

*Music education
in a
multi-cultural
European society*

first project report

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FOREWORD BY DR IAN HORSBROUGH, PRESIDENT OF THE AEC

One of the most important issues facing many artists in Europe is how to relate their experiences in their art to the ever-widening influence of other traditions and cultures. For musicians, the challenge is particularly strong since the opportunity to learn in a practical way from the range of different styles opens up enormous possibilities. These are to discover both the differences as well as the similarities.

This CONNECT project has been one of the most stimulating and valuable of the various activities in which the AEC has been engaged. As will be evident from his document, it has given the participants much to explore together and the consequences will permeate the future activities of many young musicians throughout Europe. I would like to thank most sincerely all my colleagues who have participated in the valuable project and to wish them, and you, the reader, much pleasure in their own future development within this multi-cultural theme.

INTRODUCTION: GENERAL INFORMATION ABOUT THE PROJECT

WHAT IS 'MUSIC EDUCATION IN A MULTICULTURAL EUROPEAN SOCIETY'?

'Music Education in a Multicultural European Society' is a project co-ordinated by the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC). The project, which is supported by the CONNECT programme of the European Commission, is one of the Association's new initiatives and considers the increasingly multi-cultural aspects of our society, relevant to music education and music performance practice. 'Music Education in a Multicultural European Society' is researching alternative teaching and learning techniques relevant to professional work within a multicultural society. In addition to this the project is researching the role of Conservatoires in recruiting students from all cultural backgrounds.

Never before has this subject been studied on such a European-wide scale, which shows the highly innovative character of this project. For the first time, the subject was discussed during the annual AEC Conference in Bucharest in November 1999, where partners showed their interest in the project by spending many hours in debating the issues that will arise over the next few years.

WHAT IS THE 'ASSOCIATION EUROPÉENNE DES CONSERVATOIRES, ACADEMIES DE MUSIQUE ET MUSIKHOCHSCHULEN' (AEC)?

The Association represents the interests of those institutions, which are concerned with training of professional musicians. This is achieved by exchanges, joint activities and projects and the benefits of these activities are shared with all members. Today, the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC) includes representatives from 154 institutions in 34 countries; 70% of the members belong to the European Union. The main activities of the AEC include the organisation of an annual congress, held in a different country in November. During this congress relevant issues regarding music education are discussed, information on current projects of the AEC is evaluated and disseminated and examples of good practise are presented and exchanged. The next AEC Congress will be held at the North Netherlands Conservatoire in Groningen, 16-19 November 2001. In addition, the AEC is developing an active policy for research and publication: the Association publishes regular publications (newsletters, magazines, reports, etc.) and has established its own website. As part of its policy to foster research and observation in the area of professional music training, the AEC has set up study groups with the specific aim of providing insights into relevant subjects. The AEC is, through August 2003, the beneficiary of a programme for Thematic Network's Projects established within the SOCRATES programme (European Commission), which will study the effects on professional music training in Europe of the 'Bologna declaration on the European higher education area',

signed by the European ministers for education. It has also received funding from the LEONARDO programme (European Commission) for its '*ProMuse*' Pilot Project, which is involved in research on professional integration and continuing education in the field of music. In addition, it has initiated a special project called 'Music Education in a Multicultural European Society', supported by the CONNECT programme (European Commission).

WHAT IS THE CONNECT PROGRAMME?

In 1999, the European Commission has provided support for preparatory actions aimed at developing the links between the areas of culture, education and training with the help of research and new technologies. These actions are financed by a new budget item, called 'CONNECT- Innovation and Connection of community programmes'. CONNECT has been one of the programmes in the field of culture established for one year in the preparatory phase of the CULTURE 2000 Programme of the European Commission.

WHAT IS THE GENERAL AIM OF 'MUSIC EDUCATION IN A MULTICULTURAL EUROPEAN SOCIETY'?

The general aim of this project is to raise awareness within European Conservatories of the impact of a multicultural European society on music education. The project aims to produce four pilot projects to research different aspects of music education in relation to cultural diversity. The pilot project evaluations and results will be disseminated to Conservatories and other external organisations in order that they can understand way of introducing and tackling the issue of cultural diversity within their respective areas of Europe. Research into areas of existing good practice will provide detailed descriptions of institutional organisation and programmes of study so that organisations, that are until now inexperienced in the field of cultural diversity and music education, can understand the principles and actions required to introduce aspects of cultural diversity into existing curriculum. A working group for the project has been set up from partner institutions interested in sharing information regarding cultural diversity and music education and has met five times in various different European locations to plan three pilot projects that are running in spring / summer 2001. The pilot projects will tackle the following three different areas of music education and cultural diversity:

- **Teaching:** How will cultural and musical diversity of society be absorbed into curricula, and how will conservatoires prepare students for work within a multicultural society? Should institutions for music education offer specialist courses in world music and generate relevant pedagogical programmes of study? How should specialist programmes of study in world music be constructed?
- **People:** How do institutions for music education recruit and react to students from different cultural and socio-economic backgrounds? How does a culturally diverse society affect music education?
- **Music:** Can research findings from ethnomusicology and music anthropology be of interest to new directions taken in music education? The music market place has recently shown a development in increasing diversification and specialisation: how will these affect music education?

ABOUT THIS PUBLICATION

This publication is the first of the CONNECT Project publications and contains various articles from members of the working group for the project. The working group members involved with the project are representatives from Birmingham Conservatoire, North Netherlands Conservatoire Groningen, Paris Conservatoire, Aarhus Royal Academy of Music (Denmark), Malmo Academy of Music (Sweden), Escola Superior de Musica Lisboa, Vienna University of Music and Performing Arts, Guildhall School of Music and Drama (London), The International Yehudi Menuhin Foundation, Sibelius Academy (Helsinki), Amsterdam Conservatoire, Norges Musikhogskole (Oslo), The World Music Centre (Serpa, Portugal) and Rotterdam Conservatoire. This series of essays are intended to approach various issues of cultural diversity and music education and represent many of the themes that have arisen in the working group meetings for the project. The working group meetings have been held in partner institutions and have involved various institutions and organisations outside the AEC, concerned with cultural diversity and music education.

1 THE ROLE AND RESPONSIBILITY OF THE CONSERVATOIRE IN A MULTICULTURAL SOCIETY¹

GOTTFRIED SCHOLZ - VICE-REKTOR, VIENNA UNIVERSITY OF MUSIC AND PERFORMING ARTS

The word Conservatoire in this essay is understood to mean an educational establishment on tertiary level, which includes all schools whether they are called Conservatoires, Musikhochschulen or Universities of Music. They have a special responsibility towards the arts. This essay briefly approaches four different points whilst being aware that traditionally and naturally conservatoires have focused on what is now called the occidental classical music. But should this be?

RECRUITING STUDENTS FROM ALL CULTURAL BACKGROUNDS

Cultural diversity is evident within all regions of Europe, even though sometimes we are not aware of it. This cultural diversity has been evident for many centuries, as for example in the case of the Croats in Austria. Some of these societies and communities have difficulties in entering a conservatoire because of the conception that a conservatoire is for a specific group of people which is not their own. In addition, there are different communities migrating into western countries during the last fifty or sixty years, often living primarily in the suburbs of the cities, for example Pakistani and Indian communities in Vienna and Birmingham. Then, of course, nowadays there are many refugees that are either living in surrounding areas of the cities or in some cases in refugee camps. The first question a Conservatoire should ask is: 'Has this got something to do with us?' Conservatoires of course also already have cultural diversity within the students that travel from abroad to study from areas such as South Korea, China, Japan or Taiwan. They mostly come to study their Bach or Beethoven if they are pianists, but are we aware that they bring an enormous multicultural aspect within the institution, and are we aware that this knowledge and background could be used to gain a broader view outside of one's own culture and even better to understand our own culture from the perspectives of another culture?

INTRODUCING ASPECTS OF CULTURAL DIVERSITY INTO EXISTING CURRICULA

Aspects of cultural diversity can be introduced through many different areas of the curriculum. Firstly, it is possible to offer degree courses, core courses in various different instruments and music. Courses can be easily offered if there is a student demand for it and if the right teachers are available to provide it. It is also possible to offer culturally diverse music courses as options. The working group for the CONNECT-project has been very impressed by examples in Birmingham, Malmö, Århus and Vienna by for example a gamelan ensemble, an African percussionist or a Croatian teacher. It is very short sighted to say: 'What has this got to do with the normal curriculum we are offering?' First of all, every new kind of music, of sound, every new kind of scale and rhythm can enrich the imaginations of future composers and performers. We should be aware that students of percussion could learn something from an African percussionist that they can hardly learn from going through the classical repertoire.

The more conservatoires become orientated towards degree courses the more there is a responsibility to conduct research and write theses, especially for students wishing to obtain an MA-degree. Students do not necessarily have to do research within their own culture. It should be possible for a student to choose any aspect of cultural diversity and make his or her own research on it. It could be from a foreign culture far away, it could be from a culture present in our cities, it could be from a folklore background or about pop music. And of course research is not something that is limited to just the students, teachers are also responsible to make their own research because of the duties they have.

SUPPORTING ETHNO MUSICOLOGICAL RESEARCH AND PERFORMANCES WITHIN CONSERVATOIRES

In the old Central European way, musicology was taught at universities and conservatoires were focused on music performance and composition. Things are slowly changing and the gap between the two is becoming smaller. In former days it was usual that if you wanted to study Chinese music you had two choices: you could go to an ethnomusicology department at a university where you could learn about theory and history, or, if you wanted to hear Chinese music, you travelled to China or went to the backyard of a Chinese restaurant! Now things are changing, perhaps conservatoires may find themselves in a new position. In other words, conservatoires should co-operate and share their knowledge and possibilities for performance with ethno musicological institutions and organisations to make the music heard that they are basing their research upon.

CONSERVATOIRES AND THE PROVISION OF ADVICE AND GUIDANCE

Besides the provision of teaching, conservatoires have the responsibility and duty to advise regional, national and nowadays in a broader sense international authorities (e.g. the European Union) in all matters of culture, especially where music is concerned. Conservatoires are not very used to this function, even not aware of the dignity that they have in this respect, but let's compare them with the academies of science. We know that every house of parliament or government, if posed a specific and complicated question, let's say in the field of medicine or in law, would consult the academy of science because that's where the experts are. 'Where are the experts in the field of culture and the arts?' They are within our institutions.

We should be aware of this and even if we are approached on a subject not offered within the curriculum we can still offer advice and we should offer advice. Coming back to the responsibility of the conservatoire, it is the duty of the institution to advise the politicians. With the culturally diverse societies surrounding the cities, nationally and internationally we know about the right of the people to gain access to music, to cultural activities and to get advice and help. It is the responsibility of the conservatoires to advise and help the politicians to make the right decisions and steps forward to reach those goals. If our institutions become aware of this responsibility we might become aware that the average politician does not know much about culture at all. Therefore it is the responsibility of the institutions for higher music education to bring cultural diversity and music education into the debate. It might be that you think these responsibilities are not the primary responsibilities of an artistic institution or a music institution, and that may well be correct – teaching music from other cultures, outreach programmes and training teachers for work within society are, but I am pretty sure that it is our ethic responsibility, it is our social responsibility and therefore it is a responsibility in humanities.

SUMMARY

This essay is a revised version of a speech given by Gottfried Scholz, Vice-Rektor, Vienna University of Music and Performing Arts, at the AEC annual congress 2000, Vicenza, Italy. The essay reflects on issues regarding cultural diversity in music education and the role of an institution for higher music education in a multicultural European society. The essay briefly approaches four points whilst being aware that traditionally and naturally conservatoires have focused on what is now called the occidental classical music:

- 1. Recruiting students from all cultural backgrounds*
- 2. Introducing aspects of cultural diversity into existing curricula*
- 3. Supporting ethno musicological research and performance as within conservatoires*
- 4. Conservatoires and the provision of advice and guidance*

ZUSAMMENFASSUNG

Bei diesem Essay handelt es sich um die überarbeitete Version eines Vortrages, den Gottfried Scholz, Vize-Rektor der Wiener Universität für Musik und Darstellende Kunst, anlässlich des AEC-Kongresses 2000 in Vicenza / Italien hielt. Der Aufsatz behandelt Fragen zur kulturellen Vielfalt in der Musikerziehung und, damit verbunden, die

Rolle eines Institutes für höhere Musikerziehung in einer multikulturellen Gesellschaft. Vier Punkte werden angesprochen, wobei ganz bewusst davon ausgegangen wird, dass sich Hochschulen traditioneller- und natürlicherweise auf die Ausbildung der sogenannten westlichen klassischen Musik konzentrieren.

- 1. Aufnahme von Studenten aus verschiedensten kulturellen Kontexten*
- 2. Einführung neuer Aspekte in bereits bestehende Studienfächer im Hinblick auf kulturelle Vielfalt*
- 3. Förderung ethnomusikwissenschaftlicher Forschungs- und Aufführungsprojekte innerhalb von Hochschulen*
- 4. Vorkehrungen für Beratung und Betreuung innerhalb von Hochschulen*

RÉSUMÉ

Cet essai est une nouvelle version du discours donné par Gottfried Scholz, vice-recteur de 'l' University of Music and Performing Arts' de Vienne lors du congrès annuel de l'AEC en 2000, à Vicenza (Italie). Cet essai traite des questions concernant la diversité culturelle dans l'éducation musicale et le rôle d'une institution d'enseignement supérieur de la musique dans une société européenne multiculturelle. Cet essai aborde brièvement quatre points sans perdre de vue que, traditionnellement et naturellement, les conservatoires se sont toujours consacrés à ce que l'on appelle maintenant la musique occidentale classique.

- 1. Recrutement d'étudiants de tout horizon culturel*
- 2. Introduction d'éléments de diversité culturelle dans les curricula existants*
- 3. Soutien à la recherche ethnomusicologique et à l'interprétation du répertoire qui s'y rattache dans les conservatoires*
- 4. Ressources pour conseiller et guider dans les conservatoires*

1. This article is a revised version of a speech given at the AEC Congress 2001, Vicenza, Italy

2. PLACING 'WORLD MUSIC' - APPROACHES TO CULTURAL DIVERSITY AND SYSTEMS OF MUSICAL TRANSMISSION

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INTRODUCTION

Over the past twenty years, a silent revolution has taken place in the musical arena. As a result of increased migration, international travel, and media exposure, musical styles from other cultures have become an artistic force of substantial dimensions. The blatantly inadequate term 'world music' is now commonly used to refer a range of music that covers a range equivalent to that from techno to plainchant. But that is another discussion. If we take worldwide cd-sales as a reference: according to experts from the record trade about 1% of the market are jazz, 2% world music, and 2.9% classical (the rest is popular music). The concert scene has changed colour considerably as well: world music concerts and festivals abound on stages across multicultural Europe, and draw literally millions of visitors every year.

Music education at all levels has not remained unaffected by these developments. In informal surroundings the results were first visible: musicians from various cultures set up private music schools. In formal education, gradually programs for schools were developed, and initiatives were realised in community settings and at public music schools. In higher education, a number of conservatoires responded to the challenges of multiculturalism in various ways: ranging from an occasional workshop by a world musician to full-fledged world music departments.

There are several conscious and unconscious choices that are made in the process of developing culturally diverse music education programs. In this essay, I will try to address two:

- Where do we place cultural diversity in society, in institutions, in programs?
- What systems of musical transmission do we adopt when dealing with music from other cultures?

PLACING CULTURAL DIVERSITY

When we try to understand which processes lie at the basis of initiatives in world music, one of the key factors is the approach of the society, the institute, or the individual towards cultural diversity in general. Although categories are artificial, I find it helpful to distinguish the following:

- **Monocultural:** in this approach, the dominant culture (in most cases Western classical music) is the only frame of reference. Other musics and approaches to music are marginalized. This may seem outdated, but in essence still appears to be the underlying philosophy of most institutes, programs and methods.
- **Multicultural:** here, different musics lead completely separate lives. Mostly, this translates into music education targeted at 'roots' of learners. Blacks are taught African music, Moroccans Arab songs, and whites Mozart, blissfully oblivious of the rapidly changing and blending cultural reality of musical tastes in our societies.
- **Intercultural:** represents loose contacts and exchange between cultures, and includes simple forms of fusion. It is very popular in North-Western Europe, particularly in music in schools, and steered largely by feelings of political correctness, but also by musical interest and awareness.
- **Transcultural:** this refers to an in-depth exchange of approaches and ideas. At first glance, it might sound a bit too idealistic. But it is actually possible to imagine -and even to realise- programmes where many different musics and musical approaches feature on an equal footing, particularly in general introductory courses, history, theory, methodology, aesthetics.

A transcultural approach to music education makes only limited sense when training students to be masters of baroque violin, or Indian sitar in the Masitkhani style. This requires an emphatic and completely defensible in-depth monocultural approach. Having said that, top musicians from Yehudi Menuhin and Yo-Yo Ma to Paul Simon and Peter Gabriel have argued (and demonstrated) that practical contact with other musical approaches and cultures deepens one's own understanding of music. One of the areas where this may be in evidence is the system of transmission.

CULTURAL DIVERSITY IN TEACHING

Again, there are a variety of approaches here. We can broadly distinguish three:

- **Traditional styles** of teaching basically consist of copying the culture of origin as closely as possible: little India in the house of the sitar guru on an Amsterdam canal, a Javanese court in the gamelan room of the University of York.
- **Western styles** represent translations of musical traditions and their modes of transmission into western concepts: traditional songs of the Turkish asik in staff notation; analyses of African polyrhythmic structures as a basis for learning to play the djembe.
- **Mixes** are usually the result of an eclectic approach, mostly based on the principles of the 'authentic' way of handing down the music, and elements of the western teaching tradition. Curriculum-driven raga's at the Rotterdam Conservatory, but also tape-recorded lessons in ewe drumming at CalArts in Los Angeles are examples.

There is not likely to be a single right approach: each has its advantages and disadvantages. In traditional styles of teaching, a number of essential features of music that are difficult to explain or analyse (timbre, subtle variations in intonation and rhythm: the 'intangibles') tend to be honoured. Efficient use of time in relation to progress in technique and repertoire feature higher in western styles of teaching. Mixes can be a mess, or an inspiring answer to the challenges of teaching in a new context.

A great deal depends on how we define our aims. Are we interested in continuing traditions as they are? Or do we believe in the dynamics of living cultures, taking responsibility for continually reshaping music for new times and circumstances? If we choose the latter, as I am tempted to do, we put a great deal of responsibility on the teacher. He has at his disposal a wide range of methodological approaches from different traditions, and even from within one tradition. We tend to generalise about non-western musical traditions, saying that they are handed down orally, as opposed to western music teaching, which is dominantly based on notation. Often, these approaches are considered synonymous with 'holistic' and analytic. Let us look at these issues in some more detail:

Aural

An aural tradition par excellence will use nothing but the ear to learn. I use aural instead of oral, because obviously, only vocal traditions are transmitted completely by mouth. I include in the concept of an aural tradition also the visual aspects that are part of it as a matter of course in all natural situations. Especially in learning to master technique, the student is likely to look at his teacher or other master musicians to get a grasp of what needs to be done physically in order to produce the required sound. The memory plays an important part in these traditions, but it can also be the understanding of structures.

Musics transmitted almost entirely aurally are easily subject to change and variation. Quite interestingly, we often find conservative mechanisms built in to these traditions –such as great respect for ancient masters or adherence to ritual correctness-, which helps these musics retain their core values and repertoire.

Notation

There is no such thing as a completely notation-based tradition. But notation exists in a large number of traditions,

mostly in Asia and the Western world. They represent various states of and ambitions in being a complete representation of the musical work. The notation of western classical music is probably the most precise and proscriptive. But it still needs a musician with a sense of the structure of the music, the instruments and aural knowledge of the sounds to bring it to a meaningful performance. Notation tends to under stimulate musical memory and creativity, but it is very effective for preserving great musical ideas of the past.

Holistic

In a holistic approach to teaching, a piece of music that is considered part of the real repertoire (so not exercises or etudes, or even simplified renditions of real pieces) is presented to the student as a whole. This creates great challenges for the student to understand and master the piece. But it also has great advantages. For instance, after having gone through this exercise, the student is more likely to be able to grasp other pieces by himself.

Analytic

In an analytical approach, music is being taught piece by piece. Ideally, the musical challenge is chopped up by the teacher into easily digestible partial challenges, which then have to be reconstructed into the entire piece of music. It is striking that the result of this may be audibly different in the students' performance from the holistic approach.

It is very difficult to think of examples of any of these approaches in a pure form. In fact, these four concepts are best represented in two parallel lines, which illustrate continuums:

aural <-----> written

holistic <-----> analytic

Every system of music education can be placed on these lines. Often the position on the two lines is roughly the same: Western classical music teaching is generally towards the right, while the traditional ways of handing down African percussion is very much to the left of the diagram. Japanese traditional music, however, is taught from notation, but entirely holistic, while South Indian classical music tends to be handed down orally, but in a very analytical fashion. Most music learning in practice involves a wide range of activities in different places on both continuums. Not only tradition, but also new teaching aids play a role, such as the Sony walkman (which potentially brings aural and analytical closer). There is no 'right' place on the continuum: the art of teaching is to have at one's disposal as wide a range of approaches as possible.

Each tradition will gravitate towards the approach that is most suitable for it. A loose example:

Western classical music (notation)

- Predominantly fixed compositions
- Musical pieces relatively static
- Complex relation melodic movements
- Regular, linear rhythm
- Intonation rigorously regulated

Indian classical music (aural)

- Room for improvisation
- Organic changes, every performance different
- Single melodic line central
- Cyclical rhythmic structure, sometimes 'free rhythm'
- Intonation variable

This knife cuts both ways. Probably, there is a close interrelation between the way of handing down music, and which elements survive over generations of musicians. Music is also shaped by the process of and choices in handing it down. If this coherence between the way of teaching and a number of characteristics of the music exists, then a change of format will result in a change in the music in the long term. The strength of this mechanism should not be underestimated. It must have happened to Gregorian Chant, to Western Classical Music, and

more recently to Turkish folk music and American college jazz. It is a fascinating area that deserves further study.

But we can be sure of two things. The very identity of different forms of musical expression is affected by where we place it in our societies, our institutes, our own minds. And it is influenced by the pedagogical surroundings in which we place it. However, there is no single formula for dealing with these variables. It depends on place, context, resources, type of music, teachers, backgrounds and ambitions of learners.

This puts a considerable responsibility on those who organise music education. But they can take comfort in one thing: over the centuries, many musical forms have appeared, and many have gracefully disappeared (I am not only speaking of rare traditions from rain forest Indians: who remembers the music of Pat Boone – and who wants to remember?). The basic principle seems to be –even in this time of global dominance of Anglo-American sounds- that strong musical forms survive. Indian ragas are in no danger of extinction, and neither are sabar drumming from West Africa, gamelan from Bali, or samba from Brasil. The challenge for us is to make use of this incredible richness in the best possible way: with respect, integrity, sensitivity and intelligence.

LITERATURE

Parts of this article are based on earlier publications in journals and collections of articles that form a good introduction to contemporary thinking on the subject, notably:

Dobbs, Jack P.B. & Anthony E. Kemp (ed).

International Journal of Music Education. *Reading: International Society for Music Education, issues 20-35.* Legêne, Susan (ed.).

1997. *Intercultural Arts Education and Municipal Policy.* Amsterdam: Royal Tropical Institute.

Lieth-Philipp, Margot, and Andreas Gutzwiller (ed).

1995. *Teaching Musics of the World.* Affalterbach: Philipp Verlag.

Traasdahl, Jan Ole (ed.).

1999. *Music Education in a Multicultural Society.* Copenhagen: IMC/UNESCO with Danish Music Council.

SUMMARY

Over the past decade, world music has made its way into dozens of institutes for higher music education in a variety of ways. This has not just increased the number of instruments that can be seen in a typical conservatory classroom. The rise of cultural diversity in this field has raised a number of inspiring challenges to thinking about music and music education across the board. For instance: where do we place cultural diversity in society, in institutions, in programs? And what systems of musical transmission do we adopt when dealing with recontextualised music from other cultures? On the basis of first-hand experience with projects in this area in the Netherlands, Huib Schippers tries to find working definitions for monocultural, multicultural, intercultural and transcultural, analytic and holistic approaches, aural transmission and notation, and the effect choices in these areas have on musical practice.

ZUSAMMENFASSUNG

Innerhalb des letzten Jahrzehntes hat sich die Weltmusik auf verschiedenste Art und Weise ihren Weg in zahlreiche Musikhochschulen gebahnt. Dadurch hat sich nicht nur die Anzahl an Instrumenten vergrößert, die in einem typischen Unterrichtsraum einer Hochschule zu finden sind. Die Zunahme kultureller Vielfalt in diesem Bereich hat zu inspirierenden Fragen herausgefordert, was Musik und Musikerziehung im weiteren Sinne anbelangt. Welche Bedeutung geben wir zum Beispiel kultureller Vielfalt innerhalb der Gesellschaft, in Institutionen, in Programmen? Und welche Methoden für die Vermittlung von Musik wenden wir an, wenn wir uns mit Musik anderer Kulturen auseinandersetzen? Auf der Grundlage unmittelbarer Erfahrungen, die mit Projekten in diesem Bereich in den Niederlanden gemacht wurden, versucht Huib Schippers Arbeitsdefinitionen für

mono-, multi-, inter- und transkulturelle, analytische und ganzheitliche Ansätze, auditive Vermittlung und Notenschreiben zu finden und untersucht die Wirkung der jeweiligen Methoden auf die Musikpraxis.

RÉSUMÉ

Au cours de la dernière décennie, la 'world music' a fait son entrée par des chemins variés dans des douzaines d'institutions d'enseignement supérieur de la musique. Cela n'a pas simplement augmenté le nombre d'instruments que l'on trouve habituellement dans une classe typique de conservatoire. L'accroissement de la diversité culturelle dans ce domaine a provoqué l'apparition de nombreux défis intéressants sur la manière de penser la musique et son enseignement à travers les frontières. Par exemple, où placer la diversité culturelle dans la société, dans les institutions, dans les programmes? Et quels systèmes de transmission musicale adoptons-nous lorsque nous travaillons sur des musiques recontextualisées provenant d'autres cultures? Sur la base des expériences qu'il a acquises au cours de projets réalisés dans ce domaine aux Pays-Bas, Huib Schippers essaie de trouver des définitions opérantes pour des approches monoculturelles, multiculturelles, interculturelles et transculturelles, analytiques et holistiques, ainsi que pour ce qui concerne la transmission orale et la notation. Il essaie également de cerner ce que ces choix peuvent avoir comme effets en matière de pratique musicale.

3 CONSERVATOIRES AND MUSICAL EMPLOYMENT IN A MULTICULTURAL SOCIETY

GEORGE CAIRD - PRINCIPAL, BIRMINGHAM CONSERVATOIRE

The AEC CONNECT project in Music Education in a Multicultural Society comes at a time of considerable change and challenge for conservatoires. The volatility in demand for live and recorded music together with the huge increase in public demand for different genres of music have put pressure on conservatoire's traditional values.

The education and training of musicians in western classical music for performing and composing careers can remain a central aim for many of our institutions if orchestras, opera companies and other major employers of musicians can continue to succeed. But many of our larger musical organisations are under increasing economic pressure and musical creativity draws influence from wider and wider cultural and imaginative sources. Thus the conservatoire sector does face some fundamental questions concerning the types of music to be studied as core or optional subjects, and concerning the kinds of career which conservatoire graduates will follow.

These questions relate to a rising political pressure in higher education generally to serve the needs of the community on the one hand and to prepare students for realistic career opportunities on the other. It is less appropriate for universities and higher education institutions to offer courses in subjects, which have poor employment possibilities although it is recognised that many courses provide students with general 'transferable' skills which do enable them to gain employment. Most conservatoires have enriched their courses in this way in recent years, but there is still a remaining political doubt that our institutions are training too many pianists, singers and orchestral players for the dole queue. An obvious answer to this view, is for conservatoires to broaden their courses to train musicians for a greater range of disciplines and career possibilities in music. Thus jazz, pop, world music and other courses have been created not just because of the merit of these genres of music but also to give students more career possibilities in full-time or freelance employment.

Another pressure on higher education institutions is the increasing need to serve all sectors of society and ensure the widest possible access to their courses. At a time when universities are now asked to record the socio-economic groups from which their students are drawn and receive reward for diversity, conservatoires could be seen to be too restricted in attracting students mainly from higher income, white backgrounds.

A natural response to this view is to use the diversification of a greater range of musical disciplines including Indian, Latin-American, Folk, Chinese and other musics in order to attract students who would not otherwise be drawn to study in a conservatoire.

These two issues of employment and recruitment of students in an increasingly multicultural society are central to the future development of conservatoires. Without addressing them many conservatoires may face great difficulties in the future as western classical music from 1600-2000 could become less of a majority interest to our populations as a whole. Recruitment may in future depend more and more on the diversity of the courses conservatoires offer. However, diversification for recruitment reasons alone is surely not enough as it will be important that our institutions develop as conservatoires and continue to fulfil their primary aims. Conservatoires have traditionally been institutions dedicated to the education and training of performing and composing musicians in the western classical tradition. In years gone by, prevailing attitudes to higher education allowed conservatoires to train a proportion of their students for professional performance (the top of the pyramid) whilst providing education and training for students who would follow different careers and keep music as an amateur interest. The former group tended to gain employment as solo performers, chamber musicians, orchestral players, members of opera and musical theatre companies and all other areas of the classical music establishment. Occasionally by accident a pop star or film composer would emerge.

The latter group was very diverse and ranged from those who led careers away from music altogether to instrumental/vocal teachers and administrators in the music industry.

This former view of conservatoire graduates did not take into account the idea of free-lancing which is a pattern of employment which has grown over the years to become the effective norm. Now we see musicians earning part of their income performing and complementing this with teaching, administrating, and a host of other disciplines. Full time orchestras now offer proportional contracts to players who wish to pursue other activities and many performers are redefining their roles to include performance in the classroom, the hospital, the prison and the street. This rising trend towards freelancing has put pressure on conservatoires to address the holistic educational and training needs of their students. Many conservatoires run career development courses in order to give students the personal skills (IT, communication skills, administration skills etc) they will need in professional life. The core skills associated with a students principal study, whilst remaining essential, are now a part of a greater whole.

In addition to these personal skills, many freelance musicians are demonstrating a broader range of musical skills in addition to their principal instrument or voice. Orchestral players are taking part in education projects which use jazz or world music, composers are using world music to stretch their imaginations and all kinds of cross-over music is being created. It is not possible to pigeon-hole musicians as orchestral players or opera singers because employment patterns have metamorphosed them into new and unique individuals. The fact is that a large and increasing amount of funded work for musicians has cultural diversity integrated within it and musicians are adapting themselves to meet the challenges. Creative, education and community programmes for contracted and freelance organisations are taking on the challenges of this diversity with growing confidence and ingenuity. The communication and musical skills (including all kinds of non-western music and improvisation) are at the heart of this development and the education and training of musicians for such work is of vital importance for the future.

As far as conservatoires are concerned, a common method in preparing students for this kind of freelance work is to assist them in their development through 'elective' course modules. Here students can develop, alongside their principal study (composition, instrument or voice) a number of extra, self-chosen modules from a menu of disciplines. Classical musicians can gain expertise in Folk music, Indian, Latin, Chinese, Indonesian and many other areas. These modules, apart from providing a wider context for general musical study, also give students valuable skills for their freelance careers especially in educational and community settings. We can be sure that students will transfer their core musical skills to these disciplines to ensure the highest standards. Through such elective training, music students will be able to gain expertise in one or more additional musical disciplines over and above their principal instrument or voice. This concept of 'additionality' sees the performer or composer of today with extra musical skills which give them an individuality and thereby a unique employability.

The argument for full-time courses in non-classical and world music disciplines is also strong and conservatoires have created speciality courses in many kinds of music with real success here. Employment opportunities are rising especially in terms of freelancing. If conservatoires can successfully recruit to such courses and provide students with realistic career outcomes then it will be these courses, which will contribute new principal study disciplines to the list of conservatoires' core studies. There are indications that Indian Music, Folk Music, and Afro-Caribbean Music amongst others can be sustained through full-time courses. Other non-classical disciplines may best be placed as electives and contributing to the 'additionality' of students.

In addition to broadening curricula for students with full-time courses or elective studies, conservatoires may wish to offer part-time courses for students who are studying elsewhere or in employment already. A vital part of musical life in the future is likely to incorporate more and more semi-professional or amateur music making at a high level of attainment. The needs of an increasingly multi-cultural society can be served

through external access policies in our conservatoires, which encourage part-time study and wider use of conservatoire facilities.

But what has all this to do with recruitment? The answer is that in defining and acknowledging the reality of career opportunities for performing musicians and in ensuring that the opportunities are maintained and enhanced with the highest standards, more people of all backgrounds will apply to conservatoires to gain the skills to pursue such careers.

Conservatoires will make individual choices as to which kinds of music will be offered for full-time or part-time study, as 'core' or 'electives' and these choices will relate more and more to real public demand for music. There is much work to be done to maintain and enhance career opportunities for musicians but if young musicians can sense that opportunities do exist they will surely continue to be attracted to our institutions. In a multicultural society these opportunities are changing and shifting and conservatoires should be aware of this. Nevertheless, considerable interest in the study of classical music continues and conservatoires will wish to nurture this interest in the future.

To ensure that recruitment to conservatoires reflects as many areas of the community as possible will also depend on our institutions working closely with schools and education authorities. The decision to play a musical instrument is often taken at an early age and conservatoires tend to recruit passively the excellent students who have come through the system. More work needs to be done to encourage the study of all instruments whether classical or non-classical and young people, regardless of background, should be encouraged to make their own decisions. We must maintain a great pride in our classical traditions as well as encourage the selection of other music and instruments available to us today.

In conclusion, our conservatoires must think carefully about career opportunities to ensure the long-term recruitment of students into the future. In maintaining a major interest in western classical music, we should seek to widen our recruitment base to all areas of the community. This widening context will be encouraged by a broader vision of the music studied and conservatoires may wish to review their aims and objectives accordingly. Whether our institutions decide to keep to the western classical tradition or to diversify will depend on job opportunities but also on making our courses as attractive as possible to prospective students. Funding bodies for the arts and education will place cultural diversity higher and higher on the agendas in the future. Consequently work opportunities will absorb this vision at all levels. Music graduates will be expected to meet the requirements of this broader vision and conservatoires will surely be expected to provide their graduates with the skills to succeed. It will be exciting to see how our institutions tackle these vital issues, and it is to be hoped that conservatoires will remain vibrant, creative institutions long into the century ahead.

SUMMARY

The AEC CONNECT project on Music Education in a Multicultural European Society is looking at some fundamental issues for conservatoires at the beginning of the third millennium. This article discusses musical employment in a multicultural and open society and how curricula should develop to meet the needs of future professional musicians. In addition it suggests that recruitment to conservatoires must draw on all sectors of society on an ability basis to complete a 'virtuous circle' of selection, education, training and employment in music.

ZUSAMMENFASSUNG

Das CONNECT-Projekt der AEC zur Musikerziehung in einer multikulturellen europäischen Gesellschaft beschäftigt sich mit grundlegenden Problemen von Hochschulen zu Beginn des dritten Jahrtausends. In diesem Artikel werden Musikberufe in einer multikulturellen und offenen Gesellschaft behandelt und Vorschläge dazu gemacht, wie Studiengänge angelegt werden sollten, um den Bedürfnissen zukünftiger Berufsmusiker gerecht

zu werden. Außerdem wird darin nahegelegt, dass die Aufnahme in eine Hochschule in sämtlichen Gesellschaftsbereichen von den Fähigkeiten der Bewerber abhängen sollte, um somit den Kreis -Auswahl, Erziehung, Ausbildung und Beschäftigung im Musikbereich - zu schließen.

RÉSUMÉ

Le projet CONNECT de l'AEC sur l'enseignement musical dans une société européenne multiculturelle se penche sur des questions fondamentales pour les conservatoires en ce début de troisième millénaire. Cet article discute des formes d'emplois liés à la musique dans une société ouverte et multiculturelle et de la manière avec laquelle les curricula devraient se développer pour répondre aux besoins des futurs musiciens professionnels. De plus, il suggère que le recrutement dans les conservatoires couvre tous les secteurs de la société avec comme principe de base la recherche du «cercle vertueux» de sélection, éducation, formation et emploi en musique.

4. COLLABORATIVE APPROACHES – PUTTING COLOUR IN A GREY AREA

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'On creative collaboration I would say there is a danger of no seeds being planted, only water and fertilizer. This leads to secondary, or pastiche, music and not primary, or original, compositions.'

Cassius Maganga (Amani Ensemble, Tanzania) GSMD Continuing Professional Development student 1998.

The past few decades have witnessed new socially driven models for arts practice, particularly in the education world, which involve practising artists working as facilitatory leaders or supporting participants in a workshop context. Motivation for this movement is interesting: it can range from a classroom-based policy that encourages a 'hands-on' involvement for all ages and abilities, to a search for meaningful connections through the fundamental elements of artistic experience which highlight the commonality, rather than the differences, between art forms and culture. These 'laboratory' environments can sometimes be seen as little more than an artistic, educational and cultural meltdown, reducing collaboration through facilitation to little more than a 'warm-up to nothing'. Individual ideas become compromised for the sake of inclusiveness, with the quality and effectiveness of workshop practice being measured solely on the level of group ownership in relation to the creative process and its final product.

However, the improvisational nature of collaborative approaches in workshops can lead to people expressing themselves creatively, encouraging a 'team' approach to music making, instilling a sense of ownership and responsibility both in the process and in the final product. Exchange of ideas and skills amongst the participants becomes an integral part of the process, deepening group interaction through improvisation, encouraging musical awareness through tuning in to an idea, copying, extending, adding and responding to change. This experience collectively gives people the freedom to interact and to respond intuitively to what is going on around them.

The potential of ideas through collaborative arts practice is as relevant today as it ever has been in the past. Quite apart from the more recognised areas of improvisation-based music-making such as jazz, rock, folk or avant-garde, there is considerable scope for exploring the materials of music by drawing on the influences of non-western music. This can be applied to the aural approaches to learning as well as through composed elements of western music. How far this potential can be realised within conservatoires, where teaching is still arguably locked into approaches that have evolved out of a 19th Century tradition remains an intriguing surmise.

The heart of conservatoire training is still firmly entrenched within a performance tradition, which is disconnected from our changing social and cultural landscape. It still appears that the majority of music students undergo a form of conditioning which effectively cuts them off from the creativity, flexibility and breadth of perspective that are necessary for music to be a vibrant force in society. Collaborative approaches to music-making in conservatoires, schools and the wider community should help to provide environments which extend artistic boundaries, thereby breaking down social, musical and artistic barriers embodied in traditional forms of training and helping to create a musician who is flexible enough to respond and adapt to a wide variety of professional and community contexts. This enables people not involved in music-making or on the edges of music-making to participate in an environment where their lack of academic musical ability is not a barrier to participation. They find themselves having an equal stake in the process of creating music, unleashing creative potential and providing an all-important initial stimulus to engaging in music. It is an opportunity for people immersed in any particular style or genre to expand their musical horizons and to explore the potential of their instruments by learning from and experimenting with a range of musical styles.

However, creative collaboration is in no way a polite 'classical meets the rest of the world' project. Something

more happens, something that is hard to quantify, but can lead to responses such as this:

'(their) multi-layered arrangements pack a visceral punch, the emotional energy of which stems in no small part from the stark juxtaposition of, and conflict between, musical styles. This approach can give an almost filmic quality to some of the pieces (all collaboratively composed), that can take the listener on a journey from Philip Glass-style minimalism, to hugely dense and deliciously ambiguous block harmonies, to volcanic, Sun Ra-esque electronic washes. A willingness to experiment coupled with a seemingly endless capacity for startling textural variation mark it out as a group to watch.'

Peter Quinn, Jazzwise magazine. June 2000

'The essence of the Guildhall School's work, embedded in improvisation and structured fusion has helped create a musical language in the London Borough of Tower Hamlets which is truly international, reflecting the many cultures residing both in the Borough and from further afield..... Furthermore the musical experience for the pupils offers far more than a way into music. It not only provides them with a means of expression and gives enormous pleasure but also engenders tremendous confidence and self esteem.'

Diane Warne, Tower Hamlets School Development Adviser (Music). 1999

'In my fourth year I decided to pursue my interest in Music Workshops further. This led to a series of workshops at a totally Bengali school in Tower Hamlets. For these children it was a completely new experience to have an independent role within a musical environment, and it was quite inspirational to see how their confidence and faith in their own ideas strengthened..... Maybe more people should look back to the 'essence' of what being a musician is and try to find something to say instead of apathetically moaning in a highly destructive (conservatoire) environment. The experience for me has had a strong influence in my musical development and has put me back in touch with why I am choosing to pursue a musical career.'

Omar Khoker, GSMD Year 4 student 1996, trombone.

Making connections (a collaborative process in itself) lies at the heart of any arts organisation's response to change. Conservatoires value their autonomy and role in society as 'centres of excellence' with the primary focus of training resting within the Western 'classical' tradition. Pure preservation of this, or any other 'World Music' tradition, will not be enough if Conservatoires are to respond and develop in our changing cultural landscape. Modern culture is no longer limited to handing down a tradition. A belief in the integrity and transformative potential of 'local' traditions should be aligned with the development of skills, attitudes and outlooks, which encourage connections within different contexts of our cultural evolution.

'The closed cultural perspective of many professional musicians and students could lead to the destruction of the Music Conservatoire in the future. The danger is that they are producing huge numbers of incredibly skilled players who have little idea how to connect with the rest of the world, and who are struggling to understand the place of music within a post-modern culture..... I want to walk into the Conservatoire and feel there is an atmosphere of creativity and questioning. I want to see the young people challenge their upbringing and becoming part of the cutting edge, finding connections with the wonderful city in which they live on a social and cultural level.'

Christopher Branch, GSMD Year 3 student, 2000, electronic music.

At the heart of any collaborative process lies creativity and ownership. By participating in the realisation of collectively conceived ideas and by performing something of their own, musicians of all backgrounds can begin to share their musical experiences in the most direct way possible. This process enables people to be close to the conception and to the realisation of a performance. It can be challenging and uncompromising. There are no rituals or traditional procedures involved, rather a spirit of engagement, which considers each individual as a whole and fosters a wide and open attitude to people and to the art, always encouraging the meeting

and engagement of apparent opposites. Central to this process is the exploration of connections, for example mind/body, performance/audience improvisation/composition, facilitation/cooperation, music/theatre and music/dance.

'...it is about giving new ideas, a new outlook, and a sense of building up. It is about having the feeling of the 'whole' music by setting up different frameworks to improvise around and within. It is about freedom of expression as well as the limits and boundaries. So, a seed is planted and the musicians water the seed to make the plant strong. The performance gives the message.'

Cassius Maganga (Amani Ensemble, Tanzania) GSMD Continuing Professional Development student 1998.

The colour of collaboration lies in its uncertainty. The greyness of collaboration lies in vague 'cross-overs' and a compromise of quality. It does, however, entail moving into unknown territory and developing a confidence to take risks. This, combined with integrity, a flexibility of mind and creative energy, will enable musicians of any genre to embrace new ideas and to live with cultural paradox.

SUMMARY

The potential of ideas through collaborative arts practice is as relevant today as it has ever been in the past. Quite apart from the more recognised areas of improvisation-based music-making such as jazz, rock, folk or avant garde, there is considerable scope for exploring the materials of music by drawing on the influences of non-western music. Collaborative approaches to music-making in conservatoires, schools and the wider community could help to provide inclusive environments which extend artistic boundaries, thereby breaking down social, musical and artistic barriers. It would serve as an opportunity for people immersed in any particular style or genre to expand their musical horizons and to explore the potential of their instruments by learning from and experimenting with a wide range of musical styles. But how far can this potential be realised within conservatoires?

ZUSAMMENFASSUNG

Das Potential an Ideen mittels kollaborativer Kunstpraxis ist heute ebenso relevant wie in der Vergangenheit. Neben den anerkannteren Bereichen der auf Improvisation basierenden Musik wie Jazz, Rock, Volksmusik oder Avantgarde gibt es einen beachtlich großen Spielraum für das Erforschen von musikalischem Material, wenn man die Einflüsse nicht-westlicher Musik untersuchen möchte. Kollaborative Ansätze für das Musizieren in Hochschulen, Schulen und weiteren Gesellschaftskreisen könnten dazu beitragen, integrative Umfelder zu schaffen, in denen künstlerische Grenzen ausgedehnt und soziale, musikalische und künstlerische Barrieren gleichzeitig abgeschafft würden. Musiker, die sich auf einen bestimmten Stil oder Genre fixiert haben, könnten ihren musikalischen Horizont erweitern und das Potential ihres jeweiligen Instrumentes erforschen, indem sie mit breitgefächerten musikalischen Stilen experimentieren.

Wieweit allerdings kann dieses Potential innerhalb von Hochschulen genutzt werden?

RÉSUMÉ

Les possibilités ouvertes par les idées concernant la pratique artistique partagée n'a jamais été aussi pertinente qu'aujourd'hui. Hormis les domaines les plus reconnus de pratique musicale basée sur l'improvisation - tels que le jazz, le rock, le folk ou l'avant-garde, il y a de considérables possibilités d'exploration des matériaux musicaux en utilisant les apports de la musique non-occidentale. Des approches partagées de pratique musicale dans les conservatoires, les écoles et la communauté pourraient aider à constituer des environnements intégrateurs qui reculeraient les limites artistiques, et casseraient les barrières sociales, musicales et artistiques. Cela fournirait l'occasion à des personnes immergées dans un style ou un genre particulier d'élargir leurs horizons musicaux et d'explorer le potentiel de leurs instruments en apprenant et en expérimentant une large palette de styles musicaux. Mais jusqu'à quel point cela peut-il se réaliser dans les conservatoires?

5. NEW INSIGHTS, PRACTICAL CHOICES INTRODUCING CULTURAL DIVERSITY INTO A TRADITIONAL WESTERN CURRICULUM – AN EXAMPLE FROM AMSTERDAM

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This article follows from and describes recent developments at the Conservatory of Amsterdam (CvA). In the recently formulated mission statement ¹ it is declared that a conservatory in the middle of societal developments cannot ignore the changing cultural climate in Western society. Professional musical education should be founded on the dilemma between tradition and innovation, where 'respect for the wealth of cultural inheritance is related to a sharp instinct for new developments' ², and this implies at least exploring the new developments. At the moment, the fast-changing musical-cultural environment in all its facets is partly being shaped by influences from world music.

NEW INSIGHTS

World music enters the conservatory usually through paved ways. Disciplines such as percussion and composition have had 'rooted' interest in musical instruments and styles from non-Western cultures for years (Japanese and Africa percussion, Indian tonal systems). The classical guitar invokes interest in its flamenco brother or sister. Jazz-departments are 'naturally' related to Latin percussion, salsa and Brazilian music. Conservatories are thus (in)explicitly familiar with examples of world music. Schools that wish to explore world music can attempt this at a high level within these fields, and discover the diversity with which its introduction is paired.

CvA also hosted its world music. However, it was not very accessible up until two years ago: world music was limited to the seclusion of its own section. Formulating new ideas and objectives was therefore needed now, especially since a musical way of life is developing within society, which is notable for its 'cultural diversity'. 'Also, the CvA wished to reflect on how to make a socially relevant contribution to mutual musical understanding and how to integrate the benefits of this into the Western musical practice into the institute' ³.

When realising these current social as well as artistic developments and their related problems two central questions can be raised:

- How can higher music education respond artistically/musically and pedagogically to the new musical and social reality of a multi-cultural society, in which the professional practice raises new questions and demands at teaching, performing and creative level?
- How do we reach talented young people from other cultures?

This is all put in the perspective of the individual mission of higher music education. This means that passing on the artistic-cultural tradition and teaching a profession serve as a starting point for exploring new ideas and developments. Choices for new areas of attention, quality assessments etc. are measured against the conservatory's artistic and pedagogical objectives. Thus, the mission could serve as a guideline when entering a field with seemingly unlimited possibilities such as world music.

Findings referring to the first question reveal that music from other cultures can often inspire traditional Western education to fresh musical and pedagogical opportunities. ⁴

Working with world music specifically contributes to the training of musical hearing and it generally influences musicality. Valuable elements here are that students usually follow their hearing and should, without any notation, learn to trust their musical memory. It is also important that students develop a strong instinct for timing, learn to listen to other tonal systems and tuning, learn to concentrate on cyclic ordered time, and experience

other forms of ensemble play, such as interlocking, non-Western forms of interpretation, call and response techniques.

Various new experiences and ideas are gained by, for example, the meeting of advanced and beginner students within one ensemble (cf. Gamelan, African percussion ensembles), but also by the direct contact students have with interdisciplinary aspects of non-Western musical traditions (dance, theatre), or by understanding other social-cultural contexts of music.

Closer to home, students familiarise themselves with a different set of instruments, which is, however, related to the personal instrument. Moreover, by making a comparison with the history of music from other cultures the historical understanding of the European musical culture could be enhanced.

The professional practice puts demands on the education of performing musicians, the education of teachers and the education of composers. We expect that working with world music, depending on the perspective chosen, could in this light contribute positively to:

- large development of technical skills on the instrument (development of hearing, circular breathing, general breathing techniques, etc.);
- the development of methodical/pedagogical understanding, particularly regarding alternative forms of transferring;
- the encouragement towards diverse tonal representation;
- the gaining of artistic inspiration;
- preparation for the contemporary performance practice and modern (orchestra) scores;
- broader view of functioning as a musician, artist and teacher.

The answer to the second question, how to open doors for talents from other cultures, remains unanswered as yet. Transferring to a conservatory seems not a logical step for them. The rare individual this did not apply to and who was admitted, left disappointed after one or two years. Bottlenecks seem to be: admission requirements, preparatory course, educational culture and possibly other unclear factors.⁵

PRACTICAL CHOICES

Supported by insights and expectations of the above, several actions have been taken over the past two years. The starting point was, and is, to use the existing curriculum for classical music and jazz as a lead for an integration of world music into the educational programme developed over time. Below some practical choices follow which were made on the basis of this starting point. The list is focused on (1) methods of education, (2) students, (3) organisation and (4) musical choices.

In line with the *educational tradition of the conservatory* it seems logical to organise workshops, projects, introductions and demonstrations, lectures, training courses etc. from time to time, which focus partly or totally on world music. Introductory classes and workshops within an existing, fixed lesson programme provide a first contact for students with instruments from another culture. Workshops in *project weeks and semester modules*, on the other hand, create a more intensive and spirited contact with world music. These are usually rounded off with a presentation. These could also prepare for studying a non-Western subject, or a specialisation elsewhere. Educational trips, for example to an African setting, highly contribute to intercultural development of the students participating. The tradition of African teaching is physically experienced, more intensely than in a 'common' Dutch study week. It is important here that students actually meet with the local people and participate in the social function of music and dance. Since students can introduce and combine their Western music to and with the local traditions, the cultural dialogue with their African tutors is encouraged. When they come back, they have not learned from books, but have experienced a profound mental and musical encounter with another culture in another culture: a pedagogical experience for life.

World music also fits in with the optional theory subjects, for example via the new course 'introduction world

music and musical culture', or it is thematically combined with the music history classes. It is also possible to refer to the educational section ethnomusicology of the University of Amsterdam.

There are thus ample possibilities to introduce world music on a practical basis in the whole field of education, varying from establishing it in the actual educational modules to putting it on the programme of shows, lectures and introductions, links with projects outside the school, websites, etc. The challenge is to search for a wide range of connections within and outside the school.

Students are reached in a two-fold manner: via the sections and via the choice of free subjects. It seems worthwhile to cultivate sectional and departmental initiatives with world music, by using the educational methods as mentioned above. Musical instruments in the domain of the major subject can thus be put to the attention of teachers and students.

Examples of this method are combinations of harp/kora, flute/examples of non-Western flute; lute/ud; guitar/flamenco; percussion/non-Western percussion; choir class/world repertoire. In Amsterdam this approach is successful in the flute section (with regard to circular breathing) and in the recorder section (with regard to workgroups, educational trips, theoretical knowledge extension). Together with the harp section a workgroup relating to the African kora is regularly organised. The composition department organises workshops and workgroups on non-Western music. Experience was gained with the Balinese gamelan, the Arabic ud, and a joint project with Indian musicians was established. 'Composing your way into musical diversity' – if guided well by experts from different cultures – thus leads to challenging assignments for students of composition. At the school music department integration has made most progress due to the successful implementation of the lesson plan *World Music within the Teacher Training Program*. In all years of study, in method classes, workgroups and workshops, theory classes and in the practical field (work placements), world music has become a permanent part of the curriculum. Multicultural reality becomes visible in a 15-20 percent commitment to World Music within the undergraduate curriculum. Included are: a) practical introductions to a diversity of musical traditions: Javanese Gamelan, African Percussion, Turkish Music, Steel Pan, Samba, Musica popular Brasileira, b) a total immersion (two week excursion to Africa), c) methodology and didactics from a world perspective and 3) theory courses.

Within the curriculum, a so-called *choice of free subjects* exists after the first year of study (post-propedeutical phase). These subjects are outside section borders and reach and connect students from all departments. Extra major subject courses are organised here, to which students have to sign in. Within this framework ensembles and therefore also world music ensembles can be created. Amsterdam choices so far have been: the Javanese gamelan, an African percussion ensemble, a Turkish-Dutch music ensemble (where personal instruments could also be used), a flamenco group, a Latin-American music ensemble and South-Indian rhythm courses. Because of the many opportunities for integration of cultural diversity into the current educational programmes there is no need for a special Department World Music. Nor would this correspond with the conservatory's mission statement as briefly explained above. It has been decided to appoint an *intercultural coordinator* whose task is to organise and encourage education at the different levels and also to motivate colleagues to bring forth initiatives. In order for this to become successful, the expertise knowledge existing in the conservatory is traced. The existing knowledge and skills are included in a network with visiting lecturers from different cultures and colleagues of other institutes. This network should also provide opportunities for travelling visiting lecturers from outside Europe to be hired as a group. This also lowers travel and accommodation expenses for each institute. The coordinator also takes care of evaluation of and reflection on these courses.

The choice for the kinds of music was also a practical one. Orientation on 'cultural diversity in the close environment' turns out to be a workable point of view and naturally develops from combining the expertise

at hand, the teachers' network of contacts with renowned musicians, the ethnical musicians living in the Netherlands and connecting these with some of the great musical traditions worldwide. For the CvA this implies musical choices for:

Indonesia	Javanese gamelan, Balinese gamelan, ketjak
Japan	percussion
The classical music of India	e.g. tabla (North-India) and karnatic music (South-India)
Europe	flamenco
Turkey/Arabic world	classical music (e.g. ud) as well as folk music (saz)
West-Africa	a wealth of percussion ensembles (sabar, seroubar, djembe) and melodic styles (kora, balafon), story telling, dance
Surinam	percussion, song
Brazil	musica popular, samba
Caribbees	salsa, steel pan

SUMMARY

This article follows from and describes recent developments in working with world music at the Conservatory of Amsterdam. It is not considered necessary to set up a separate Department of World Music within the conservatory. It is sufficient to strive at flexible and creative integration within the existing curricula. The conservatory's own musical-educational demands and views on artistic relevance will be taken as criterion. In this context, it is essential to appoint an intercultural coordinator, because work is not performed in isolation ('the department'), but necessarily in continuous dialogue and interaction with all teachers, many musicians and international contacts.

To boost this kind of education, to try it out and to evaluate it, it is important to create a network of contacts at home and abroad via a) joint projects with schools with regard to world music specialisations, b) joint projects with universities with regard to research and curriculum development, c) participation in international networks (AEC, ISME), conferences, and d) joint projects with cultural institutions in the area.

It is not possible or desirable to offer 'everything' in the conservatory. Within the created network students can be referred to orientations or specialisations elsewhere. Especially recommended are research into the integration problems of talents from other cultures and a study into entry requirements.

ZUSAMMENFASSUNG

Dieser Artikel beschreibt die jüngsten Entwicklungen der Beschäftigung mit Weltmusik an der Amsterdamer Hochschule. Es wird nicht als notwendig erachtet, einen eigenen Fachbereich für Weltmusik an der Hochschule einzurichten. Es genügt, flexible und kreative Integration innerhalb der bestehenden Studiengänge zu ermöglichen. Die eigenen musikerzieherischen Ansprüche und Ansichten der Hochschule zu künstlerischer Relevanz werden als Kriterium angesetzt. In diesem Zusammenhang wäre die Ernennung eines interkulturell Beauftragten angebracht, denn die diesbezügliche Arbeit kann nicht im Alleingang (des 'Fachbereichs') stattfinden, sondern erfordert ständigen Dialog und gegenseitige Beeinflussung aller Lehrer, zahlreicher Musiker und internationaler Kontakte.

Um diese Ausbildungsform in Gang zu bringen, auszuprobieren und bewerten zu können, muß ein Kontaktnetzwerk im eigenen Land und mit dem Ausland eingerichtet werden über a) gemeinsame Projekte mit Hochschulen im Hinblick auf Spezialisierung in Weltmusik, b) gemeinsame Projekte mit Universitäten, was Forschung und Entwicklung von Studienprogrammen anbelangt, c) Teilnahme an internationalen Netzwerken (AEC, ISME), Konferenzen und d) gemeinsame Projekte mit kulturellen Institutionen aus diesem Bereich.

Es ist weder möglich noch erstrebenswert, 'alles' an der Hochschule anzubieten. Innerhalb eines solchen Netzwerkes können Studenten für Orientierungsstudien und Spezialisierungen an andere Stellen verwiesen werden.

Besonders empfohlen wird eine Recherche bezüglich der Integrationsprobleme von Talenten aus anderen Kulturkreisen und eine Studie zu den Aufnahmebedingungen.

RÉSUMÉ

Cet article fait suite à et décrit les développements récents du travail fait en matière de 'musiques du monde' au Conservatoire d'Amsterdam. Il n'a pas été considéré nécessaire de créer un Département spécifique 'musiques du monde' dans le conservatoire. Il apparaît suffisant de rechercher l'intégration flexible et créative de son enseignement dans les curricula existants.

Les propres exigences pédagogiques du conservatoire en matière d'enseignement musical et ses points de vue quant au bien-fondé artistique seront pris comme critères. Dans ce contexte, il est essentiel de recruter un coordinateur interculturel, parce que l'œuvre n'est pas interprétée en vase clos ('le département') mais nécessairement au cours d'un dialogue et d'une interaction constante avec tous les professeurs, les musiciens et les intervenants internationaux.

Afin de stimuler ce type d'éducation, pour le tester et l'évaluer, il est important de créer un réseau de contacts nationaux et internationaux aux moyens de a) projets communs avec des écoles concernant les spécialisations 'musiques du monde'; b) projets communs avec les universités concernant la recherche de le développement de cursus; c) participation à des réseaux internationaux (AEC, ISME), et d) projets communs avec des institutions culturelles.

Il n'est ni possible ni souhaitable de chercher à tout offrir dans un conservatoire. Grâce à la création de réseaux, les étudiants peuvent être informés d'orientations ou de spécialisations qu'il leur est possible de suivre ailleurs. Les recherches concernant les problèmes d'intégration de jeunes talents venant d'autres cultures sont particulièrement recommandées, ainsi qu'une étude sur les conditions d'entrée.

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1. Self-evaluation report *Innovation and Tradition* CvA 10 May 2000, page 4
 2. Self-evaluation report *Innovation and Tradition* CvA 10 May 2000, page 5
 3. Said artistic director Lucas Vis in his opening speech on a conference in spring 1999 held in Amsterdam, devoted to this problem.
 4. For background information and reflection, see e.g. Campbell, P.S. *Music, Education and Community in a Multicultural Society*; Lundquist, B. & Szego C.K. *Musics of the World's Cultures A Sourcebook for Music Educators*. Edition ISME, 1998; Schippers, H. *Teaching World Music in the Netherlands: towards a model for cultural diversity in music education*. Paper delivered as a lecture at the ISME world conference in Tampa, FL, July 1996.
 5. Further study is required here. The CvA participates in an experiment where young people from non-Western cultures are offered a customised preparatory track (the so-called 'Five o'clock class'); it is still too early to come up with any conclusions based on the results.

6. FOLK MUSIC AND NATIONAL IDENTITY - A VIEW FROM A SMALL ISLAND

MARK LOCKETT - HEAD OF WORLD MUSIC, BIRMINGHAM CONSERVATOIRE

In the final months of John Major's government, the term 'Federal Europe' was hotly debated by British politicians and the media and almost threatened to divide Britain from the EU. It was finally resolved by a realisation that this term had many different linguistic interpretations and did not necessarily imply the subjugation of national identity. The words 'traditional', 'folk' and 'world' applied to music are similarly slippery in their definition, and will probably remain so.

A recent sharp exchange of e-mails between Kristiina Ilmonen, Head of Folk Music at the Sibelius Academy, and Richard Shrewsbury, Project Administrator and Researcher for CONNECT (speedily and amicably resolved, I hasten to add), exemplified the issue perfectly. In responding to a World Music Questionnaire, Ms Ilmonen writes '...you are presenting the concept of 'world music' as solely non-Western traditional music without defining any reason for such a view'. The Finnish perspective is clear enough: Finland is home and also part of the world, so Finnish, Finno-Ugric or Scandinavian folk music is where we start from.

Many English people, and this goes particularly for the musical establishment, seem either unaware that there is such a thing as an English tradition or else treat it with derision, an attitude encapsulated by Sir Thomas Beecham's famous quip: 'try everything once - except incest and folk dancing' (to which one critic joined in: 'What's wrong with incest?'). The Celtic folk scene is quite visible, but English? Surely that all died with the Industrial Revolution; all those songs from a rural and illiterate England that Vaughan Williams and Cecil Sharp were trying to save from oblivion. So has 'world music' arrived to fill the gap? And for the training of musicians in the academies and conservatories is this 'world music' the new folk music - the dabbling with gamelans and djembés as a pleasant add-on to the more serious business of learning to play your instrument?

A definition of folk music is problematic, compounded by the fact that musicologists tend to be strict and inflexible about definitions i.e. that it must be old, passed on orally as though its musicians are simply carriers of some idealised heritage rather than being creative artists in their own right. Charles Keil believes that it is essentially anti academic in nature:

'everyone participates to some degree in folk subcultures centred on sports, modes of transportation, hobbies, musical tastes, and so forth...Augmenting the peasants and primitives, who are the people most often turned into folk by folklorists, we are all part-time folk in that we share values and consciousness with various groupings whose processes of culture creation are not normally studied by scholars.' ¹

The songs of the football terraces which powerfully unite people with interests in common in a specific time and place is one such example of a folk music which is generally bypassed by scholarly study. Reg Hall, an active musician and radical researcher, also sees folk music as an anathema to the establishment:

'...it's something to do with the unspoilt, unvarnished culture of people who haven't been heavily influenced by school, education, church, or state. It almost essentially belongs to a people lower down the social scale. Once people become lower middle class, or even tradesmen, they've taken on education, they've taken on all sorts of values of I think that traditional music isn't respectable.'

If we understand 'folk music' in its broader, literal sense as 'people's music' it would seem that there are three types which coexist in the urban centres across Europe. There is Western European art music, an unashamedly elitist culture which to some extent has been gradually reinventing itself for the mass-market

- commercial radio stations such as Classic FM, crowd pleasing accessible programming, dinner jackets, lavish picnics and champagne - an extension of the middle-class leisure and lifestyles industry. Then there is international popular culture dominated by a few highly paid charismatic professionals mainly from the English-speaking world. There is also an indigenous music everywhere, very often protected, encouraged and subsidised by governments as PR for the nation, though not in England. We also have jazz, which in the UK is not especially associated with people of African descent, and world music, which may or may not be associated with the minority communities whose cultural property it is. For example there is not much of a connection between the handful of resident Javanese and the burgeoning nation-wide network of gamelan groups. But the question of 'whose music?' is most clear when we look to our indigenous culture.

Imagine a young graduate from the University of Central England's Business School who gets a first job with a Scottish company. Eager to make new friends and fit in with the new surroundings, s/he eagerly embraces local culture. Eventually a colleague says 'Listen...you can drink whisky, eat porridge with salt on, wear tartan, play the bagpipes, dance the strathspey, toss the caber and memorise the complete works of Robert Burns...but you'll never be a Scot.' The English often resent this sort of strident assertion of national identity, but would not question the fact that the Scots have a national identity and that they have a right to assert it. Now imagine the same situation in reverse. The young graduate is from Aberdeen and coming to work in Birmingham. S/he wants to get to know English culture, but where do they find it? As the birthplace of the Industrial Revolution there is surely a great tradition of industrial ballad singing. Instead they find an extraordinarily dynamic Asian and African Caribbean culture in the city - dedicated Asian radio stations, art centres such as the MAC (Midlands Arts Centre) The Drum (centre dedicated to African, Caribbean and Asian arts) and wonderful cultural celebrations like the Handsworth Carnival. But where is that archetypal English culture, and does anyone care?

There is a great canon of literature on Englishness by J.B.Priestley, George Orwell, J.G. MacDonnell, Bill Bryson, Jeremy Paxman and others, much of it concerned with looking for the 'soul' of England which seems to have disappeared when no-one was watching. Darcus Howe, born and brought up in Trinidad in the twilight years of the Empire before settling in England in 1960, tackled this question in his recent Channel 4 series 'White Tribe'. By highlighting the conflict between the pluralist vision of contemporary Britain and attempts to reinvoke a dead monopoly of Britishness, Howe paints a picture of a nation with an identity crisis adopting Buddhism, American line dancing, hamburgers and café culture in preference to the Church of England, Morris dancing, fish and chips and real beer. It seems to go against the grain of political correctness to consider an English identity amidst all this multicultural richness; it smacks of xenophobia and right wing politics. Indeed in a congenial but chilling interview at Skegness Conservative Club, Norman Tebbit tells Howe that he could never consider himself to be English because he is black. What Norman Tebbit fails to recognise is that Englishness is a matter of cultural identity, which is a different thing to ethnicity. Successive waves of immigrants have been blending together on these islands for millennia.

There are many explanations as to why the English deride or ignore their own folk music. Trevor Lines, a Birmingham based musician/composer who has been actively involved in the folk music scene for more than two decades, believes that Britain was too busy subjugating other nations to celebrate its own folk culture, that it didn't need it for political purposes: 'The English have never had to look out for their own culture - they've always had the pick of something else. Didn't we overrun India? Well, we can have their cuisine, their culture, if it suits us.' With this attitude of picking what we want from other countries, possibly world music has a different set of meanings. 'We don't need to hear English folk music and who wants to anyway. It's not exciting. What comes from far away will always seem more exciting.' There is a certain irony in the fact that it was English folk musicians who in the 1960s started to make connections between different cultures through absorbing sounds and instruments from Asia and North Africa: 'it doesn't matter if it comes from Guinea or Guilford because

the same human emotions are there if you're prepared to listen and understand the form'.

Mike Brocken blames this ignorance on the consumer society, which gradually replaced home-made culture with mass marketed entertainment:

'Wherever consumerism and industry flourished, antiquarians and scholars responded by writing obituaries for folklore, and collecting fragments of it as museum pieces. In some nations, politicians realised this endangered 'folk' culture could be a useful ideological tool, encouraging solidarity at home, and promoting a positive national image abroad. So they provided a subsidised life-support system for it. But the English weren't a submerged nation (like the Finns), a fragmented nation (like the Germans), or a newly invented nation (like the Americans). So England's national heritage budget went on preserving stately homes, or promoting 'our' contributions to high culture, from Shakespeare to Benjamin Britten. In the game of cultural Monopoly, if you try the Community Chest, you generally get 'proceed directly to Cecil Sharp House: do not pass GO, do not collect Arts Council Subsidy.'

Even though it has no protected place in education, media or subsidised arts, there is nevertheless a rich and thriving English folk music scene. Trevor Lines points to the strong connection of folk music to the community through dance. Playing regularly for barn dances, ceilidhs, parties and weddings all over the country he sees the enduring popularity and 'levelling' quality of these events. The activity is structured, the music has sufficient lift to inspire people to move their feet, and above all it is not generation-specific. The music, even if not perceived as 'exciting' or 'exotic', has 'moved beyond a raw state without being over sophisticated, and that disguises the depth that is within it'.

So do conservatories in England have any role to play in the promotion of English folk music, or are these institutions part of that bourgeois musical establishment that Reg Hall so emphatically rejects? If our folk music is a politically dead animal would conservatories be simply acting as the taxidermist? At the very least they could take their cue from other models of good practise from around Europe, instilling an awareness and respect for traditional music through their core programmes and demonstrating that indigenous folk culture should be the first port of call in any consideration of world music. In the 21st century we should be able to look beyond the old hidden nationalist agenda and celebrate our folk music as a unique contribution to the music of the world.

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Interview with Trevor Lines

SUMMARY

What is the relationship of folk music to world music? In many countries indigenous folk music is protected through governmental subsidy and educational policy. Not so in England. While we celebrate multiculturalism, especially African, Caribbean and Asian performing arts, traditional English music and dance seems unfashionable and not part of this new British identity. Is it anachronistic and irrelevant or a cornerstone of our culture? What can we learn from other models of good practice around Europe?

ZUSAMMENFASSUNG

Was hat Volksmusik mit Weltmusik zu tun? In vielen Ländern wird die einheimische Volksmusik durch Zuschüsse von Seiten der Regierung und durch die Schulpolitik geschützt. In England nicht. Während wir Multikultur feiern und preisen, vor allem afrikanische, karibische und asiatische Darstellende Künste, ist traditionelle englische Musik und Tanz offensichtlich nicht modern genug und somit auch nicht Teil der neuen britischen Identität. Sind unsere traditionelle Musik und Tänze anachronistisch und irrelevant oder bilden sie gar den Grundstein unserer Kultur? Was können wir von anderen Modellen funktionierender Praxis innerhalb Europas lernen?

RÉSUMÉ

Quelle est la relation entre la musique 'folk' et les musiques 'du monde'? Dans de nombreux pays, la musique folk indigène est protégée par une politique éducative et des financements du gouvernement. Ce n'est pas le cas en Angleterre. Alors que nous célébrons le multiculturalisme, particulièrement africain, et les arts de la scène provenant des Caraïbes et de l'Asie, la musique et la danse anglaises traditionnelles sont considérées comme démodées et comme ne faisant plus partie de la nouvelle identité britannique. Est-ce anachronique et hors de propos ou alors la pierre angulaire de notre culture? Que peut-on apprendre d'autres modèles de bonne pratique existants en Europe?

7. ON LABELING MUSIC

STEEN BRANDT NIELSEN - ASSOCIATE PROFESSOR, ROYAL ACADEMY OF MUSIC ÅRHUS

When talking about music we tend to use a number of labels: 'art music', 'folk music', 'world music', 'rhythmic music' etc. None of these labels are clearly defined, and it is probably not possible to reach an agreement on their definitions. This definition problem is summed up by John Blacking in *How Musical is Man?*

'Currently recognised divisions between Art Music and Folk Music are inadequate and misleading as conceptual tools. They are neither meaningful nor accurate as indices of musical differences; at best, they merely define the interests and activities of different social groups'.¹

Now that 'European art music' is no longer the only type of music taught at our conservatoires, is there a way around all the divisions we are so fond of? I would suggest that we apply Ulf Hannerz' description of the three dimensions of culture. In the quotation below I have replaced the words 'culture' and 'cultural' with 'music' and 'musical':

'Music has two kinds of loci: in human minds, and in public forms. But it is not in The Mind, or in just any minds. Rather, it is in particular ways in particular minds; and when it is public, it is made available through social life by particular people, to particular people.

The three dimensions of music, to be understood in their interrelations, are thus:

1. **ideas and modes of thought** as entities and processes of the mind – the entire array of concepts, propositions, values and the like which people within some social unit carry together, as well as their various ways of handling their ideas in characteristic modes of mental operation;
2. **forms of externalisation**, the different ways in which meaning is made accessible to the senses, made public; and
3. **social distribution**, the ways in which the collective musical inventory of meanings and meaningful external forms – that is, (1) and (2) together – is spread over a population and its social relationships'.²

While the first two dimensions are familiar to any musician and musicologist, I think the third dimension and its interrelations with the others would help bring out a much clearer perspective on what we are doing at the conservatoires.

Over the years ethnomusicology has invented a long list of labels to describe the music that was being studied. According to Helen Myers many of them have recently been discarded:

'In the 1990s, the conscientious ethnomusicologist is often at a loss for descriptive words to explain his enterprise, having been stripped during the last several decades of his working vocabulary of vivid, colourful terms. In the kingdom of exiled words live the labels condemned as pejorative: the old-timers, 'savage', 'primitive', 'exotic', 'Oriental', 'Far Eastern'; some newcomers, 'folk', 'non-western', 'non-literate', 'pre-literate'; and recently 'world'. 'Traditional' survived the trial of the 1970s, leaving ethnomusicologists with an impotent concept that refers, in the world of music, to everything and therefore nothing'.³

I am glad to see that Helen Myers includes 'world music' among the exiled words. It is a commercial term created in 1987 'by the heads of a number of small London-based record labels who found their releases from African, Latin American and other international artists were not finding rack space because record stores had no obvious place to put them. And so the world music tag was hit upon, initially as a month-long marketing campaign

to impress on the music shops, the critics, and buyers that here were sounds worth listening to. The name stuck, however, and was swiftly adopted at record stores and festivals, in magazines and books, on both sides of the Atlantic'.⁴

In the same book there is an interview with Senegalese singer Baaba Maal who is asked to explain the dominance of Senegalese musicians in world music. He answered, 'It's because Senegalese music is not closed or tight. The first modern group, Orchestra Baobab, came from mixing these Cuban feelings and Cuban rhythms and harmonies with popular traditional music. Senegalese music is evolving all the time. But I'm sometimes afraid to hear about 'World Music'. I'm afraid to see our music taken like a fish, hooked out of the water. I think it's important for people to have a name. But I don't want people to put African music or other kinds of music in a corner and say after all these other kinds of music you have this kind of music, and call it 'World Music'. No'.⁵

I would like to add two terms to Helen Myers' list. One is 'ethnic' used about music – and, in general, culture, the other is 'rhythmic'.

Originally, the word 'ethnic' was used by the ancient Greeks to denote people who lived outside the Greek system of values. It had no particular connection with race or culture; it merely described the difference between 'us' and 'them'. And it has retained this element of distance, of 'otherness'. It becomes quite clear when we try to define an ethnic restaurant in our part of the world: Indian and Pakistani restaurants are definitely ethnic; so are Turkish and Kurdish restaurants. The problems arise when we enter Europe. A Greek restaurant could be ethnic, an Italian restaurant is hardly ethnic, and a French restaurant is definitely not ethnic. Surely, in a world where Japanese conductors record the works of German composers with American orchestras and Danish children are taught by African musicians, the distance between 'us' and 'them' is no longer important. Connecting ethnicity with race or culture is quite common in our time, but it is really not very helpful. It is based on the unfounded idea that cultures exist side by side without mutual influences. With the possible exception of a few groups of people in the interior of Mongolia or Papua New Guinea, this has never been the case. I think we should send 'ethnic music' into exile.

The Danish use of the label 'rhythmic' about such diverse genres as 'Jazz', 'Rock', 'Pop', 'folk music' and 'world music' is a good example of a definition of 'the interests and activities of different social groups'. About the only type of music not included is 'Art Music'. And for a very good reason. In the mid-1970s the Danish Ministry of Culture wanted to regulate the state's contribution to the country's musical life through legislation. This called for a reorganisation of those who would be eligible for support from the state. The 'Art Music' sector in Denmark was already neatly organised with orchestras, concert halls, conservatoires etc., but the other kinds of music had lives of their own. In order to make them visible to the Ministry, they were organised under an umbrella, which was termed 'rhythmic' for lack of a better word. The plan worked, and today Denmark has a 'Rhythmic' Music Conservatoire, tertiary music education in 'rhythmic' music on all conservatoires (except the Royal Academy of Music in Copenhagen), and an extensive support of 'rhythmic' music on all levels.

The late Danish composer and ethnomusicologist Poul Rovsing Olsen once wrote that instead of dividing music into ultimately indefinable categories, we could use the functions of music as a basis. He suggested the following headlines: Celebration, Work, Entertainment, Information, Magic, and Meditation. At least, that would be a challenge to our accustomed ways of thinking. And finding the proper headline for the concert institution, just to mention one example, would be an interesting exercise.

Maybe our problems with the divisions of music should be considered in a very different perspective. In the early 1970s I took part in developing a two-year music course in Tanzania. From conversations with African

colleagues and students I learned that in Swahili it is extremely difficult to talk about music as an isolated phenomenon without resorting to loanwords. The standard dictionaries listed four words for music: muziki, tarabu, sauti, and ngoma. Muziki is an English loanword and is used about music of any description. Tarabu and sauti are Arabic loanwords with very different meanings: Tarabu is used about a special type of music for singers and stringed instruments which is found in Zanzibar and along the coasts of Tanzania and Kenya, while sauti means 'voice', 'sound', 'noise', and thus, indirectly, 'music'. The Bantu word ngoma, however, covers a broad spectrum of meaning, which includes 'drum', 'music in general', 'dance', and 'any social event with music and dancing'.

If we want to describe the activity of playing an instrument there is a choice between two Bantu verbs: kupiga and kucheza (the prefix ku- indicates the infinitive form of the verbs). The common definite meaning of kupiga is 'strike', 'beat', 'hit', 'give a blow'. But kupiga is also used with a great number and variety of nouns to express the act, action, or effect, which the noun itself most naturally suggests. For instance, kupiga pasi (flatiron) means 'to iron', kupiga picha (picture) means 'to photograph', and kupiga magoti (knees) means 'to kneel down'. When used in connection with the name of a musical instrument kupiga is translated as 'to play'. Kucheza is a more specific verb, which besides being the equivalent of 'to play' also means 'to dance'. Thus, kucheza ngoma includes in a single expression 'to play a drum', 'to play music', 'to dance' and 'to take part in a social event with music and dancing'. In sub-Saharan countries in Africa it is common to find this integrated concept denoted by a specific word along with the absence of a specific word for 'music'.

This African experience gave me something to think about. How can we talk about African music when the concept does not exist in its own right? On the other hand, we don't have a word for the African concept of music, song and dance as one activity. Would it be a sort of cultural imperialism in reverse to introduce the concept in European music education? Our children are familiar with the concept: they play, sing and dance simultaneously, until they are taught to split up their actions into separate activities. For more than 12 years we have used the African concept successfully as the basis for one of the main subjects in the 4-year education at the Royal Academy of Music's department in Silkeborg.

In an important article on the universality/non-universality of music/non-music Kenneth Gourlay claims that universals should not be defined by how often and where they occur, but by discovering to what extent they are significant or meaningful. He goes on to say:

'This raises the questions 'Significant/meaningful of what?' and 'To whom?' To these the only answer must also be universal: 'of humanity as a whole' or 'to humankind in general'. This does not mean that every member of the human species will necessarily recognise or be aware of the significance or meaning any more than they recognise (though they may be aware of) the force of gravity. Assuming they exist, universals acquire significance when they enable some human beings to recognise characteristics that are, or may be, of value to all human beings in enabling them to be more fully human. This deliberately vague assertion implies a philosophical and moral position that can be disputed; its purpose at this point is to direct attention away from such 'universals' as 'all human pump blood through the body' or 'every normal human being has the power of speech' to statements emphasising creative or expressive powers such as 'All human beings sing/dance'.'

In so far as it is possible, genuine understanding of what other people do demands a new start. We must begin, not with supposition that some form of 'music', as we know it, is a universal, but that the greater probability is of the universality of some form of expression, for which as yet we have no name, other than that it is 'non-music' – not in Merriam's sense of 'noise', but in a broader sense of a form of creative expression that subsumes what are commonly designated 'musical sound', 'dance', 'drama' and 'ritual', and which is not the prerogative of an elitist minority but belongs to the community. This form of expression is used on occasions of heightened

feeling, when speech is inadequate, and it is necessary for communication to attain a new level of intensity. Such an approach will negate the validity of our specialist training and restore something of that 'wholeness' and integration which is the hallmark of non-fragmented societies in which human beings are able to fulfil themselves through creative expression'.⁶

There are a number of challenges facing the conservatoires now and in the future. One of them is finding an answer to the question: 'What is our specific field of work?' A naïve question, perhaps, but a question without a simple answer.

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SUMMARY

The article questions a number of the labels often used to describe various types of music, and the underlying cultural and musical assumptions. The Western concept of music as an isolated phenomenon is contrasted with an African holistic concept of human activities.

ZUSAMMENFASSUNG

Der Artikel hinterfragt Bezeichnungen, die oft benutzt werden, um die verschiedenen Musikarten und die ihnen zugrundeliegenden kulturellen und musikalischen Voraussetzungen zu beschreiben. Das westliche Konzept von Musik als isoliert zu betrachtendes Phänomen wird einem afrikanischen ganzheitlichen Konzept menschlicher Aktivitäten als Kontrast gegenübergestellt.

RÉSUMÉ

L'article questionne un certain nombre d'étiquettes souvent utilisées pour décrire les différents types de musique, et les présupposés culturels et musicaux qu'elles sous-tendent. Le concept occidental de musique en tant que phénomène isolé est en contraste avec le concept holistique africain concernant les activités humaines.

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1. Blacking 1973
 2. Hannerz 1992
 3. Myers 1992
 4. Broughton 1994
 5. idem
 6. Gourlay 1984

8. 'CONTEMPORARY MUSIC' AND THE CONSERVATOIRE

*EVERT BISSCHOP BOELE - HEAD OF GENERAL MUSIC TEACHER TRAINING COURSE,
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CONTEMPORARY MUSIC

Conservatoires do not lead a life of their own, but are embedded in present-day society. As such, they have a 'contemporary' role to play. But what does contemporaneity mean for conservatoires? Essentially it means: to prepare its students to function as professional musicians or music teachers in contemporary society. For this, we must be aware of the role music plays in present-day society. We must learn to deal with 'contemporary music'.

For many of us, the word 'contemporary' rings a bell when connected to music. It means 'new' music, 'modern' music. The equivalent often used is 'twentieth century music', although we have just entered the twenty-first. Thus, for some of us Schoenberg and Webern are reckoned to be contemporary composers. Some of us may think about Glass, Kagel, Stockhausen, Andriessen, Ligeti or Kurtag. Some of us on the other hand may think of Stravinsky as contemporary. The basic idea about contemporary music seems to be that it is music which, in one way or another, significantly differs from the tonal, functional-harmonic music that was mainstream in western classical music until about 1900.

If one would ask secondary school-pupils about contemporary music, the answers no doubt would be different. Many of them would point to the popular music of the hit-parades, MTV, popular music radio channels, CD's and MP3-files. Their definition of contemporary would not be based on ideas about the musical material used. They would translate 'contemporary' rather literally: the music they hear in the here and now, often made specially for them and by people who are, or pretend to be, of the same generation as themselves.

The meaning of a word is coined by the users of that word. Both meanings of 'contemporary' are meaningful for their respective users. Problems arise when words are transplanted without proper definition. Some of the music called 'contemporary' by lovers of twentieth-century classical music would be thought of as very old-fashioned by pupils, because it would lack drum-computers and synthesisers. The other way around, the contemporary music of our pupils is regarded as very old-fashioned by many of our fellow-connoisseurs: much of this music uses tonal material far less complex than even a simple Mozart symphony!

AN ANTHROPOLOGICAL VIEW ON CONTEMPORARY MUSIC

I propose a third definition of contemporary music. It does not take root in classical musicology, where most of the attention goes to the musical material used. It also does not take root in sociological ideas on the contemporary as expressed in for example the field of cultural studies or popular music studies. There the idea of the contemporary is tied to sociological ideas on different kinds of musics tied to different generations, in which popular music is the music of the young generation, which is modern because it opposes the traditions of their parents.

My suggestion would be to look at the word 'contemporary' in the way an anthropologist would do. In anthropology, quite often an outsider looks at a culture he hasn't been born and bred in. He then tries to explain in a coherent way what he sees happening here and now.

So let me imagine I am an anthropological outsider studying the music of a small country in Western Europe called Holland. I will soon find out the music scene in Holland is hugely varied. Economically and publicly pop and rock music seems to be predominant. It is used as background music in cafes and shops, in advertising, and is very popular with young and old people alike. In shops you can buy thousands of CD's, some recorded yesterday, others already fifty years ago.

Next to that, classical music is popular. Most of it is composed between 400 and 100 years ago but still played and put on CD today. New pieces in this genre are still composed, especially for cinema and advertising. Also, the crossover-genre called 'musical' is very popular. I soon find out that the government subsidises classical music by giving grants to orchestras, performers and conservatoires. It also subsidises pop and rock music, not so much by subsidising artists but by subsidising theatres. There are two other kinds of music which are a bit less out in the open but also subsidised by the state: improvised music, and contemporary classical western art music.

I soon find out that there is a lot more to be found. Many people are active in music scenes which are musically related to classical or pop and rock music. They sing in choirs, play in brass bands, orchestras, rock bands, jazz bands and all kinds of other ensembles. Also you will find all kinds of musics that originate outside mainstream Western European culture. They are played and listened to by migrant groups and Dutch people alike: Surinamese music, Antillean, Turkish, Moroccan, Argentinean, African, Hungarian, Irish, Spanish, Indonesian etcetera.

I also interview people who take a central position in different kinds of music. I always ask them if that music is the only music they listen to. The answer always is 'No'. When they show me their CD-collections it is always a mixture of different kinds of music. Pop and rock is nearly always present, as mostly is classical music. Jazz and modern classical music are less common. I notice that people playing in brass bands and singing in choirs quite often don't have very much CD's containing that music. There seems to be a difference in the music they play and the music they listen to. Or maybe it has something to do with the availability of CD's with that kind of music? I also find out that people who come from outside Western Europe tend to listen to music from their countries of origin. This music is by other people put together under the term 'ethnic music'. But their children already are buying pop and rock as well, and some of them play pop, rock, classical music or jazz. Summarising, the anthropologist might say that contemporary musical life in Holland is centred around many different musical styles and genres. There is pop, rock, jazz, classical music, different kinds of 'ethnic' music, and so on. Contemporary music is manifold. Different people listen to different musics at different times and places. People often associate themselves with one or a few kinds of music, but listen to others as well.

MUSIC AND IDENTITY-CONSTRUCTION

So let me define contemporary music as all music that sounds here and now, regardless of the question when it developed, where it comes from, who makes it or who listens to it. How should conservatoires relate to this? As you will be aware, there is a question that should precede the question 'how'. It is the question 'why'. Why should higher music education relate to the musical manifold of society at all? The question is not a simple one, as it is a question about objectives and goals of higher music education.

The answer lies in my opinion in recent theories about identity and identity-building and the special role music has in it. Every person 'has' an identity. An identity makes it possible to define himself as a person and to relate to other people, to take position. Identity often is thought about as something that one 'has'. It is build up in one's youth, we say. External forces such as genetic dispositions and familial and social surroundings play an important role in developing it, we say. Afterwards it doesn't change too much. It is rather stable and makes it possible to acquire stability in life, we say.

Modern literature suggests identity works differently. Persons do not possess an identity, persons are constantly busy building their identity. One person's identity, more over, is not stable but changes constantly. In different situations people behave differently. They have a repertoire of behavioural alternatives they choose from, and this repertoire constantly changes.

An important aspect of identity is the relation of the personal and the social. People need to build relationships with other people. But at the same time they need to be recognised as individuals. They need to identify themselves as persons. They also need to identify themselves as members of, constantly different, groups. The word 'boundary' plays a vital role. People need to identify the 'self' as different from the 'others'. They also need

to identify the self from time to time as belonging to a 'we' that is different from 'them'.

The way people do this is by making their identity visible in all the everyday choices they make. In the clothes they wear, the friends they make, the drinks they drink, the music they make and the music they listen to. Research and day-to-day experience make clear that music plays an important role in this respect. Musical habits and musical taste are of course very personal and have a deep emotional base. But they are also used as signs to make clear one's affiliations, one's tastes, one's identity. This is easily illustrated in the role music plays with pupils in the age of about thirteen to eighteen. This is the age where children in our modern society are overwhelmed by all the choices they are offered. They want to experiment with those choices. But at the same time they feel the need for safety. This is reflected in what they do with music. Quite often they are looking for new and distinguishing ways of 'musicking' but at the same time they need to identify with the group.

This view on identity can be called constructivist. It is a view in which identity is not something one possesses but something one constantly builds and rebuilds and negotiates. This to me seems a very adequate way of describing what happens in modern western societies, including Dutch society. Or maybe one should say: 'post-modern western societies'. In post-modern theory the idea of one truth you can believe in is departed. Instead one finds itself in a constant situation of options, of choices. In Dutch society, it is very clear to me that we live in such an environment. We are all born and bred in families and in wider social circles, and we are all influenced by those surroundings. At the same time, from very early on every-one is offered a range of possibilities, of choices to make. Less and less there is a strict code, which defines those options in moral terms as 'better' or 'worse'. At most, they are 'different'.

THE ROLE OF THE CONSERVATOIRE

People living in contemporary society should learn to cope with a life of choice. Music plays an important role as an identity marker. People should be able to choose those musics that fit them and their needs most from the wide range of musics that are contemporary available. Professional musicians and music teachers play a crucial role in this respect. They should at least see their functioning in this broader perspective - as being mediators in offering people reference-points for identity-building. They do no longer bring the (seemingly) obvious answer to the 19th-century question for the aesthetic, but supply building stones for individual and social identity in the 21st century.

If musicians and music teachers act as mediators in the field of identity construction, how can conservatoires take up their roles? This article is meant to articulate that question, not to answer it. Emerging answers are found throughout this book. I would like to make two statements, which do not indicate so much practical solutions as well as basic backgrounds to thinking about our institutes:

- if we want to serve the role music plays in contemporary society, we should teach our students how to act in a musical world of choice. We should make them aware of the manifold of musics in society and, in order to enable them to survive in this world of choice, to relate their activities to many kinds of musics and to a public that is constantly making choices;
- if we want to serve the multiplicity of musics in society and consider ourselves the professionals in the training of professional musicians and music teachers, we should find ways to train future professional musicians and music teachers outside the existing genres of western classical and western jazz and rock music.

This means that we will include musics that up till now have not been part of professional music training. The implication is that we may have to put aside our 19th-century ideas about intrinsic values of music, about good music and bad music. As long as music plays a role in society, it is one of the alternatives people can use in building their identity. As such every music deserves a place in professional music training.

LITERATURE

This article is a recycled version of the article 'Contemporary Music; The Importance of a Constructivist View on Identity for Present-Day Music Education' which appeared in the conference report of the conference of the European Association for Music in Schools in Budapest, 2000.

An indication of some of the core literature behind the ideas in this lecture:

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1994. *Ethnicity, Identity and Music; The Musical Construction of Place*. Oxford/Providence: Berg.

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SUMMARY

In this article it is argued on the basis of modern anthropological literature that music in contemporary society plays an important part in the construction of identity: people use all kinds of musics to construct their personal and group-identity, and are constantly choosing between musics. Conservatoires should teach students how to act as a professional musician or music teacher in a musical world of choice, and therefore enable them to relate their activities to many kinds of musics and to a public that is constantly making choices. Conservatoires should also find ways to train future professional musicians and music teachers outside the existing genres of western classical and western jazz and rock music.

ZUSAMMENFASSUNG

In diesem Artikel wird auf der Grundlage moderner anthropologischer Literatur argumentiert, die die These unterstützt, daß Musik in der modernen Gesellschaft eine entscheidende Rolle bei der Identitätsbildung einnimmt: Menschen benutzen jegliche Art von Musik, um ihre eigene bzw. eine Gruppenidentität zu bilden und wählen somit ständig zwischen verschiedenen Musiken aus. Hochschulen sollten Studenten beibringen, wie sie sich als Berufsmusiker bzw. Musiklehrer in einer Musikwelt ihrer Wahl verhalten sollten und sie somit dazu befähigen, ihre beruflichen Aktivitäten mit vielen verschiedenen Musikarten und einem Publikum zu verbinden, das ständig zwischen dem großen Musikangebot auswählt. Hochschulen sollten außerdem Wege finden, zukünftige Berufsmusiker und Musiklehrer außerhalb der bestehenden Genres westlicher klassischer Musik, westlichem Jazz und Rockmusik auszubilden.

RÉSUMÉ

Dans cet article il est argumenté, sur la base de la littérature anthropologique moderne que la musique dans nos sociétés contemporaines joue un rôle important dans la construction identitaire: les gens utilisent toutes sortes de musique pour construire leur identité individuelle et collective, et font constamment des choix entre les musiques. Les conservatoires devraient apprendre aux étudiants comment agir en tant que musicien professionnel ou professeur de musique dans un monde musical de choix, et donc les rendre capable de relier

leux activités à différentes sortes de musique et à un public qui effectue constamment des choix. Les conservatoires devraient également trouver des moyens de former des musiciens professionnels et professeurs de musique en dehors des genres existant de la musique occidentale classique, du jazz occidental et de la musique rock.

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