely posing this question, such students are already well on their way to unlocking some of music's, as well as life's, most valuable secrets.

In his interactions with students, both inside and outside the studio, the teacher must remember to hold himself to those rigorous standards of free inquiry, musical excellence and interpersonal respect which have distinguished the best in pedagogy for centuries. The farther a teacher's demeanor or character deviate from such standards, the less appealing the potential "role model" becomes to the observant, objective student.

In day-by-day activities, a "role model" pedagogue must be careful to neither augment nor diminish the import of music from a global perspective. Within a school or college, he should participate actively in the daily life and governance of the entire institution, acting as a responsible,

collegial citizen while applying his unique expertise and accumulated wisdom to the enhancement of the whole.

Beyond his institution, a "role model" pedagogue should seize every available opportunity to interact with the community. As a respected professional, he must be willing to appear in both familiar and unfamiliar situations, to speak clearly and convincingly in a wide variety of settings, to serve on policy-making cultural and civic boards, and to advocate effectively in the media. Throughout all this, he must never lose sight of the continuing need to educate, reeducate and remind today's public of the centrality of the arts in all societies and cultures. And, given the cynicism and "information overload" so prevalent today, he must pursue his task in an informative, concise, unpatronizing manner.

On the broadest scale, it behooves the "role model" pedagogue to become actively involved in those professional music organizations, especially ISME, which embody the highest ideals of the discipline. Whatever a performance pedagogue's societal affiliation, however, it is incumbent upon him to participate actively in the lifeblood of that organization: giving presentations, standing for office and establishing and maintaining professional links which will ultimately benefit not only the individual but also the entire profession.

Although most successful performance teachers have, often at an early age, mastered the fundamentals of their craft, they have done so through a variety of pedagogical "means." Amidst an often dazzling array of diverse teaching methods, some approaches are better suited, physically or mentally, to one student or another. Unfortunately, many performance teachers adopt a single pedagogical method, often the one they inherited from their teachers, and convey it to their students as the sole "correct" way of performing. Piano teachers, I must admit, have been particularly notorious in this regard, routinely interrogating a new colleague with questions like "Do you subscribe to the Leschetitsky or the Matthey method?" as if the fate of the entire world, let alone that of the colleague, hinged upon the answer!

The "role model" teacher, I submit, is one who has become conversant with various pedagogical methods and has amalgamated what he considers the "best of each" into a personal, customized approach. He demonstrates through both his performance and teaching how aspects of any given "method" may be more effective in one repertoire than another and judiciously guides his students towards similar methodological flexibility.

Regarding repertoire, a "role model" pedagogue encourages his students to observe the same breadth in their choice of performing literature that they do in their methodological applications. If a teacher fails to seek and teach new as well as relatively unknown compositions as a complement to acknowledged masterpieces which have stood the test of time, teachers ultimately deprive themselves and their students of both the visceral thrill of discovery and the enduring satisfaction of charting new territory for present and future audiences alike.

In today's societies, audiences which, in the mid-nineteenth and early twentieth centuries, worshipped the "hero" musician seem more attracted to and comfortable with a less removed performer. Such performers converse with their listeners in non-technical, understandable terms, avoid elitism in their repertoire selection, welcome opportunities to mix and chat informally with their audiences, and effectively communicate a passionate desire to "share" music's riches with all who will listen. When Itzak Perlman speaks to his audience, live or on television, or when Yo-Yo Ma collaborates formally or informally with Mark O'Conner, the Grammy-Award-winning folk fiddler, artificial barriers are set aside and the "oneness" of music as a unique, powerful cultural resource of is affirmed.

As the "role model" teacher evaluates pedagogical methods and expands traditional repertoires, he also seeks new performance venues beyond the familiar "8 o'clock in the concert hall" format. Increasingly, performers are reaching receptive, hitherto untapped audiences at various times of day in schools, churches, retirement homes, hospitals, shopping malls, even prisons; a "street orchestra"

from Amsterdam which appeared at the 1996 ISME World Conference epitomized such "outreach." While the physical attributes of such venues may not match the pristine qualities of a fine performance hall, the lasting impact of the communication itself may well justify compromises in acoustics and/or comfort.

Finally, today's "role model" teacher should be open to exploring and, where appropriate, utilizing those available technological aids which may enhance his music pedagogy. In so doing, he will not only increase his own efficiency and effectiveness as a teacher but also instill in his students a receptivity to technological tools yet to come.

Although I am normally reticent to engage in personal anecdotes, I have been asked by the Commission to "discuss...your personal growth as a teacher, with focus on changes in your thinking relative to your initial training and your current work as a pianist, teacher and administrative role model for your colleagues."

My early pianistic training culminated in studies with four eminent artist/teachers, each emanating from a different keyboard tradition. While three of these teachers seldom strayed from their inherited "methods," one, the great Egon Petri, exhibited extraordinary breadth and openmindedness. Rather than demonstrating the way to play a passage, he would offer several equally valid approaches and would challenge me to exercise my personal ingenuity in conceiving additional possibilities. Although such flexibility may have initially puzzled a student still in his teens, I have since concluded that Petri's tolerance of a variety of interpretations was wisdom incarnate. In my subsequent teaching and performing, I have carefully attempted to mold a coherent, individual style from a variety of principles inherited from each of my master teachers.

Years ago, the noted American pianist, Grant Johannesen, proclaimed to me, "there is no such thing as a 'standard repertoire.'" While Mr. Johanessen was in no way denigrating the masterpieces of Beethoven, Chopin or Debussy, he was lamenting the lack of imagination many piano teachers exercise in assigning only well-known "classics" to their students. Again, as pianist and teacher, I have consciously drawn upon the entire, incredibly vast piano repertoire whenever selecting suitable performing literature. In complementing a requisite body of acknowledged masterpieces with representative newly composed works as well as forgotten past "treasures," one will experience the satisfaction of being both a "pioneer" and an archeologist.

Over the years, I, as well as my colleagues, have often performed with advanced students. Recently, our university initiated a string ensemble composed of four faculty members and six to eight students selected through rigorous auditions. The group performs frequently both on-campus and in the community, and exudes a seamless professionalism which is a joy to behold. Similar mixed groups frequent the programs of our Contemporary Music Ensemble, which, in 1994, performed at the ISME World Conference.

Last year, our School moved into a splendid new music building. In designing the structure, we attempted to make the facility as responsive to technology as our budget would allow. In addition to an expandable wiring infrastructure and a sophisticated recording system, the building features a 24-station computer laboratory, a two-room electronic music laboratory, a psychoacoustics laboratory to measure the effects of musical stimuli upon specific test groups, and an acoustics research laboratory to study breathing, tone production etc. In addition, three computer-controlled practice rooms allow one to replicate the acoustical environment of almost thirty performing venues ranging from a small recital hall to a 10,000-seat arena.

Throughout my eighteen years as an administrator, I have attempted to demonstrate to both my faculty and students what being a "comprehensive musician" entails. Unlike many of my administrative peers, I have not abandoned my pianistic career but have maintained an active performance visibility at a high artistic level. I continue to champion new compositions and discover forgotten "gems" which, particularly in a university, deserve recognition. I both seize and create opportunities to "connect" to the community, whether introducing Schubert's piano music to retired

persons, co-chairing a nationwide search for a new symphony conductor, or speaking to civic organizations on a variety of topics. On a national/international level, I remain actively involved in ISME, the College Music Society, the National Association of Schools of Music, and the Music Teachers National Association. Whatever I may have contributed to my discipline and community, however, pales in comparison to what such participation has afforded me in terms of enlightenment, inspiration and lifelong learning.

I believe that the importance of "role-modeling" in the education of the professional musician cannot be overemphasized and trust that I have been able to share with you some of its challenges, opportunities, and satisfactions. In embodying those "human values" which have exalted and inspired this Commission for so many years, positive "role-modeling" will, I believe, continue to play a dominant role in music education for many years to come.

Blending Cultures in New Contexts: Reflections on Performance Studies for International Students

Kenneth T. Williams

Studies in musical performance entail a fascinating journey that leads a student to higher levels of skill and artistry and a deeper understanding of the musician's role in society. The artist-teacher guides the student through musical and personal discoveries, perpetuating a long-standing tradition of tutorial instruction – master and apprentice. The dynamics of exploring musical performance together become even more adventurous when the student has made a real journey from her home country to study at a particular institution or perhaps with a particular master teacher across the globe. The student embarks on an endeavor in which she pursues her musical aspirations within a context where she is discovering differences between her native culture and a foreign culture. New cultural awareness in this context shapes her educational experience as much as her applied lessons do and enables her to become a more reflective practitioner. No experience leads to deeper insights into one's own culture and identity than immersion in a different culture. International students in music performance adapt to a new culture in complex ways – not by performing the repertoire of a foreign culture but by learning in a foreign context.

In the Western European musical tradition, there is a long and colorful history of performers and composers studying in foreign countries. Edvard Grieg, Norway's most celebrated composer, studied at the prestigious Leipzig Conservatory from 1858 until 1862 when the conservatory was a relatively new institution but had already attracted a faculty of international fame and a cadre of German and international students eager to learn from them (Reisaus 1993). With a broadened perspective from his years in Germany, Grieg returned to Norway where he explored and cultivated the musical idioms that were indigenous to Norway through his nationalistic compositions. The experience of returning home, a transformed person yet valuing the attributes that have always been a part of you, is one experience that connects Grieg with the current generation of musicians who study abroad and return home to pursue musical careers.

William Mason, the American pianist and son of music educator Lowell Mason, traveled to Germany for performance studies in 1849, and hundreds of American pianists followed in the second half of the nineteenth century. The motivation for Grieg, Mason and others to travel abroad was primarily artistic. They sought educational and artistic opportunities that were not available in their home countries. Throughout the late nineteenth century and early twentieth century, musical study in Europe offered a cachet that was often considered a prerequisite for Americans hoping to build a career as a performer and teacher. The onslaught of the two world wars and the Cold War that dominated international relations during the later part of the century limited the opportunities for study abroad for music students from both sides of the Iron Curtain. Since the 1990's international study in music has experienced resurgence with new opportunities for musicians from all over the world. New patterns are emerging among visiting students and host countries.

International education for professional musicians offers unique benefits – artistic, cultural and personal – as well as particular challenges. A new set of complex and interrelated factors shapes the

experiences of young musicians studying abroad in the twenty-first century. Professional training for musicians takes place in a new context, a global context. Globalization, an international system affecting domestic politics and foreign relations as well as economics, business and many aspects of lifestyle and culture, has had a profound effect on education, especially higher education, in the arts. The overriding dynamic of this new system is interconnectedness. In just over ten years of rapid change, the World Wide Web has replaced the Iron Curtain as an icon of international affairs. We are able to maintain connections via advanced telecommunications technology that were not possible just a decade ago. The hyper-connectivity that characterizes the new global context affects persons and institutions as well as academic and artistic disciplines. While musicians have more opportunities to explore more diverse ideas and cultures, they also have the resources to preserve the values that connect them to the past. This paper explores the diverse ways in which globalization affects international education for musicians by examining new patterns in student mobility and the experiences of students and faculty engaged in performance studies and teacher training in higher education.

Emerging Trends in Student Mobility

In 2000 the European Commission Directorate-General for Education and Culture of the European Union commissioned the Academic Cooperation Association to conduct a study focusing on the state of international cooperation in higher education. The resulting report, titled *The Globalisation of Education and Training: Recommendations for a Coherent Response of the European Union* (Reichert and Wächter 2000) includes a state-of-the-art analysis of international cooperation with a review of the literature on internationalization in higher education. Regarding student mobility, the report states:

> The best known form of internationalization certainly is the increasing mobility of students studying abroad. Traveling students are of course a very old phenomenon and certain regions of the world have a long experience with it. Most European countries have known the influx of students from their former colonies. Large numbers of Latin American students seek to obtain postgraduate degrees in Northern American universities. In the heights of the Cold War the higher education institutions of the Soviet Union and Eastern European countries attracted students from ideologically associated nations. Furthermore, educational exchange between the US and Western Europe after 1945 was developed to foster democracy and develop the Atlantic community. Generally, geopolitical considerations always have been influential in policies regarding student mobility. However, there is also a growing conviction that one of the most effective means to prepare future graduates for the needs of an increasingly international professional life in a global economy is simply to study and live abroad. The educational and social benefits, such as acquiring new and cross-cultural knowledge and competencies, improving foreign language proficiency (especially English), establishing international personal and professional networks, becoming familiar with other countries and cultures, etc. are being stressed by international educators. In addition, broad cultural values such as internationalism in itself, the belief that cross-cultural educational and scientific exchange is a good in itself or that it promotes also the international understanding and cross-cultural sensitivity among home students and the wider community, go hand in hand with more economic considerations such as the broadening of educational markets and the generation of extra income. (Reichert and Wächert 2000:34)

Higher education experienced massive expansion worldwide during the late twentieth century. Until recently, the growth rate of international students as a percentage of the entire world student population exceeded the expansion rate of higher education in general. Statistics reported by UNESCO in 1997 indicate that international student mobility increased by more than 300% between 1970 and 1995 and that 1.5 million international students were attending institutions in the top 50 host countries in 1994-5 (Reichert and Wächert 2000:35).

To better understand mobility among today's international students in music, we must first consider patterns among sending countries and host countries. Asian countries have experienced by far the largest expansion rates, and prognoses estimate that by 2025, 2.9 million Asian students will

study abroad. Anglo-Saxon countries attract the largest share of the international student population. Three fifths of the Asian students who attend institutions in the European Union are in the United Kingdom, and Asian students constitute more than half of the foreign students in the United States. While European countries receive about half of all foreign students, more than half of these originate from other European countries. Programs such as ERASMUS and SOCRATES facilitate student mobility among European countries, and NORDPLUS promotes student exchange within the Scandinavian countries (Reichert and Wächert 2000).

Open Doors, an annual publication of the Institute for International Education, reports that in 2001/2002 colleges and universities in the United States have experienced the largest increase in international students in the past 20 years. There are almost 550,000 foreign students enrolled in US institutions, an increase of 6.4% over the previous year's enrollment. International students comprise almost 4% of the total higher education enrollment in the United States. *Open Doors* reports include demographic information on this student population grouped by country of origin, host institution, field of study, level of study, gender and other demographic considerations. Asian students comprise over one-half (55%) of all international enrollments (302,058; up 8%), followed by students from Europe (80,584; up 3%), Latin and South America (63,634; up 2.5%), the Middle East (36,858; up 6%), Africa (34,217; up 13%) and North America (25,888; up 7%). The most popular fields of study for foreign students at American institutions are Business, Engineering and Computer Science; but American colleges and universities have been attracting increasing numbers of international students in the performing arts during the last twenty years. In 2000/2001 over 34,000 foreign students were studying the fine and applied arts, and they comprised more than 6% of the total enrollment in those fields in U.S. colleges (Davis 2001).

How many of those students are studying music? The *Open Doors* data does not provide information on how many students of the international students in the fine and performing arts are pursuing music degrees, but a recent study (Williams 2001) published in the *College Music Symposium* shows that, especially among pianists, enrollments of international students are increasing rapidly. As with the greater population of international students in US institutions, the leading countries are Japan, China, the Republic of Korea and Taiwan.

Study abroad has been especially important in the arts and humanities where students seek to better understand a particular culture by experiencing the culture first hand. For ethnomusicologists, it is essential to understand the indigenous social and cultural contexts of music. For performers, the situation is a little different. Today large numbers of international students attend conservatories and schools of music in the United States, not to study an indigenous American music but to study traditional Western art music. While the object of their study is primarily European in origin, the cultural context in which they study is distinctly American. In particular fields such as piano performance at some institutions, international students outnumber Americans pursuing advanced studies (Williams 2001). Why are increasing numbers of international music students pursuing studies in the United States, and why are so many of them coming from Asian countries? Certainly the emerging trend is evidence of the high quality of musical instruction offered in American institutions, but equally important is the general value of American higher education in the global market. The same factors that motivate students in Engineering and Computer Science to pursue higher education in the United States likewise motivate musicians to pursue degrees in American institutions. Before globalization students were motivated primarily by the specific academic benefits of travel abroad. In the current environment, scholarship is inextricably mingled with the broader social and economic dimensions of higher education. Creating future opportunities for personal and professional advancement involves not only developing competency in a particular discipline but also developing perspectives that transcend individual cultures in all fields of study.

Experiences in Cultural Adaptation for Music Students

The report of the European Union on globalization in higher education lists broad benefits that attract students to study abroad including cross-cultural sensitivity and internationalism as a good in itself. For international students, education and acculturation are inseparable. For music students worldwide, some aspects of the routine are universal – applied lessons, ensemble rehearsals and academic courses. But when the learning takes place within a foreign context, students are constantly challenged to adapt to the new culture. At a superficial level, this means communicating in a second language. At a more fundamental level, it means re-examining one's identity, fundamental values and modes of relating to other people. Cultural factors that have had an impact in forming one's identity usually remain unquestioned until one encounters persons, values and behaviors from a different culture. One author calls these factors our "internalized cultural imprint" (Kim 1988:52). Acculturation for international students comprises a variety of adjustments beyond acquiring new language skills. International students must use English, their second or third language, to produce original scholarship at a high level. They must adapt to unfamiliar teaching styles, new cultural attitudes toward education and the teaching profession, and unfamiliar attitudes toward music and its role in society.

At the peak of the graduation season last Spring, *The New York Times* printed an article titled, "Foreign Graduates Ask, 'What Now?'" (Schemo 2001). The article described the apprehension felt by Rasha Shaath, a Palestinian student who had studied at the University of Virginia for four years and was planning to move to her family's new home in Saudi Arabia after graduation. The young woman was well aware of how she had changed during her college years in the United States and worried about how she would fit in when she returned to the Middle East. The courses that Ms. Shaath had taken for her degree in history and Middle Eastern studies forced her to examine her values and views from new angles. The most obvious adjustment would be wearing the *abayya*, a garment that covers the entire body and is mandatory for Saudi women. At a deeper level though, she worried that the critical mindset that she had developed would be perceived as disloyalty back home. She hoped to land a job writing for a newspaper in a country where men and women are not allowed to work together.

For international students there is anxiety at both ends of the immersion experience. After adapting to student life in a new culture, young adults are faced with the dilemma of returning home and feeling like an outsider or trying to remain in the culture to which they have adjusted. While universities in the United States are eager to recruit international students, finding an employer willing to sponsor an immigrant is tough. Graduates may extend their student visas for one year if they are able to find work in their field of study. This is particularly difficult for music students who often establish independent studios and work as freelance musicians. Many graduates share the awareness that one has become a different person after college or graduate school. It is all the more acute for international students. While international education has tremendous benefits, the feeling that one belongs to neither a native culture nor an adopted culture is one of the sacrifices international students pay. Today's global context creates a tension that pulls between one's native culture and an adopted culture or even a more homogeneous global culture.

Whereas anxiety resulting from cultural adaptation is a particular issue for international students, people from a variety of cultures and a variety of professions are experiencing anxiety and the feeling of being disoriented by the fast pace of change in today's world. Cultural groups have always collided, mixed and blended for a variety of reasons including political domination, but the current pace at which cultures interact is unprecedented. Advances in telecommunications and information technology and complex global economic developments are among the strongest forces bringing cultures into closer contact. The accelerating pace of change leads to the fear that our cultures are becoming homogenized. When much of the development in technology, economic capital and entertainment media are exported from the United States, the apprehension regarding cultural shifts

results from a legitimate fear of becoming Americanized. Given the anxiety produced by culture conflict, students who cross national boundaries to pursue studies in music and other arts may prove to be among the best suited group to serve as leaders in a generation where cross-cultural sensitivity will be essential in resolving conflict. Through studies in the arts, these students peer into the core of the human condition and gain insight into the factors that make each of us unique as individuals and as cultural groups.

The American journalist Thomas Friedman explores the anxiety brought on by cultural changes in *The Lexus and the Olive Tree*. Published in 1999, Friedman's book provides valuable insights into current fears regarding cultural changes brought on by globalization. Friedman points out that the widespread use of English in international trade and other factors, that suggest that cultures are becoming either homogenized or Westernized, are balanced by opportunities and resources to preserve important facets of our individual cultures. A fundamental aspect of culture is the sense of connection that it provides with our heritage and with our ancestors. This sense of connection is part of our identity, and no one wants to lose it. Friedman's model proposes that the Lexus, a luxury automobile produced in highly efficient Japanese factories for a global market, represents the highest achievement of our modern society. He juxtaposes the Lexus with the olive tree with its strong root system as a symbol of everything that roots us – family, community, religion and a sense of feeling at home. While we struggle to streamline production and keep up with emerging technologies and economic changes, we also struggle to preserve our sense of connection with family and a distinct heritage through personal rituals and depth of private relationships. Inherent in his model is the latent conflict that can surface when obsession with our olive tree or cultural identity leads to exclusion of others and disputes develop over who owns the olive tree (Friedman 1999). According to Friedman,

> The challenge in this era of globalization – for countries and individuals – is to find a healthy balance between preserving a sense of identity, home and community and doing what it takes to survive within the globalization system. Any society that wants to thrive economically today must constantly be trying to build a better Lexus and driving it out into the world. But no one should have any illusions that merely participating in this global economy will make a society healthy. If that participation comes at the price of a country's identity, if individuals feel their olive tree roots crushed, or washed out, by this global system, those olive tree roots will rebel. They will rise up and strangle the process. (Friedman 1999:35)

International students acquire much more than musical and academic competence. They experience the ironies brought on by globalization. That is, they experience forces that move toward cultural homogeneity while gaining new resources for preserving cultural integrity. Students in performance, especially in piano performance, are likely to study the standard canon of repertoire composed in Europe in the eighteenth and nineteenth centuries. Even the mode of instruction in the traditional tutorial setting preserves the process by which we cultivate the art. At the same time this education takes place in the academic environment, one in which new knowledge is created through research and exchanged through teaching. The academic environment constitutes a culture unto itself with well-established patterns of social interaction among faculty and students. Along with the generation of new knowledge, the academic environment tends to promote thinking in terms of areas of expertise and high levels of specialization. Academe is notorious for being highly fragmented and compartmentalized. Even when interdisciplinary research and teaching are valued by academics, the reality of conducting them may require overcoming formidable bureaucratic obstacles. The clear delineation between disciplines and areas of expertise that characterizes academe are becoming asynchronous in a global society where divisions between domestic, international, political and technological affairs are becoming more flexible. International students are likely to gain a broad perspective simply from their informal contacts with faculty and students from diverse cultural backgrounds despite the regressive tendency of the academic environment. Acculturation for the

global context means learning to see possibilities for new connections where there were old divisions. This global view is a desirable educational outcome for today's international students in music.

Students visiting institutions in the United States for studies in music are likely to be somewhat familiar with music of the popular culture since the American media invests large amounts of capital to promote the entertainment industry to global markets. At the same time, students are not likely to be prepared for the distinct gap between popular music and classical music that has characterized American attitudes toward music for generations. In his survey of music in the United States, H. Wiley Hitchcock (1988) described this dichotomy as the "cultivated tradition" and the "vernacular tradition." The music of the cultivated tradition, often referred to by Americans as "classical" music, is "the body of music that America had to cultivate consciously, music faintly exotic, to be approached with some effort, and to be appreciated for its edification" (Hitchcock 1988:54). There has been a certain prestige and even snobbery associated with appreciation for, and performance of, serious art music in the United States. At the opposite extreme is "the body of music more plebeian, native, … music understood and appreciated simply for its utilitarian or entertainment value." Hooker (1997), in an essay titled "The Invention of American Musical Culture," traces the chasm between serious music and popular music to efforts by nineteenth-century music educators and patrons to reform American society by cultivating its appreciation for European art music. Regardless of its origin, this rift has been a pervasive feature of American culture for generations. Whereas some cultures seem to be more flexible in embracing folk music and a variety of genres that span the gamut between classical and popular music, there is a pervasive attitude among the general American population that serious music is reserved for an elite segment of American society. While egalitarianism is highly valued in much of American society, elitist attitudes are often evident in attitudes toward art and music in the United States.

This cultural phenomenon seems especially asynchronous in a global society where arbitrary divisions are quickly falling away. And there is evidence that tastes are becoming more eclectic and professional musicians are willing to venture across lines that divide music into types. Attitudes with regard to the cultivated and vernacular traditions are most deeply engrained in the academic environment where specialization tends to prevail in most fields. International students in music performance are likely to find themselves outside the cultural mainstream on two counts – as foreign students and as classical musicians. Moving from the practice rooms of the music building to the suburban shopping mall can be as much a culture shock as crossing the globe. This uniquely American cultural phenomenon is likely to add to the challenges of acculturation for musicians studying in the United States.

While the United States does not have a federally funded national conservatory of music, there are some characteristics that are common to most of the 3,700 institutions of higher education that offer music courses and degrees. While private conservatories continue to operate independently, most music instruction at the tertiary level in the United States takes place in university music schools and departments. Even many of the conservatories that were founded on European models, such as the Oberlin Conservatory, the New England Conservatory and the Peabody Institute, are now affiliated with large universities. The university as a context for music education has had an impact on music curricula and on instruction.

In 1900 several of the most famous American conservatories had already been established and some of the universities such as Yale and Harvard which had excluded music and other fine arts from the curriculum were beginning to offer credit for music courses. Waldo Pratt, a prominent music educator, wrote an essay for the *Atlantic Monthly* titled "New Ideas in Music Education," in which he defined the essential attributes for a music teacher in an American college:

> First, he must be analytic in method, with the mastery of definition and classification that follows. Second, he must have a broad historic sense, since nothing in musical progress is luminous or correct in perspective except in its historic relations. Third, he must have a sure hold on the bearings of all the fine arts, music included, upon the fundamental features of human life (as cited in Mussulman 1971:100).

It is not clear whether Pratt had in mind a professor of music theory, history, performance or composition. It is clear though that breadth in perspective is an overriding characteristic of Pratt's ideal American music professor. This breadth in perspective is an ideal that persists as one distinct feature of music in higher education in the United States today. It pervades music study in various settings – liberal arts colleges, private universities and large research institutions.

While there is variety among individual teachers and among institutions, there is a certain homogeneity or standardization in American schools of music. Unlike countries in which music education is supervised by a ministry or government bureau, standardization in music curricula is supervised by the National Association of Schools of Music (NASM 2001). Founded in 1924 this association, with institutional membership on a voluntary basis, has worked to develop and maintain standards among institutions and to establish guidelines for granting academic credit and degrees in music. The United States Department of Education recognizes NASM as the accrediting agency for schools of music. Accredited schools of music offer curricula with a balance of coursework in a major area such as performance with supportive coursework that develops basic musicianship and studies in other areas of human achievement that offer breadth in perspective (NASM 2001).

In a comparative study of European and American music schools, Tomatz, the current NASM president, provides evidence of the contrasts that have developed between the two approaches to music education (Tomatz 1997). In the mid 1990's Tomatz invited four European institutions to conduct an institutional self-study using the same criteria that American institutions use when seeking NASM accreditation. He then visited the institutions, offered a summary assessment with program recommendations, and invited responses from the four institutions. The four institutions, selected for their esteemed reputations, include the Royal Academy of Music in London, the Royal Northern College of Music in Manchester, the Paris Conservatory and the Berlin University for the Arts. Like all NASM evaluations, the overview lists strengths and weaknesses regarding all aspects of curriculum, facilities, faculty and finances. In his overview, Tomatz admits that it seemed presumptuous for an American to visit and critique these venerable institutions.

In outlining strengths the author notes that the primary goal of these institutions has been to train each nation's top professional performers and that they continue to have great success in meeting this goal. He notes exceptional quality among the faculties, high admission standards for students, strong financial support from governmental agencies and rich holdings in music libraries. A relatively recent development for the European institutions is offering university-equivalent degrees. The benefits of these degrees include expanded options for graduate study and, in certain instances, a more liberal education. In noting weaknesses for each institution, the author consistently cites a lack of offerings and requirements for non-music classes in the curriculum, and in some cases insufficient academic coursework in music theory and music history. Naturally, time spent on, and credits offered for, applied instruction are uniformly high in European institutions supporting a total commitment to training students for professional careers as performers. Many of the music theory and music history classes are approached from the performer's perspective.

The purpose of the study was to identify strengths and weaknesses within institutions, not to compare a European approach with an American approach. Institutions in Europe and the United States, regardless of their context as departments within a university or as national conservatories, maintain distinct identities. In looking for common features though, one finds that European schools emphasize intensity in performance training while American schools emphasize breadth in scope viewing music in relation to other disciplines. While European music schools have remained

autonomous, largely because of federal financial support, American institutions offer music study within the context of universities that naturally emphasize music as an academic discipline. Even the American conservatories however, which tend to emphasize applied studies, require supportive coursework in music and elective courses from other disciplines. It is difficult to generalize values with regard to curriculum at the national level. Individual opinions with regard to the need for excellence in performance training and competency in teaching or supportive studies vary within countries and within institutions.

While this comparison is relevant for administrators and faculty, it is sometimes difficult for prospective students to predict the relative importance that will be given to performance studies and academic courses when considering an institution. Students from other countries considering music studies abroad should consider not only their interests and abilities in performance but also the academic demands that will be expected in a prospective institution. It is especially important for these students to consider that using a second language in a social or conversational setting is far different from producing scholarship in a second language.

In viewing broad characteristics of national education, the quality of instruction in music and other fields that attracts students from across the globe to U.S. universities stands in dramatic contrast to the problems that persist in American education at the elementary and secondary levels. International students who have an opportunity to explore music education at the elementary and secondary levels are likely to find more cultural contrasts. While music study is available in most public schools, the offerings vary dramatically from state to state even after Congress adopted national standards for music education in the early 1990's. Most pre-college applied instruction takes place in independent studios and is paid for by individual families. In this arena one is likely to find far more variety in curriculum than one finds in other countries. With regard to piano instruction, even in private studios in Great Britain and many of the former British colonies, students follow a curriculum established by the Royal College of Music through eight levels of study. In the United States, the choice of curriculum and materials is totally up to the independent teacher. These national differences become very relevant for international students who study music education and performance pedagogy.

International Education from a Faculty Perspective

Faculty members engaged in cross-cultural education experience many of the challenges and benefits of internationalization; for, in relating to their students, they question their own 'internalized cultural imprint.' The individualized tutorial instruction that is typical of applied music study is a luxury in the university setting where few disciplines afford students personalized instruction. Communication problems that might arise in a lesson are more apt to be overcome quickly through adaptation on the part of either the teacher or the student. Applied lessons might include more demonstration and modelling rather than verbalization when language is a barrier. The situation is quite different in academic courses that require discourse about ideas and abstract concepts.

My own experience in cross-cultural education is in teaching piano pedagogy or teacher training for graduate classes comprised primarily of Asian piano students. As an American academic educated in American institutions and teaching at a large American university, I must examine my own 'internalized cultural imprint' when interacting with students from Korea and Taiwan. Even though I conduct classes in English, I adapt my teaching style to overcome our cultural differences. Simple adjustments such as speaking slowly or writing unfamiliar words to facilitate comprehension are regular features of my own acculturation. While it would be artificial for me to adopt Asian languages or customs, I constantly learn and adapt to new aspects of our cultural differences in order to make our interactions educational and effective. I realize that, in trying to facilitate interaction and discussion among peers through Socratic questions, I am challenging students who

are far more comfortable accepting direct information from a professor using a lecture format. My pedagogy classes include training in group dynamics and teaching strategies that facilitate peer interaction in group piano classes for fundamental keyboard skills. This type of learning environment is completely foreign to students who have only been exposed to music instruction in the tutorial tradition.

Eastern and Western cultures view teachers and the teaching profession quite differently. Beyond respect for the individual, Asian cultures hold teachers in highest esteem merely for the work they do, a cultural value generally not shared by American students. When asked to assume the role of a teacher in role-playing exercises, the international students must decide whether to assume the role of an Asian teacher or a Western teacher.

When teaching international students, faculty will inevitably encounter cultural differences as they interact in lessons. It is often difficult though for teachers to distinguish characteristics in a student that might be attributed to an individual personality and characteristics that might belong to an entire culture. There is often a fear that attributing characteristics to a culture is a form of stereotyping that disregards a person's unique characteristics. True understanding and successful cross-cultural education result only when we respect both the individual qualities and the cultural patterns that shape our students.

There are real cultural differences, difficult as they are to define, in attitudes toward the arts and approaches to arts education. These differences are most evident when Asian students pursue studies in European and American institutions. Cultural attitudes toward learning and participation in the arts are shaped by the ethics that form the core of a society's values. The belief that productivity through physical labor and ingenuity has real value and serves as a means to a better life is common to cultures based on Judeo-Christian philosophies. Often called the Protestant work ethic, this belief is at the core of European and American societies and is one of the factors that led to the spread of capitalism and the industrial revolution in Europe and America. Likewise the ethics that shape many East Asian societies find their roots in the philosophies of the Confucian tradition. The writings of Confucius are full of praise for the joy of learning and its significance as a means to personal improvement and societal development (On 1996). While individuals may accept or reject the religious beliefs offered by their parents and preceding generations, the ethics that constitute the philosophical foundations of a society continue to shape cultural attitudes toward education and cultural patterns of learning.

The American psychologist and educator Howard Gardner explored the cultural values that are particular to arts education in China. His own cultural imprint as a Western researcher made him particularly sensitive to the cultural differences between Chinese and American approaches to arts education. Gardner made salient observations during several trips to China where he visited classes in music and other arts for young children. Among the many experiences that impressed him, it seems that informal interactions between Chinese adults and Gardner's own three-year-old son were as enlightening in understanding cultural differences as the interactions that he observed in classrooms. He wrote about his observations and experiences in *To Open Minds: Chinese Clues to the Dilemma of Contemporary Education* (1989). In observing both formal classroom arts instruction and informal instruction given to young Benjamin, Gardner (1989:257) formulated the following five points that summarize the significant features of arts education in China:

- Life should unfold like a performance, with carefully delineated roles.
- All art should be beautiful and should lead to good (moral) behavior.
- Control is essential and must emanate from the top.
- Education should take place by continual careful shaping and molding.
- Basic skills are fundamental and must precede any efforts to encourage creativity.

Gardner explains that these five concepts are interconnected and inseparable. Exploring these concepts leads to a better understanding of students who are trained from their earliest years in Asian societies. A natural question for those of us involved in teaching the arts in higher education is, 'How will these attributes facilitate or inhibit learning in new cultural contexts?' – for culture determines not only what we learn but how we learn.

The emphasis on skill development and control, even at the early levels, is central to the Asian approach to developing artistry. In the performing arts, we call it virtuosity, an essential element in any art. Virtuosity is the part of artistry that can be objectively correct. Howard Gardner illustrates the importance of virtuosity in training young Asian artists by describing the process of learning the ancient art of calligraphy:

> Just as calligraphy contains the sources of China's art and aesthetics, calligraphic training holds the key to training across the arts. For centuries, strict procedures have been devised for producing the various Chinese characters: how to apply the ink; how to hold the brush; how to move the brush, dance-like across the paper; how to follow through, re-ink the brush, apply the seal; how to achieve a harmonious compositional structure; and the like. It is a ritual as prescribed as a Japanese tea ceremony; and, as in a tea ceremony, only the most seasoned professional can introduce any innovations. All Chinese are aware of and respect the calligraphic routine even if they have not themselves mastered it. And – here is the key point – this general method is not just applied to calligraphy, and not just to graphic arts; it is instead the pedagogical procedure *par excellence* that underlies every craft and discipline, from dance to martial arts to mathematics. (Gardner 1989:179)

Virtuosity, though, is not complete artistry. Virtuosity without creativity and individual expression is merely craftsmanship. Virtuosity and creativity are essential components of artistry, and all artists work to maintain a balance between them. The challenge for music educators is in knowing when to emphasize one aspect or the other in training young musicians. Arts education in Western cultures is more likely to value innovation and creativity even before all of the technical or virtuosic aspects of the art have been mastered. As teachers and students from diverse cultures interact in higher education, the issue of balancing virtuosity with creativity is likely to be a formidable challenge. In applied lessons teachers can work with individual students to cultivate both virtuosity and creativity in performance. But in courses where teacher training is involved, students will be challenged to examine and re-evaluate the cultural imprint that has marked their own artistic development and make informed decisions about the values that will shape their own teaching.

Conclusion

The current trend in which large numbers of musicians from Asian countries receive their training in the United States and Europe is bound to have an impact on the future of music education worldwide. Whether these students return to their home countries following their studies or remain where they receive their education, their experiences in cross-cultural adaptation will contribute to their development as reflective practitioners. Among the positive outcomes of their education, a higher level of competency in performance will be complemented by increased awareness of the process through which they learn. As future teachers, they will be able to adapt their own teaching techniques to the individual and cultural characteristics of their students. They will make choices about nurturing individuality and creativity in their students or emphasizing mastery of technique. Their rich experiences and increased cultural sensitivities will inform their decisions and determine their interactions with their students. In pursuing their own studies, they also bring new cultural insights to their teachers, their classmates and the members of the communities in which they study.

The global context is filled with ironies. While we move toward increasing innovation and access

in telecommunications and technology and adapt to new connections, we strive to preserve the cultural values and characteristics that connect us to our past and identify us as a society. Perhaps musicians offer an ideal model for living with the tension that is inherent in the global context. For the performing musician, individuality and self-expression will always be the essential element at the source of music making. But very few musicians develop a career performing unaccompanied solo repertoire. They learn to balance self-expression with listening to, and accommodating, other musicians to create a collective musical performance. International education does not simply offer students a new way to teach or to perform; it offers them new competencies in living with ironies and seeing new possibilities to connect with individuals, with societies and with new areas of human achievement.

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[Appendix I]

ISME Commission on the Education of the Professional Musician
Giacomo M. Oliva, USA, Commission Chair

Commission Seminar Report

Edmonton
July 17, 2000

The 2000 Seminar of the ISME Commission on the Education of the Professional Musician, "The Professional Musician in a Global Society," took place at the Canadian Coast Guard College on Cape Breton Island, Nova Scotia, from Monday, July 10 through Friday, July 14. The meeting was sponsored by the Nova Scotia Music Educators Association and the Cape Breton-Victoria Regional School Board, and was organized by ISME Board Member Eric Favaro.

The Seminar was attended by members of the Commission and the invited presenters, as well as by several local music and arts educators. Also included among the participants were ISME Board members David Price, who gave the keynote presentation, Eric Favaro, Commission Seminar Organizer, and Graham Bartle, who serves as advisor to the Commission. The program was to have featured nine presenters, representing the countries of Zimbabwe, Brazil, the United States, Australia, and the United Kingdom. Only six presenters were ultimately able to attend, however, due to unavoidable financial and personal circumstances.

In addition to the formal Seminar sessions, participants were treated to a number of inspiring musical presentations given by local artists. Events included performances by the *Mi'Kmac Song and Dance Ensemble* (Nova Scotia's First Nations People), the *Men of the Deeps* (a well known local coal miners chorus), and the local harp/guitar folk duo, *Madrigal*. Participants also took part in a traditional Cape Breton *Ceilidh* that featured a relaxing evening of local music, dance and story telling in which all attendees participated with great enthusiasm. Participants also had a wonderful opportunity to visit *Arkandor,* the beautiful residence of Ms. Angelika Weller, who is one of Cape Breton's foremost patrons of the arts. Ms. Weller is the founder of the *Arkandor* Foundation, an organization dedicated to creating opportunities for exceptionally gifted musicians to perform chamber music and recitals. The Foundation strives to draw attention to the positive effect of chamber music and to elucidate the ways in which music helps to develop the human mind and spirit. Commission members spent the afternoon in a dialogue with a panel that included Ms. Weller, Eric Favaro and Monica MacDougall, a music teacher from the Cape Breton-Victoria Schools. Discussion was focused on the importance of providing young musicians with educational programs designed to reflect the types of work experiences professional musicians are likely to encounter in the workplace.

The Seminar also included a special session, entitled *New Directions for ISME,* that was devoted to a discussion of the *ISME Programme for the Biennium 2000-2002*, with focus on the past, present and future roles of the Commission on the Education of the Professional Musician and the ISME Commissions in general. ISME Board members Price, Favaro and Bartle gave a brief overview of ISME's goals for the coming biennium, as well as the history behind the establishment of those goals. This was followed by a ten-year historical review of the work of the Commission on the Education of the Professional Musician, presented by Graham Bartle, former Commission Chair

Arthur Tollefson, current Commission Chair Giacomo Oliva, and Commission members Barbara Macrae and Hakan Lundstrom. The current Commission *Vision Statement* (copy attached) was reaffirmed by the members of the Commission and copies were distributed to all participants.

The tone for the Seminar program itself was set by David Price's keynote presentation, which made the case that the world of the professional musician is evolving at a rapid pace, much more quickly than curricula designed to prepare future musicians for that world. He stressed that approaches for preparing professional musicians need to be much more holistic in nature, must reflect dynamic collaborations between faculty and students, and must be geared toward preparing musicians for the work environment that they are likely to encounter during and after their formal training. The remainder of the presentations followed along these lines, focusing on more specific issues related to professional training, to include:

- The teacher as role model, and the influence of that role model on the formation of the values, attitudes and principles that students will develop;
- The need for more flexible core music curricula in professional preparation programs that are more responsive to the needs of the musician in the workplace;
- The importance of including repertoire from a variety of traditions in the performance studies component of the curriculum;
- The training and work experiences of the professional musician in a military setting; and
- An historical view of the development of the music conservatory in Brazil throughout the 20th Century.

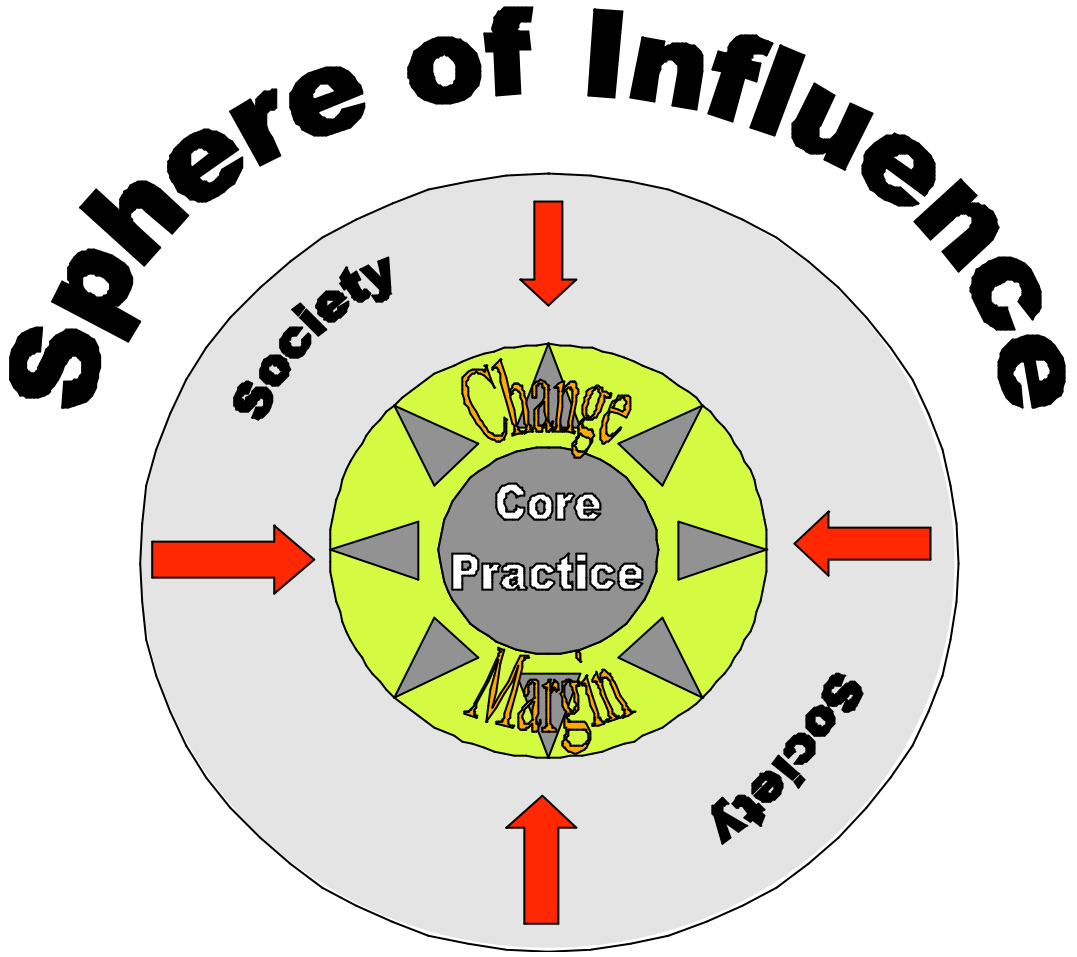
Throughout the prepared responses and discussions, participants focused on the notion that in most institutions, the curricula that form the foundation for study are not based on a collaborative model that is responsive to societal influences and the needs of the workplace, but rather on one that is primarily teacher centered and driven for the most part by tradition and by the teacher's own past learning experiences. While certain courses and experiences that address current trends and outside influences may be offered, they more or less exist as peripherals, rather than as essential components of the program. New approaches to curricula tend to be considered as potential program enhancements, to be added only upon the availability of additional resources and space in the curriculum. This is so because the portion of the curriculum that forms the core of the future musician's training continues to remain static and virtually unaltered, both in terms of content and the manner in which that content is presented. Consequently, the margin for change, if you will, remains small and of minimal consequence (see Figure 1). This margin for change can only be altered if the lines between the periphery and the core of a program are erased, resulting in a program of studies that is far more inclusive, flexible and dynamic in nature, and that is based on a true partnership embracing the teacher, the student, and the professionals in the workplace.

In considering recommendations, participants agreed on several concepts that should form the foundation for programs that prepare professional musicians:

- Professional musicians of the future must be prepared to function successfully as teachers;
- Teachers that prepare professional musicians must be enablers, and must give considerable attention to the interests and experiences that students bring to the learning environment;
- The learning environment needs to foster dynamic collaboration between students and faculty, as well as strong student interaction with the community;
- Those that prepare professional musicians for the world of work must maintain an active role in that same world; and

- Institutions that offer professional training for musicians need to be accountable to the students they serve, as well as to the wider community that supports and provides resources for that professional training.

Figure 1.



Participants also agreed that professional organizations and societies can and should play a major role as catalysts relative to the changes that need to occur, and that ISME, through its present focus on advocacy and its goal to significantly broaden its membership worldwide, is in an ideal position to serve as a leader in that regard. It was also emphasized strongly that the work of the Commissions should be central to this effort. For this to occur, however, the roles and work of the various Commissions need to be considered far more central to the work of the Society at large. In this regard, concern was expressed that this Commission's recommendations were likely to have little if any impact on the profession unless they were embraced by ISME in the broader context of the work of the organization as a whole. To illustrate this point, the question was raised as to the disposition of the recommendations made by this Commission at the 1998 ISME meeting in Pretoria.

Consequently, this Commission decided to couch its final recommendations in the form of a response to the Board's request for input relative to the Commissions, rather than on suggested directions for improving professional preparation programs. The Commission on the Education of the Professional Musician strongly recommends, therefore, that the Board devote a significant portion of its efforts over the next two years and beyond to redefining the role of the Commissions, with specific attention to the following as suggested points of departure:

- developing a clear definition as to how the Commissions fit into the framework of ISME as a world wide organization, with specific emphasis on the role of the Commissions in achieving the goals set forth in ISME's strategic plans for the 2000-2002 biennium and beyond;
- codifying and distributing the guidelines presently used by Commissions in conducting their business, to include the organization and planning of Commission seminars and the selection of papers and presentations to be included in the programme;
- exploring ways in which the Commissions, through their Chairs, can play a more active and integral role in the business of the ISME Board, to include consideration of the possibility of revising the bylaws to include Commission Chairs as members of the Board;
- developing strategies for the dissemination, with consistent and adequate support from ISME, of seminar proceedings and other work of the Commissions in ways that can enhance ISME's advocacy efforts and other goals; and
- reexamining the rationale and processes for including Commission sessions in the ISME world congress meeting, with an eye toward organizing the world congress Commission sessions to be more unified and thematically in step with the main thrust of the ISME conference itself.

In relation to other business for the 1998-2000 biennium, the Commission is pleased to make the following recommendations to the Board regarding membership:

- that Commission member Hakan Lundstrom (Sweden, 1996 – 2002) serve as Chair of the Commission for the 2000-2002 biennium;
- that Diana Blom from Australia replace Barbara Macrae, also from Australia, whose term as a member of the Commission expires in 2000;
- and that Susan Wharton Conkling from the United States replace Giacomo Oliva, also from the United States, whose term as a member of the Commission expires in 2000.

All three individuals have agreed to serve as proposed, pending approval by the ISME Board. Incumbent Commission members agreed to continue serving out their terms, and Graham Bartle from Australia agreed to continue serving as Special Advisor to the Commission. The Commission is also in the process of identifying an individual, hopefully from Zimbabwe, who will be invited to serve the remainder of Dumisani Mairari's term of Commission membership (1996-2002). The Commission Chair will so inform the Board once this selection has been made.

The Commission would also like to take this opportunity to extend sincere thanks to the following individuals and organizations for the assistance and support they provided to ensure the success of our Commission Seminar:

- Mr. Eric Favaro, Site Coordinator and Host
- The Nova Scotia Music Educators Association
- The Cape Breton-Victoria Regional School Board
- Ms. Angelika Weller and the *Arkandor* Foundation

- Mr. Wayne Ashford, Accommodations Officer, Canadian Coast Guard Academy
- Ms. Anne O'Neil, Manager of Heritage Properties

Finally, the Commission is pleased to announce the following:

- that the *Proceedings* from the 1996 Commission meeting in Malmo, Sweden, edited by Commission member Giacomo Oliva, have been published and should be available for distribution shortly. Copies have been filed with the President and President-elect. The Commission will be offering the *Proceedings* at a cost of $10.00 US, with all proceeds going toward publication of this and future volumes. Information regarding purchase will be made available during the conference;
- that *Proceedings* from its 1998 meeting in Harare, edited by Commission member Hakan Lundstrom, will be dedicated to the memory of Dumisani Mairari, and should be published by December of this year; and
- that Commission member Inok Paek has been chosen to serve as Editor of the *Proceedings* from the Commission's recent meeting in Cape Breton, Nova Scotia.

The Commission officially closed its 2000 Seminar after agreeing to continue its practice of meeting in the alternate year to solidify plans for its next Seminar. This planning meeting will take place in the Fall of 2001, preferably at the site where the next Commission Seminar is to be held. Possible locations are presently under consideration.

Respectfully submitted,

Giacomo M. Oliva, Chair
ISME Commission on the Education of the Professional Musician
Edmonton, Alberta, Canada
July 17, 2000

The Presentations:

Session I – chaired by Håkan Lundström

Head, Heart, Hands...and Feet! Towards an Holistic Approach to Training the Professional Musician. David Price (UK)

Session II

Musical Development – Community Development: Addressing the Economic and Societal Needs of Cape Breton Island. Angelika Weller, Monica MacDougall and Eric Favaro (Canada)

Session III – chaired by Barbara Macrae

Beyond the Curricula: The Teacher as Role Model. Arthur Tollefson (USA)

Session IV – chaired by Graham Bartle

Can the Curricula of Conservatories and Colleges of Music Prepare Students for the Challenges of the 21st Century? Susan Wharton Conkling and David J. Beauchesne (USA)

Session V – chaired by Barbara Macrae & Inok Paek

Crossing Boundaries: Musical and Educational Aspects of Cultural Exchange with Two Non-western Ensembles in a University Music Performance Programme. Diana Blom and Laura Biernoff (Australia)

Military Musicians and Cultural Diversity: A Paradox of Artistic Endeavor? Damon Cartledge (Australia)

Session VI – chaired by Barbara Macrae

Leopoldo Miguez, Silvio Deolindo Froes, and Alberto Nepomuceno: Contributions to Music Education in Brazil. Ivana Pinho Kuhn (Brazil)

[Appendix II]

ISME Commission on the Education of the Professional Musician

Commission Seminar Report

Stavanger 2002

The 2002 Seminar of the ISME Commission for the Education of the Professional Musician: *The Preparation of the Musician as a reflective Practitioner* took place at the Faculty of Arts Education, Stavanger University College, Norway, from Tuesday, August 6 through Saturday, August 10. The commission wants to extend sincere thanks to Per Dahl, Rector of the Stavanger University College, Jens T. Larsen, Dean, Torebjørn Hatleskog, Administrative Director, and to the City Council of Stavanger.

The seminar was attended by members of the commission and the invited presenters. The program featured 13 presenters, representing the countries of Argentina, Australia, Finland, Israel, Mexico, Norway, United Kingdom, the United States and Zimbabwe. One full afternoon of the meeting was devoted to information on the hosting institution and its activities. Several themes emerged in the presentations:

Tradition and Change – chaired by Håkan Lundström

Across music education and other disciplines: A conceptual framework for integration of music education and other disciplines by Philemon Manatsa (Zimbabwe)
Conservatoria: Interacting with a wider audience by Helen Lancaster, Bangkok (Thailand) / Mackay, (Australia)
Which changes are necessary in order to form a musician as a reflective practitioner? by Luis Alfonso Rodriguez Estrada (Mexico)

Music Perception and Physiology – chaired by Susan Conkling

How stable is our conception of tempo in music? by Rasmus Reed, Norway
Lowered excess activity in the shoulder and neck region is essential to good voice production when training classical singing by Viggo Pettersen and Rolf H. Westgaard, Norway

Crossing Boundaries – chaired by Diana Blom

Collaboration and Reflective Practice: An approach to issues of cultural diversity in music education by Jan Hendrickse, London (UK)
Blending cultures in new contexts: Reflections on performance studies for international students by Kenneth T. Williams, USA
"Ostinato" an unconventional artistic and pedagogical experience for the training of professional musicians by Dora De Marinis and Alejandro Cremaschi, Mendoza (Argentina)

Practitioners and Practices – chaired by Philemon Manatsa

"Becoming a piano teacher." Biographies in a narrative perspective by Kaija Huhtanen, Helsinki (Finland)

Narrative-biographical approach to piano teacher thinking - What the story didn't tell? by Eeva Kaisa Hyry, Oulu (Finland)

The preparation of a holistic musician: Developing a musical ear, musical understanding and sensitivity to music through the teaching of instrumental music by Shulamith Feingold, Tel Aviv (Israel)

The Virtual Conservatorium – chaired by Håkan Lundström

ICon - The Realisation of "The Virtual Conservatorium" by Ian Bofinger and Greg Whateley, Mackay (Australia)

Collectively, we discussed and summed up the content of the presentations and the ensuing discussion, seeking common themes and ideas. We defined reflection as awareness of one's own practices in relation to the external environment, ideally resulting in a mutual shaping of both.

The commission identified *a need for reflective practice* based on changing contexts:

- artistic,
- cultural,
- technological,
- educational,
- professional,
- geopolitical.

The commission discussed musicians *becoming more reflective* through:

- engagements across disciplines and cultures,
- use of musical practices and repertoire outside the Western mainstream,
- collaborations among individuals and institutions,
- professional development,
- practical teaching strategies,
- narrative research.

The *idea of process* ran throughout the commission meeting. We discussed:

- the importance of life narratives as a research process and an educational tool,
- the process of performance preparation,
- teaching processes that promote awareness of cultural diversity,
- multi-modal delivery processes in music teaching (utilizing technology and flexible location/staffing),
- understanding music-making as dynamic process, full of cultural and trans-cultural possibilities,
- the challenges of assessing quality in music-making processes.

Based on fruitful dialogue, we concluded that *the reflective practitioner*:

- is actively engaged in music-making, and so understands practice as inseparable from the practitioner,
- undergirds his/her music-making with profound ethical care for music and for other practitioners,
- tests his/her music-making out in wider and wider worlds,
- works to build reflective institutions and communities.

The commission arrived on the following theme for the seminar of 2004:

Preparing Msicians — Making New Sound Worlds

- *new musicians*
- *new musics*
- *new processes*

The commission agreed to present to the Board the following comments and suggestions with regard to the present review of the ISME commissions and related subjects:

- At large the conclusions and suggestions in the review of the work of the commissions agree with the general opinion of this commission.
- The recommendation of this commission is to widen the group towards something similar to the commission in the sense proposed in the review. This will initially be done by re-establishing the contacts with presenters from the most recent seminars and by keeping up the contact with those who attend seminars. The policy should be that those who are invited to give presentations thereby also become members of the commission (in this wider sense).
- The formal organization of commissions suggested in the review might need to be further refined and then tried out. A commission executive (similar to the existing 6-person commission) would still be needed to organise the commission's activities.
- This commission approves of the idea of associate members. Also individuals who are asked to become members but who don't have the possibility to engage actively in the work of the commission should have the possibility to become associate members.
- This commission is of the opinion that observers should have the possibility to take part in the discussions and will try out suitable ways of organising its seminars so that this can be the case.
- The ISME Board should consider giving the highest priority to the funding needs for increased participation of representatives from financially disadvantaged situations.
- The commission seminar and the main conference should ideally be condensed to fewer days than now and may well overlap each other to a certain degree. This would make it possible for more people to take part in both. The consequences of a change in this direction must of course be considered in detail.

The commission makes the following recommendations to the Board regarding membership:

- that commission member Orlando Musumeci (Argentina, 1998-2004) serve as chair for the commission for the 2002-2004 biennium,
- that Philemon Manatsa from Zimbabwe replaces the late Dumi Maraire, also from Zimbabwe,
- that the commission chair informs the Board once the selection of a person to replace Håkan Lundström, whose term as a member expires in 2002, has been made. The search process has started and discussions are going on.

The commission also wants to report that the Proceedings from the 1998 commission seminar in Harare, Zimbabwe, edited by commission member Håkan Lundström and dedicated to the memory of Dumi Maraire, have been published. Copies have been filed with the President and President-elect.

Respectfully submitted,

Håkan Lundström, Chair
ISME Commission on the Education of the Professional Musician
Bergen, Norway
August 12, 2002

About the Contributors

David J. Beauchesne is the founding Assistant Director of the Chtherine Filene Shouse Arts Leadership Program at the Eastman School of Music in Tochester, New York. Among his responsibilities are the selection of Arts Leadership Program participants, coordination of the internshipprogram and direction of *Music for All*. A graduate of the Eastman School of Music, Besuchesne obtained his Bachelor of Music in Trombone Performance in 1995 and his Master of Musc in Music Education in 1999.

Lara Biernoff is a composer, harpist, poet and writer. She has an undergraduate degree in music, majoring in composition and musicology, from the University of Western Sydney.

Diana Blom is a composer and keyboard player. She is Course Adviser for the B. Music in the School of Communication Arts at the University of Western Sydney, and teaches performance and music education. Current areas of research include interpretation and the student (tertiary) performer, personal voice in the popular song writing of tertiary students, and she is co-author, with Matthew Hindson and Damian Barbeler, of *Music Composition Toolbox*, a composition text for secondary and tertiary level.

Ian Bofinger is Foundation Head of the Faculty of General Studies and Information Technology at the Australian Institute of Music, Sydney. Prior to this he was Acting and Deputy Director of the Central Queensland Conservatorium of Music, Central Queensland University.

Captain Damon Cartledge enlisted in the Australian Regular Army in January 1982 as an Apprentice Musician (percussionist). He continued a career as a percussionist until 1996 when he was selected for commission as an Army Officer. He was promoted to the rank of Captain and took up appointment as the Training Development Officer (TDO) at the Australian Defence Force School of Music (DFSM). In addition to his appointment at DFSM Captain Cartledge works as a studio teacher, university lecturer and freelance percussionist. He is also an active member of industry reference groups for music and performing arts. Damon is currently completing a Diploma of Training Development and is in the final year of the Doctor of Education (EdD) degree at Royal Melbourne Institute of Technology (RMIT University).

Susan Wharton Conkling, serving on the faculty of the Eastman School of Music since 1997, teaches courses in conducting and choral music education and directs the Eastman Women's Chorale. She has been a featured conductor/clinician for many festival choirs throughout the United States. Ensembles under her direction have performed for conferences of the American Choral Directors Association, the Music Educators National Conference and the American Orff Schulwerk Association. Most recently, Conkling was named a Carnegie Scholar in the Pew National Fellowship Program for Carnegie Scholars. She received her bachelor's degree from Illinois Wesleyan University and graduate degrees in conducting and music education from the Eastman School of Music. She has held previous faculty appointments at Ithaca College, Brigham Young University and the University of North Texas.

Alejandro Cremaschi teaches piano, piano pedagogy and class piano at the University of Colorado at Boulder. A specialist in the areas of group piano, technology and Latin American piano music, he has been a presenter at national and international conferences. An active performer, Cremaschi has recorded for the labels IRCO and Marco Polo. He holds a Doctor of Music Arts degree from the University of Minnestoa.

Luis A. Estrada has studied piano and philosophy at the Universidad Nacional Autonóma de México (UNAM). He has written books and articles about music education and has presented many papers at international specialized events. Since 1968 he has acted as full-time professor of ear training at Escuela Nacional de Música, UNAM. He was also director of the same school from 1996-2004.

Shulamith Feingold is Head of the Academy of Music Education, Levinsky College of Education, Tel-Aviv, Israel.

David Forrest is a Senior Lecturer in Arts Education (Music) at the Royal Melbourne Institute of Technology (RMIT University), Australia. He coordinates the Graduate Diploma Visual and Performing Arts, Master of Education (Arts Administration) and the BA (Music Industry) programs. He is a Member of the ISME Commission on Music in Cultural, Educational and Mass Media Policies. He is the Publications Editor and member of the National Executive of the Australian Society for Music Education, editor of the *Australian Journal of Music Education*, *Victorian Journal of Music Education*, and *ASME Update*.

Jan Hendrickse is a performer and composer who is interested in collaborative composition processes. He plays many traditional wind instruments including flutes and *neys* and features as a soloist on many Hollywood film scores. He has worked on collaborative projects in Africa and the Middle East and he teaches at the Guildhall School of Music and Drama.

Kaija Huhtanen studied piano in Sibelius Academy, Helsinki, and privately in London. She received her piano diploma in 1982 and gave her debut concert in 1983 in Helsinki. She has worked as a full-time piano teacher since her graduation. In 1999-2004 she worked as a researcher in Sibelius Academy, and in her PhD (2004) she discussed the process of becoming a piano teacher from a biographical-narrative perspective.

Eeva Kaisa Hyry works as a researcher at the University of Oulu in Finland. In her doctoral research she examines the practical theory of a music teacher that guides the teacher's everyday choices. The research is based on a narrative-biographical approach, and the work of a well-known Finnish piano teacher and artist is analysed.

Ivana Pinho Kuhn was born in Salvador, Bahia, Brazil, in 1968. She received her B.A. in Piano Performance at the Federal University of Bahia in 1990 and her graduate degree in Piano Pedagogy at the University of Hartford, Connecticut (United States) in 1993. Her interest in Brazilian Music drew her to the research group of Professor Jamary Oliveira at the Federal University of Bahia, where she was a research fellow during her bachelor's studies (1988-1990). Later from 1994 until 1996, she joined the faculty at the Federal University of Bahia in the Department of Composition, Literature and Musical Structure as an Assistant Professor. Currently, a Doctoral Candidate in the Music Education program at Boston University, Massachusetts (United States). Her research interest focuses on the repertoire for piano by Brazilian composers as well as music education in Brazil in the twentieth century.

Helen Lancaster established three conservatories. Her research has investigated conservatorium leadership worldwide. She has worked extensively in Asia, currently as Senior Advisor to the Thai National Center for the Gifted and Talented.

Philemon Manatsa is Principal Lecturer in music education at Morgan Zintec College, Harare, Zimbabwe. He lectures, conducts research, and performs on *marimbas* and *mbiras*.

Dora De Marinis is full-time Professor at the National University of Cuyo – Mendoza, Argentina. As a researcher, the Inter-University Council has ranked her as Category 1. She is also President of the Ostinato Foundation for the study and diffusion of Argentine music. She is Director of The First Master Degree in Argentina and creator of www.raicesmusicales.com.ar, a portal into the database of all composers of Latin American academic music. She has organized, directed, and participated in the recording projects of music for sixteen CDs of Argentine music for piano, chamber music and concerts for piano and Symphonic Orchestra. Dora De Marinis has offered courses, seminars and master lectures about Latin American music around the world.

Viggo Pettersen is an Associate Professor, PhD, in the Department of Music and Dance at the University of Stavanger, Norway. A singer and singing teacher, he has researched several papers investigating muscle activity in classical singers by surface electromyography and these are published in the *Journal of Voice and Logopedics Phoniatrics Vocology.*

David Price, after a 15-year career as a performing musician, worked extensively in adult, further, higher and community education. In the 90s he devised the innovative curriculum for Sir Paul McCartney's Liverpool Institute for Performing Arts, where he served as Director of Learning. He now works as an arts education consultant, where he has recently advised the English and Scottish governments on their national music strategies, led projects for conservatories and national music agencies, worked on many schools music projects and is currently project leader of the Paul Hamlyn Foundation's Musical Futures project. In 2001 he was elected as fellow of the Royal Society for the Arts. He is a former board member of the International Society of Music Education.

Peter Rothbart is an Associate Professor of Electroacoustic Music and Director of Electroacoustic Studies, School of Music, Ithaca College in New York.

Arthur Tollefson, Arthur works at the School of Music, University of North Carolina at Greensboro.

Kenneth Williams is an Associate Professor of Music at The Ohio State University in Columbus, OH. He holds the Doctor of Music degree in Piano Performance and Pedagogy from Northwestern University. He is an active performer and author and has presented lecture-recitals and scholarly papers throughout the United States and in Hungary and Norway. He serves on the board of directors for the Music Teachers National Association and is a member of the summer music faculty at the Interlochen Center for the Arts in Interlochen, Michigan.

Greg Whateley is currently Education Manager at the National Centre for Language Training at the University of New South Wales. In recent times he was Head of Arts Management and Research at the Australian Institute of Music, Director of the Central Queensland Conservatorium of Music and Academic Manager of the Professional Initiatives Unit at Griffith University.