

AEC PROJECT 'MUSIC EDUCATION IN A MULTICULTURAL EUROPEAN SOCIETY' NEWSLETTER II

The *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)* project 'Music Education in a Multicultural European Society', supported by the European Commission DG for Education, Audiovisual and Culture (DG EAC) through the CONNECT Programme, is progressing successfully and the working group consisting of the project partners (representatives of the AEC and staff members of conservatoires in Birmingham, London [Guildhall School of Music and Drama], Vienna, Paris, Aarhus, Malmö, Lisbon, Helsinki, Amsterdam and The Yehudi Menuhin Foundation) have met several times to discuss the issues and plan innovative pilot projects which will be activated in early 2001. The project considers the increasingly multi-cultural aspects of our society, relevant to music education and music performance practice. In this newsletter you will find more information on the working methods and preliminary results of the project in general and the working groups in particular.

AN INVITATION TO PARTICIPATE

The final meeting of the CONNECT working group will be at La Caixa cultural center in Barcelona on 8th - 10th June. It is intended that all of the pilot project results and recordings will be presented and a concert will be given by the CONNECT Creative Ensemble on Saturday 9th June. This meeting is open to ALL AEC MEMBERS AND ANY OTHER INTERESTED INSTITUTIONS AND ORGANIZATIONS. If you wish to attend this meeting please contact the Project Administrator, Richard Shrewsbury, at the address below.

THE AEC HAS MOVED ITS HEAD OFFICE

Following a decision at the General Assembly during the annual AEC Congress in Vicenza last November, the AEC Office has recently moved from the Conservatoire de Paris to The Netherlands. The AEC Office will join other international and European networks in the field of music education in a new initiative called 'Music House-International Centre for Music and Music Education'. This initiative, a special support structure for organisations similar to the AEC, has recently been established by the AEC and ISME (International Society for Music Education). In the new AEC Office a new organisational infrastructure will be developed, adding a new post of AEC Chief Executive to the already existing post of AEC administrator. For both positions the AEC is currently recruiting personnel. Please contact the AEC Office at the new address mentioned below for more information.

THE CONNECT WORKING GROUP MEETINGS

The second working group meeting of the project was held at the Escola Superior de Musica, Lisboa, Portugal on 16th and 17th June 2000. The aims of the meeting were to develop the themes for the action research pilot projects that had emerged from the first working group meeting and to share information on various projects that the working group members were already working on within their respective institutions. It was decided at the first working group meeting of the project that there should be a keynote speech at each of the meetings. This time, the keynote speech was given by Christopher Bochmann, Director of the Escola Superior de Musica, Lisboa. Mr Bochmann spoke of the value of collaboration between institutions, and explained that other cultures should not be seen as objects. He explained that society could be seen as a piece of music with no tonic or key but as an atonal composition with all of the notes sitting comfortably next to each other and each as important. The meeting continued with a resume from each of the working group members on the situation as regards to cultural diversity and music education within each of their institutions. It was discovered that the partner institutions were at varying stages of development with regards to cultural diversity within their curriculum, some institutions had already ran projects with multicultural aspects, some had cultural diversity already embedded into their existing curriculum whilst others were just starting to approach the subject.

The Malmö Academy of Music in Sweden hosted the third working group meeting, which was held on 22nd and 23rd September 2000. The aim of the meeting was to work on the content of the pilot projects and work on the questionnaire that is to be sent in order to create the database of existing examples of good practice in European higher music education establishments. The keynote speech was given by Johannes

Johansson, Director of Performance at Malmö Academy of Music, and a practical African music and dance and workshop was given by Max Souma, musician and dancer from Guinea Conakry, Saliue Dibba, Musician from Gambia and Eva Saether, World Music Teacher at Malmö Academy of Music. Johannes Johansson spoke about the ISME (International Society for Music Education) principals regarding cultural diversity and music education and how it is essential, when introducing cultural diversity to the curriculum, to keep all members of staff at the institution informed in order to keep the institution together. The point was made that much work with cultural diversity has been done on music education but until now not much cultural diversity has been introduced into performance practice.

The fourth working group meeting of the project was held at the Det Jyske Musikkonservatorium in Aarhus, Denmark on 20th - 22 October. The aim of the meeting was to add the final arrangements and content to the pilot projects. The keynote speech at the meeting was given by Lancelot de Souza, musician, teacher and director of the World Music Center in Aarhus. The World Music Center is the first of its kind in Denmark that tries to create positive cultural interactions using music and dance. The World Music Center in Aarhus serves as an example of existing good practice in relation to cultural diversity and music education and now employs 25 tutors from all over the world and has around 200 pupils. Several questions have emerged from the meeting:

- How can conservatoires remain centres of excellence whilst introducing other options within their courses?
- How can conservatoires control the conflict between creativity and technical demands in conservatoire curricula?
- How can the perceptions of the new generation of conservatoire students be integrated into conservatoire curricula?
- What things need to be done in order to change the traditional mindset of some teachers?

Vienna University of Music and Performing Arts was the venue for the fifth meeting of the project on 11th & 12th January. The main aim of the meeting was to discuss the CONNECT interim publication, pilot project publications and the final project reports. The working group for this meeting had grown to 20 participants, as there were three new members of the group; all AEC member institutions, Conservatoire National Supérieur de Musique de Lyon, Rotterdam Conservatory of Music and the Koninklijk Conservatorium - Brussels. Resumés of the stages of cultural diversity within the curriculum were given by all of the new members and Jikkie van der Giessen (Rotterdam Conservatory) explained the advanced study of cultural diversity in music at the Rotterdam Conservatory, one of the most advanced European conservatories in this field. Guest speaker at the Vienna meeting was Marielena Ahluwalia-Fernades, teacher for piano chamber music at Vienna University of Performing Arts and scholar in the spread of Indian music in Austrian youth culture. In addition, a special presentation was given by Ms Zeichmann-Kocsis on music education with a strongly multicultural character in the region of Burgenland in Austria, a region integrated into Austria after the first world war and with a large Croatian minority. Ms Zeichmann-Kocsis gave excellent demonstrations on how to realise cultural diversity in music education classes by using several languages and traditional folk melodies from different cultural backgrounds simultaneously.

CONNECT AT THE AEC CONGRESS IN VICENZA

The major theme at the AEC Congress 2000 from 17th - 19th November was the CONNECT Project, which was given a large proportion of the time at the congress to present and disseminate the views and findings of the working group meetings to approximately 120 delegates. The first presentation was given by Huib Schippers (Rotterdam Conservatory) and was entitled 'Opportunity Knocks - a brief history of cultural diversity in European Conservatories'. The presentation included a video clip of British explorers who travelled to Central Africa to study the ways of the pygmies. It is the earliest recorded example of intercultural arts education and a fabulously ironic picture of pioneers in the field of cultural diversity. The video showed Africans being taught how to dance to jazz music. This idea of teaching Africans how to dance to Jazz music -with its rather emphatic black roots- is utterly ludicrous to us now, and very far from politically correct. The next presentation was given by Gottfried Scholz (Vienna University of Performing Arts) and concentrated on the recruitment issues concerning cultural diversity. Gottfried spoke of the responsibility of conservatoires to the culturally diverse society in which they are situated and of their responsibility to research and be at the forefront of cultural diversity in music education in order to give advice at a regional, national and international governmental level. Sean Gregory (Guildhall School of Music and Drama) spoke about collaborative approaches to music making and music within community settings. The presentation was based around the CONNECT pilot project entitled 'Collaborative Approaches to Music Making' (see below) which intends to form creative ensembles and compose music collectively in community settings. The final presentation was given by Johannes Johansson (Malmö Academy of Music) and concentrated on cultural diversity within performance departments. After the presentations the delegates split into smaller working groups to discuss the various issues. Full notes were made from the discussions and will be included in the CONNECT final publication. A general discussion session concluded the afternoon with all of the delegates. Many members expressed support for the project and interest in discovering more about cultural diversity within their institutions.

CONNECT RESEARCH ACTIVITIES

Research for the project is being undertaken by the CONNECT Project Administrator, Sanne Posthuma (Jazz and Pop Education in Europe) and Huib Schippers. Three questionnaires have been produced and sent to all AEC members - the questionnaires will give a broad picture of how cultural diversity and music education is developing in institutions for professional music training in Europe and a more in-depth study for institutions that are already active in this field. From the results of the questionnaires, 6 in-depth case studies of institutions at different stages of development with regards to cultural diversity in their curriculum will be chosen for case studies to be documented in the final project publication and disseminated to all AEC members and other music education organisations.

THE CONNECT PILOT PROJECTS

The following innovative pilot projects will be activated in spring and summer 2001.

Collaborative approaches to Music making

The pilot project 'Collaborative Approaches to Music Making' intends to challenge some of the traditional assumptions about the creation of music by devising alternative strategies. By looking outside the Western art music canon it is possible to see that the creation of music can involve many different approaches and processes. Adopting the more co-operative models of pop music, jazz, gamelan, African traditions, a cappella singing (the process rather than the implied styles) the project will explore the potential that everyone has to compose and create through allying the compositional process to a group ideology. The project will look at issues such as complexity and simplicity, the use of sound as a raw material, the potential of memory and any lessons to be learned from alternative ways of notation. The project will then take the ensembles into the wider community where the approaches and techniques used throughout the project will be applied in a community and schools music project. Possible benefits will be:

- Encourages partnership between conservatoire music and community music - the ideas and approaches apply as much to conservatoire-trained musicians as to community groups.
- Encourages improvisation and spontaneity as part of the compositional process.
- Encourages a different form of listening.
- Encourages collective engagement and trust.
- Encourages risk taking and experimentation.
- Nurtures a sense of collective responsibility within music making, both on and away from the instrument.
- Composition becomes a socialising activity rather than a solitary one.
- All of these are real life transferable skills.

Transferable skills gained from studying World Music Modules or Courses

The CONNECT project working group, in its meetings in Lisbon (June 2000) and Malmo (Sept 2000), identified that assessment and evaluation systems which currently operate within European conservatoires might be more suited to Western Classical Music than to many kinds of music which are normally grouped under the title World Music. The working group therefore felt that it would be desirable to identify how transferable skills gained from the study of world music could be identified and assessed in the performance by students of Western Classical instruments and voice. The aims of this pilot project are:

- To identify the skills needed for a particular genre of world music (folk music, Latin, Gambian).
- To assess and self-assess the playing of a group of students taking a course in this music on their principal study instrument or voice.
- To reassess these students at the end of the course both in their principal study and the world music discipline.
- To gather qualitative information on the transferable skills gained through studying the world music discipline.
- To compare the assessment methods for the two reassessments.

Overall, it is hoped that insights will be gained from these studies into the beneficial effects of studying world music for students of Western Classical instruments and into the strengths and weaknesses of existing assessment methods for world music. Qualitative results and hypotheses will be written up by each of the participating institutions and published in the final CONNECT project report in July 2001.

The World Music Experience - practical work as a path to multicultural music education

Over the past decades awareness has grown of the challenges of our new multicultural surroundings for music education across the board. But where does a conservatory with specialist knowledge only in the field of classical western music start? Experience shows that a practical

opening anywhere in the conservatoire, be it jazz, pop, folk/traditional or 'other' classical musics in performance, composition or education, can initiate an organic process of interculturalisation throughout the institute. This pilot project involves music schools, primary schools, artists from the community and performing groups in three different countries. The purpose is to introduce a conservatory with a limited experience with cultural diversity in terms of content to the possibilities of world music, with a focus on practical application of world music in educational settings.

The project is divided into four distinct phases, stretching out over the first six months of 2001, with Lisbon, Malmo, and Amsterdam as the centres of activity. In phases I and II, 4 teachers from Escola Superior de Musica Lisboa will get acquainted with important examples and issues concerning cultural diversity in music education in Sweden and Holland. They will be working on practical insights and theoretical knowledge in the field of world music and the didactics of teaching world music in different situations: conservatoire, music school, primary school, and within the community.

Phase III will be a 3 days seminar entitled 'The World Music Experience' in April 2001, and will take place in Lisbon. The seminar will be organised by the teachers that participated in phase I and II with workshops, presentations and debates orientated by the Malmo Academy and the Amsterdam Conservatoire teachers and students visiting Lisbon. The seminar will introduce other musical traditions to conservatoire students and teachers, broadening horizons and discussing how these other practices may bring new impulses to their own musical practice in the following ways:

- In performance (and composing and education): overcoming stage fright, improve sense of hearing, memory, improvisation skills, body control, breathing and/or voice use, etc.
- In composition (and performance and education): discovering new ways of making/creating/ composing music using 'unfamiliar' elements.
- In education: sharing and using ideas about teaching music in other cultures, such as training in 'oral traditions', 'learning by doing', etc.

Phase IV of the pilot project will take place in June 2001 and is dedicated to collecting documentation produced by those involved in phases I to III, bringing it together in a presentable format, drawing conclusions and making plans for the future. This will give the following results for:

- AEC: dissemination of a model and pilot through videos, reports and other documentation.
- ESML (Escola Superior de Musica, Lisboa) : project plans from students and teachers resulting from phases I to III aiming at further integration and continuity within the school.
- Malmö Academy and Amsterdam Conservatorium: a developed concept of working with institutes abroad, and with artists from the community, broadening the educational outlook of musicians in a multicultural society.

CONNECT PUBLICATIONS AND DISSEMINATION

All of the pilot projects will be recorded and disseminated to all AEC members and other institutions of music education in Europe. A CONNECT interim publication containing articles from the working group members will be produced in March 2001 and can be obtained by contacting the CONNECT project administrator at the address below. Copies of the CONNECT final project publications, pilot project reports and accompanying videos will be produced and disseminated in July 2001 and can also be obtained by contacting the project administrator. In addition, the results of the pilot projects and other project information will be included on a new web site which will be launched in June 2001. The project seeks to develop practice, outreach and curriculum development on a truly European level.

Should the subject of 'Music Education in a Multicultural European Society' be of interest to you or if you wish to obtain any further information on the subject, please contact the CONNECT Project Administrator Richard Shrewsbury at:

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