Teaching World Music in the Netherlands 1983-2003. A cross-cultural investigation into concepts, ideas and practices of music transmission in culturally diverse environments
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DEFINING THE CHALLENGE

- Rationale, Aims, and Methods

Rationale – an autoethnographic journey
My first clear musical memories are the goose bumps that the opera records my parents played caused me as a four or five year old. Unfortunately, it was not an expression of early rapture: I particularly couldn't stand the high-pitched voices of the sopranos. But not all was lost. Extensive exposure to a large variety of Western classical music (my father was sales promotion and advertising manager for a large classical record company) fed appreciation, fondness, and ultimately profound love of music from a number of composers and periods. As time went along, I became acquainted with the most current system of learning Western classical music: an attractively systematic approach, mostly based on one-on-one teaching settings, leading step by step to what appeared to be a clearly defined principal aim: the ability to play an instrument well enough to reproduce and perpetuate works from the classical canon. Although 25 subsequent years of intense exposure to various music education environments have refined this perception somewhat, this was the musical world I never questioned until I was about sixteen years old, in 1975.

That was the year my second - and probably most decisive - musical experience started. In the aftermath of the hippie-era, when the clouds of incense and hashish had largely evaporated, I started to feel attracted to Indian classical music. Unlike many of my peers and predecessors, the association with spirituality, drugs and free sex did not feed this fascination. Instead, I was intrigued by the sound of the music, and especially its structure - or rather my lack of capability to grasp it. In order to fathom this elusive music, I embarked on what turned out to be a twenty year association with the system of guru-sisya-paramparā, the time-honoured relationship between teacher and student that leads to mastery of Indian music, or at least is supposed to. During the first years of my apprenticeship, I visited my teacher's house a few times every week: once for a formal lesson, and the other times to see him practice or teach others. In spite of these frequent visits, I had great trouble understanding how the music was put together. I was given pieces of music - mostly of a level far beyond my skills and comprehension - without any explanation as to what their place was in the structure of a raga performance. This went on for about five years, and caused a considerable amount of confusion and frustration.

Whilst before, I had been used to applying my analytical mind to chunks of knowledge or understanding that had been cut down to size for me, I now had to deal with a vast quantity of
takes more time than learning in well-conceived steps, but also stimulates another form of musical intelligence, and assures that musical knowledge gained sinks in deep, including aspects that are difficult to grasp, such as subtle variations in timing, timbre, and intonation. In the long run, I began to be convinced that confusion as an educational tool may be underestimated.

As I became more skilled and experienced, I started teaching students myself, and became involved in a school of Indian music and dance. This led to the third experience that had a major impact: setting up a world music school in Amsterdam. While negotiating on integrating Indian music in the public music school in Amsterdam together with my colleague Joep Bor, the vision emerged that a multicultural city like Amsterdam should in fact have a school where a large number of musics from different cultures are taught side by side. In February 1990, I was asked to build up a world music department. Over the next six months, 23 teachers from twelve different cultural areas were contracted to teach in the first ‘world music’ school. This confronted us with an anarchic diversity in teaching styles: with and without notation, with and without emphasis on context, with absolute insistence on one-on-one, or a natural choice for group teaching. It took two years to arrive at some semblance of structure in this diversity, but by then we had created a department where most teachers were teaching in ways that seemed to make sense to them in relation to the music they were teaching, the students, and to the new context in which they found themselves. It did mean at least a partial breach with the teaching methods from the countries of origin: a jungle of microphone wires graced the African percussion classrooms, the repertoire of Turkish bards appeared on blackboards in staff notation, and in sitar group classes structured explanation and intentional confusion alternated. But it proved successful, thanks to the creativity of the teachers, and their openness to challenges: students enjoyed themselves, stayed on, and progressed noticeably in musical skills and understanding.

My fourth experience was part of the preparations for the world music school. Amsterdam has a large black population from Surinam, a former colony in South America. One of their popular music forms is *kawina*, songs with polyrhythmic accompaniment on drums of African descent. It was generally played in community centres and garages, without any formal teachers: participants brought bits of information to the rehearsals, and it was pieced together into more or less coherent wholes. Quite naively, I decided it was time to improve this practice. We hired the most renowned expert in this field, advertised, and... no students appeared. The quest for perfection I found so logical from both my Western and Indian backgrounds was not the primary concern for young learners in this tradition. They had meetings that were musical, creative, and fun: there was no felt need for formal music education. Although it was painful to have organised a course without students, in retrospect I am grateful for the intelligence these young musicians demonstrated by *not* coming to our classes.
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A contrasting system of learning formed my fifth experience. In 1992, I met Andreas Gutzwiller, the first Western ‘black belt’ shakuhachi player, who described how one learns to play this flute in Japan. This is how I remembered his account: the student comes into the room where his teacher sits in front of a low table, with the score of the musical piece in from of him. The student kneels down on the other side of the table, and picks up his instrument. The teacher starts playing the piece, and the student follows as well as he can. After the piece is finished, the process repeats itself. The teacher does not explain what the student has done wrong, because that would be considered an insult to his intelligence: the student is expected to see his own shortcomings. A teacher who interferes with the progress of his student is likened to a farmer who pulls at young rice shoots to make them grow more quickly, and of course achieves the reverse effect by uprooting them. Consequently, exercises or repeating difficult passages do not play a prominent role in the learning process. (Personal communication, 1992; cf Gutzwiller, 1992, p. 73).

A sixth experience constituted a visit to the California Institute for the Arts in Los Angeles in 1992. This confirmed my belief that music from other cultures can be recontextualised and taught quite successfully in a Western institute. CalArts has a long-standing programme of Indian music, gamelan and African percussion. Its campus-style set-up (and funding from the Disney Corporation) makes it quite suitable to intensive exposure learning, and I was impressed with the dedication and the level of the students. One of the Ghanaian teachers at CalArts, Alfred Ladzekpo, told me an anecdote about the beginning of his classes in Ewe-percussion, at Wesleyan, which illustrates the clash of concepts one encounters in teaching across cultures: ‘I had just come from Africa, and I was asked to teach a group of students one of our traditional rhythms. So I just started, showing how the different patterns went and how they interrelated. I thought things were going quite well. But then the students started to ask questions. At one point, I had to run out and ask my brother Kobla, who was more experienced: ‘What do these students mean?’ They are asking were the ‘one’ is in this rhythm. This is not a concept in our music: we see the rhythm as a whole. In the end, we decided the ‘one’ was on a particular beat in the bell pattern, and everybody was happy’ (Personal communication, 1992; cf Ladzekpo, 1992, p. 61).

Sometimes the differences of perception can be highlighted as an educational tool, however. At a conference in Basel, I had met Eva Sæther of the Musikhögskolan i Malmö in Sweden. She described a total immersion program her institute was developing: they sent small groups of students to the Gambia to work with traditional musicians (Wolof, Mandinka and Fula) in a custom built campus. She waxed lyrically about the results. I was appropriately sceptical, and sought and found the opportunity to visit the project in progress in Lamin, just outside the capital Banjul, in 1993. Over a period of a few days, I witnessed Western music students going though a process of excitement, frustration, and finally insight. Intense exposure to completely different concepts of music making and teaching brought about great confusion in the students at first. But towards the end, all of them had experienced...
and realised ways of transmitting music that they did not know or understand before. I realised that no amount of overhead sheets and lectures in classrooms in Sweden could have achieved quite the same effect (cf Saether, 1995, pp. 103-108).

Similar disbelief led me to Malaysia in the same year for my eighth experience. At the International School of Kuala Lumpur, one of the teachers had a slightly uncommon background. Jennifer Walden was the daughter of a jazz musician, played in pop and brass bands during her school days, studied classical guitar, and then moved into elementary level music teaching in the International School circuit, which brought her in touch with *cumbia* in Columbia, *ud* in Damascus, Chinese opera in Taiwan, and *sitar, gamelan and kom pang* drumming in Malaysia. She organically included all of these traditions in her music teaching at the elementary school. The most striking example I remember is a lesson where Jennifer was teaching *gordang sembilan*, a drumming tradition from Sumatra, played on nine large standing drums. She did not have these nine large standing drums. So she divided the children over a Chinese drum, a conga, a *djembe*, a *darbuka*, *kom pang* frame drums, *cumbia* drums, and the tom-tom of the trap drum set. Any self-respecting ethnomusicologist would have had a fit on seeing this perversion of the traditional concept of ‘music in culture.’ But as Walden taught the different parts of the drum piece, the music started coming together in rhythm, sound, and the awareness of the children. It came to life into what I would like to call an ‘authentic’ musical experience.

This experience was oddly mirrored during a visit to the University of Cape Coast in Ghana in the same year. While the head of the music department entertained my colleague Trevor Wiggins and myself, outside of his office, a student was playing parts of Bach’s Well-tempered Clavier on a piano that was seriously out-of-tune: a unique, ironic musical experience considering the title and background of the piece. He assured us that besides his serious classes on Wagner and Bach he also left some room for African music. Some of the cleaners on the campus were *Ewe*, and they occasionally were given an afternoon off to work with the students. The colonial idea of the superiority of Western classical music appears to have outlived colonial rule by decades in many parts of the world. Later, we found a refreshingly different approach at Agoro, a community arts centre in an old cinema in central Cape Coast. Children and youngsters were involved in all kinds of musical activity; a few were practising traditional drumming outside; in the studio a *high-life* band rehearsed, and on the stage three teenagers were choreographing to a rap song. The place was alive with music and dance.

That is more than can be said of the tenth experience that helped shape me as a music educator. While on a trip in north Bali in 1995, a village elder told me about large funeral festivities in a village in the hills. A long trip on the back of a motorcycle led to the ceremony. As I arrived, the villagers were
enjoying the shadow puppet play on the central square. While I was watching with them, I heard the sounds of gamelan music from another part of the village. I walked over, and saw a full Indonesian orchestra playing virtuoso pieces. At the end of each piece, as I looked around me, there was no applause. The entire audience consisted of urns with the remains of the deceased, who were being accompanied into the next life with these ceremonies. I immediately thought of the contrast with African musicians with whom I spoke about their dance music, who can tell they are playing well when the women are beginning to dance. How do the Balinese musicians evaluate their own playing? This brought home the importance of the link many musics have with spiritual and intangible aspects of human experience.

My eleventh experience was inspired by community music activities. During the Liverpool meeting of the ISME Community Music Activities Commission in July 1996, our host David Price accompanied us to Morecambe on Sea, one of these British seaside resorts that seems to have been in decline for centuries. As part of a community music making experiment, Pete Moser was hired to stimulate musical activity in Morecambe. He showed the results of his project More Music in Morecambe: a tour through the back streets of the town led to places which had inspired lyrics by its inhabitants, which were then set to music. Moser demonstrated how he entered the Guinness Book of Records as the “fastest one-man band”: 100 metres in 20 seconds with a hundred instruments attached to his body. It was appropriate that this man also hosted the world’s only one-man band festival. In addition, he organised choirs, and a samba band that livened up the boulevard on dull Sunday mornings. Moser demonstrated that with an open and creative attitude, one can stimulate active music making in unlikely target groups.

The twelfth, compound experience began in another seaside resort: on Durban’s ‘Golden Mile’ in Kwazulu Natal, but was of a radically different nature. In May 1997, in preparation of the ISME conference in Pretoria, 60 music educators from all over Africa gathered to discuss the future of music education in post-apartheid South Africa, and the possibilities to build bridges between SA and the rest of the world to help shape this vision. The small overseas delegation I was part of was bowled over by the strength, the persistence, the intelligence, the sense of quality, the insight and the vision of our South African colleagues. This was supported by examples of their work encompassing a wide range of musics and approaches. Most of them gave evidence of impressive practices in adverse circumstances that would put many European and American music educators to shame: successful instrumental projects with one instrument to every six students, a blossoming jazz ensemble in a township where the students appeared with bullet holes in their T-shirts, musicians without resources who travelled large distances to bring music to as many school children as possible. This formed a truly humbling experience, which continued into the ISME Community Music Activities commission meeting in Durban in July 1998, and the ensuing World Conference in Pretoria.
The twelve experiences I have just described are of a widely divergent character and calibre. Not all of them are necessarily examples of best practice: it should be clear from the outset that I am not idealising other musical cultures and their practices. What I am trying to communicate is the outcomes of a passionate journey of some 25 years through a wide variety of sounds, approaches and concepts, as an illustration of a process of growing awareness of (as well as a growing confusion with) diversity in approaches to music making and learning. I am aware that this is a somewhat unconventional opening of a dissertation. Yet, it is the best way I can think of to truthfully represent the rationale for this study: addressing the challenges to preconceptions on music making, transmission and learning that arise from culturally diverse practices.

This account also illustrates the complexity of the role of the postmodern researcher, which is well-documented in recent literature, and quite relevant to this study in providing criticism of traditional schooling (Sadovnik, 1995, p. 318). At the core of this lies the postmodern rejection of “Descartes’ aloof knower, free choice, and the notion of an autonomous subject” (Flinders & Richardson, 2002, p. 1166), and the rejection of ‘metanarratives,’ such as “the Enlightenment concept of the gradual but steady progress of reason and freedom (Slattery, 1995, p. 37). Particularly the latter challenge, with its ensuing encouragement of “autobiographical reflection, narrative enquiry … and contextual understanding” (ibid., p.36) is pertinent to this study.

The inevitable confusion and inconsistencies of postmodernism in its many guises (Sadovnik identifies six interrelated themes; Slattery explores eleven perspectives) have led to what Coffey describes in her article on ethnography and self as “crises of legitimisation, representation and practice” (2002, p. 315), opening the way for experiments in ‘ethno-drama’ and ‘ethno-poetry’ (with the inherent risk of self-indulgence), and for autoethnography as in the preceding pages (ibid., pp. 320-324; cf Verbal Protocol Analysis in music education research: Flinders & Richardson, 2002, p. 1172). The diversity of practices that have arisen from the discussion on postmodern qualitative research have not simplified matters, although they have at least embraced perceptions of the researcher beyond the objective, detached observer associated with modernism or modernity (Sadovnik, 1995, p. 310). I will return to some relevant aspects of the implications of this discussion for the present study in the paragraph on Methods.

**Aims**

As can be deduced from the introduction to this chapter, the rationale of this study is akin to what Blacking described more than thirty years ago in *How Musical is Man?* as “an attempt to reconcile my experiences of music making in different cultures.” In his preface, Blacking asserts that it was “the Venda of South Africa who first broke down some of my prejudices.” He also refers to the inevitable confusion that arises from experiencing music from many cultures: “I no longer understand the history and structures of European ‘art’ music as clearly as I did” (Blacking, 1973, p. v). As I have started to
argue (and I will continue to do so at length), prolonged exposure to musical practices from many different cultures challenges established perceptions on all aspects of music ‘transmission’ as defined by Grove Music Online: the processes, structure and organisation of teaching and learning (Rice, 2003b).

It is becoming increasingly clear that traditional Western concepts of music teaching and learning do not provide the breadth needed to understand practices in multi-musical surroundings in a way that justifies the concerns of these practices. What Cook says of the challenges to our musical thinking in general emphatically applies to music transmission as well:

We have inherited from the past a way of thinking about music that cannot do justice to the diversity of practices and experiences which that small word, ‘music’ signifies in today’s world. When a book published by Oxford University Press a hundred years ago referred to ‘music’, the term had a stability of reference it no longer has. ‘Music’ meant the European art tradition focused on such masters as J.S. Bach, Beethoven, and Brahms [...] the concept of music was firmly rooted in a specific corpus of musical works, and through that in a specific time and place. (Cook, 1998, p. 15)

The gradual erosion of the hegemony of Western classical music as the single frame of reference opens the road to new ways of considering music teaching and learning. Ethnomusicologists and music educators are now in a position to consider not only other forms of music, but also other forms of handing down music. As I will argue, this requires more than merely embracing the new musical sounds of what is now commonly referred to as ‘world music,’ a term that will be examined in depth in Chapter One. It invites reconsideration of a number of key concepts in the approach and organisation of music teaching and learning. These include issues of terminology commonly used in this field, but even more their philosophical and practical implications. This leads to a number of far-reaching research questions, which will be central to this study:

- What is world music, and where can it be placed in culturally diverse societies?
- How are tradition, authenticity, and context addressed in various musical practices?
- What aspects are highlighted in teaching and learning music in different settings?
- What can researchers learn from various musical cultures interacting in music education?
- How universal are approaches that are widely accepted in formal music education?
- Do world music traditions fit into Western educational structures, and in which way?

In order to answer these questions in a meaningful way, this study does not seek to revisit existing models, but chooses to map out aspects of new musical realities that have perhaps been underexposed to date. It focuses on the search for a set of parameters to describe the practice and theory of teaching and learning music from a cross-cultural perspective, in a non-static and non-judgmental way. The objective can be summarised in the aim of this study as formulated overleaf:
to develop a descriptive model that maps out key explicit and implicit choices in specific settings of music transmission, in order to provide greater insight into current practices of teaching and learning the world's musics in culturally diverse environments.

Reaching this objective requires a thorough investigation of the questions formulated above, enquiring into the nature of the phenomenon of world music and cultural diversity at large, as well as approaches to teaching and learning across cultures as witnessed by observed practices and the literature of ethnomusicology and music education. The final challenge of this exercise is to abstract from this diverse and abundant information a transparent and coherent model, which can consequently be applied to the study of new practices of teaching and learning music.

**Methods**

This study is primarily of a theoretical and philosophical nature. The importance of this type of work is well established. Its relevance to everyday practice is argued simply and convincingly by Abeles in *Foundations of Music Education*:

> Music teachers (and almost everyone else) must make decisions and take actions. They cannot avoid doing so, even if they can avoid thinking or talking about the reasons for doing something. In a very real sense, each person defines a philosophy when he or she makes a decision. Therefore, it is not a question of whether decisions are made and actions taken, but of whether the person is aware of its larger implications and how one action relates to another. (Abeles, Hoffer & Klotman, 1995, p. 41)

An important assumption of this study is that the chances of achieving educational goals increase with understanding the explicit and implicit processes at play more fully.

Although the focus is on developing a format for addressing the philosophical issues described above, much of the method used to achieve this is akin to the systematic examination in the style of descriptive methods employed in the social sciences (Flinders & Richardson, 2002, pp. 1169-1172). From concrete examples of situations in which music is learned formally, non-formally or informally, the study attempts to unravel - at least in part - the system of beliefs underlying the teaching process. In this way, it also echoes the "thick description" method as a means to understand "local knowledge" of Geertz, (1973, 1983), and the description of dimensions of values and attitudes ("constructs") by Hofstede (1980, 1988) as a result of his extensive research into cultural differences between corporate environments in 72 countries from 1967 to 1980.

A key method for this study is practice-based enquiry. As the rationale illustrated, extensive formal and informal participation, observation and discussion of cultural diversity in music transmission and learning over a period of 25 years have informed the definition of the central problem of this dissertation. The central problem is highlighted against the existing terminology and literature in the
theoretical parts (Chapters One to Three), and observations on approaches to the organisation of music transmission and learning (Chapter Four and Five). A descriptive model is presented, bringing the strands of the previous chapters together (Chapter Six). Finally, the descriptive model is tested against a number of case studies (Chapter Seven). The study concludes with Conclusions and Recommendations, and suggestions for Further Research.

In spite of its theoretical/philosophical nature - an exploration of concepts and their possible effects on practices of music teaching and learning - the methodology of this study is akin to that of contemporary qualitative research as it has been established over the past decades. It corresponds to the five key characteristics Flinders & Richardson attribute to qualitative research:

First, qualitative studies are a systematic form of empirical enquiry that usually includes some type of fieldwork. [...] Second, once in the field, qualitative researchers are expected to do more than mechanically record their observations. [...] Third, qualitative studies usually assume an interpretative focus. [...] Fourth, data analysis strategies are typically thematic and sometimes emergent throughout the course of the study. Fifth, qualitative researchers usually work with small samples of voluntary participants. (2002, p. 1160)

The qualitative research process is often described as cyclical rather than linear: a problem is defined, a research plan is made, goals are set, times, places and methods of gathering data are decided on, data are gathered and analysed, the definitive aims of the study and key concepts are defined, and a report of the findings, conclusions, recommendations and suggestions for further research is compiled (e.g. Baarda, De Goede & Teunissen, 2001, p. 42). For this study, we can trace three major cycles of increasing precision:

1975-1990 participant observation of a single tradition
1990-1999 participant observation, interviews and consultation in various traditions
2000-2003 participant observation, interviews, consultation with experts and literature study

The first cycle is largely undocumented beyond personal memory, and has consequently been used as a source for generating questions, but not evidence. The second is in fact documented in a variety of ways (articles, video registrations, brochures, newspaper articles), but most documentation does not focus specifically on the questions of this study. The third cycle generated a substantial amount of evidence in the form of articles, reports, interviews and videotaped case studies, and consequently provides the main body of support for the arguments in this study.

The methods used to bring together these various data echo those of interactionist sociology. This links the present work to the emerging field of Sociology of (Music) Education, which began to develop as a field in its own right after 1950 and considers "both the structure of educational settings and the processes involved in education" (Paul & Ballantine, 2002, p. 566). McCarthy argues that this discipline is indeed still young: "considerations of social and cultural influences have always been
important to understanding the music teaching and learning process,” but “a research tradition with a clearly delineated sociological focus is underdeveloped in the profession.” She proceeds by saying that “Research questions that attempt to ... explore the complex political and cultural conditions that shaped music education in another era or in another culture, or to compare the dynamics of music transmission in different cultural contexts demand a range of research methodologies to achieve such ends” (McCarthy, 2002, p. 563).

In The New Handbook of Research in Music Teaching and Learning, Paul & Ballantine describe how these could include:

- participant observation (observations where the researcher becomes part of the group being studied in order to understand the group as an ‘insider’ would understand it); open-ended questionnaires; various case study methods (historical, biographical, reflective); analysis of subjects’ documents (diaries, journals, photographs); and combinations of all of these. Often researchers will use multiple data collection procedures in order to triangulate (or validate) their information (Paul & Ballantine, 2002, p. 572).

Most of the above have informed this study, supplemented by more traditional methods such as literature studies. Listing the principal sources for this study according to these categories illustrates the diversity of methods used, and the selection and application of the various sources:

- **Participant observation.** In this category I would first place over twenty years of learning North Indian classical instrumental music in the guru-śisya-paramparā tradition (see also Case Study 4) with Jamaluddin Bhartiya and Ali Akbar Khan, as well as a year of African kora lessons with Bara Lô in 1992-1993, and a number of workshops in gamelan and various percussion traditions. Particularly the former has enabled me to test seemingly obvious conclusions against in-depth knowledge of at least one tradition other than Western music. This method has been identified as a key strategy for ethnomusicological fieldwork, although I would argue that particularly my experiences of profound immersion in Indian classical music over a period of more than twenty years may have gone beyond the implications of superficiality in the ethnomusicological adagium that “learning to sing, dance, play in the field is good fun and good method.” (Myers, 1992b, p. 31). Fieldwork with more emphasis on observation than on participation included research trips to Ghana, the Gambia, Malaysia, and Indonesia in 1993 (Schippers, 1997, pp. 53-59), Cuba in 1998, as well as observations of numerous classes in the UK, Scandinavia and South Africa between 1994 and 2000.

Less ‘objective’ again (because as head or project manager I was an actor in these projects), but certainly no less informative were the many classes I have observed at the Amsterdam World Music School (1990-1997), the Amsterdam Conservatoire (1996-2000), and the
Rotterdam Conservatoire (2001-2003). This work can also be described as action research (Flinders & Richardson, 2002, p. 1171). The nature, length, frequency and intensity of these observations varied greatly, from walking in and out of classrooms and seeing student performances to training teachers and designing entire curricula. It should be emphasized that observing classes in Western classical, pop and jazz music helped shape my thinking as well.

This wide variety of experiences has been selected to provide a great variety of well-informed and first-hand perspectives. Some are well-documented on video or in articles, others less so. A number will surface at various places in this dissertation as autoethnographic accounts, which Coffey defines as “an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural.” (2002, p. 324). These will play a role in building the argument. However, I have tried to support any conclusions arising from these accounts with supporting source material from the experience or insights of others with the same or similar traditions wherever possible.

- **(Open-ended) questionnaires & interviews.** Apart from the specific interviews for the detailed case studies, some results from evaluations of earlier projects have been selected to raise issues or underline their relevance. A number of the questions for the Socrates project Sound Links (Appendix B1-B3) fall into this category. Several evaluations that were informally conducted as part of the curriculum development project at the Amsterdam Conservatoire from 1996-2000 and the EU-sponsored project CONNECT are also worth mentioning (Appendix B4), as well as the essays received from first year students of jazz, pop and world music at the Rotterdam Conservatoire as a final assignment for a course on musical transmission in 2002-2003. I also drew on formal and informal interviews I conducted with a number of leading world music teachers active in the Netherlands, a number of interviews with teachers I observed during my study trips, and many informal conversations with musicians, music educators and musicologists during conferences and other gatherings between 1992 and 2002.

- **Case studies.** Apart from case studies from existing literary and video sources that reveal or illustrate only part of the issues under investigation, I have conducted four specific case studies on teaching situations for this dissertation in which I was not directly involved. The four settings examined are African *djembe* for amateurs, Turkish *saz* for Turkish immigrants, Balinese *gamelan* for music education students, and Indian *bansuri* as part of a professional training course at a Conservatoire. Each of these practices was selected on specific criteria. Firstly, they represent different backgrounds in coming to the West, ranging from the aftermath of colonial rule to extensive immigration, from holiday travel to broader cultural
fascination. Secondly, they feature widely divergent approaches to music making and learning in their countries of origin. Thirdly, each of these traditions has a substantial practice in new contexts in the Netherlands, which aids in identifying representative examples. And finally, I had the opportunity to witness each of these over a period of several years. In that way, I was better equipped to separate incident from common practice in the data analysis, and come to conclusions that fall into the category of “naturalistic generalisations” in contemporary case study method (Lincoln & Guba, 2002, p. 36). The case studies and the ensuing interviews have been digitally recorded on video; the recordings form a companion volume to this study (Appendix E1-E8).

- **Analysis of subject’s documents.** From a vast body of sources some information from biographies has been selected for its direct relevance to inform this study, as well as video footage on educational projects, views expressed in articles or interviews, and curriculum outlines. These rarely provided the full scope of information needed to get a detailed picture of the choices made, but have helped inform the model and establish criteria for choosing specific positions on the continua. Two examples of this in video format are included as ‘finger exercises’ in Chapter Six.

- **Literature study.** The nature of the subject directs the focus to two main categories of literature: ethnomusicology and music education. In the research for this study, it became apparent that relatively little work on its main theme has been conducted so far: few publications have devoted attention to ‘the study of music education out of its original context’ in the sense of learning specific traditions to performance level. That is surprising, as it has been an issue since the late 1950s (Mantle Hood, 1960), and a practice of growing dimensions since the 1960s (Brown, 1995, pp. 7-8), as well as a substantial force in the musical arena since the 1990s (Kors, Saraber & Schippers, 2003, p. 9).

Increasingly, work is undertaken on teaching and learning specific traditions in context, such as the study of Indian music (e.g. Neuman, 1980; Booth, 1996; Sangeet Research Academy, 1996), African Music (Blacking, 1973; Berliner, 1982; Floyd, 1996) and a number of other traditions (e.g. Tremillos, 1983; Sutton, 2002). However, most references to music learning in other cultures are still found as oblique references in studies on specific musical traditions. Although this is beginning to change, there is still relatively little specific literature and even less structured research on the subject of tradition-specific teaching. In the authoritative New Handbook of Research on Music Teaching and Learning, Szego confirms that “educational processes and the most commonly identified recipients of education - children and youth - have received sporadic attention by ethnomusicologists generally” (Szego, 2002, p. 710).
Cultural diversity in music education at classroom level is in fact relatively well documented (at least on the conceptual level), with major contributions from James Banks, Patricia Campbell, Peter Dunbar-Hall, Estelle Jorgensen, Barbara Lundquist, Teresa Volk, Heidi Westerlund, and others. Chapter Two is devoted to the relevant strands of thought in the discourse in ethnomusicology and music education, as well as the realities and potential of interface between them.

In this way, the multiple perspectives essential for a study of this nature were realised. Triangulation of data from the categories above was principally based on three pillars: an analysis of case studies (informed by earlier observations of the selected or related musical traditions), interviews and conversations with consultants across the world (including discussions at conferences with colleagues from diverse academic, educational or performance backgrounds) and finally literary sources from various disciplines, primarily ethnomusicology and music education. In this process, I have tried to make use of overlap in information from various sources, and tried to deal intelligently with contradictory information, either by searching out new sources to determine the most viable approach, or by describing and interpreting the patterns underlying any discrepancies. As the data are of widely divergent nature, no quantitative data analysis has been applied to them. However, they did allow for 'coding' in categories, which fully serves the purpose of this study. After all, the aim is not to demonstrate any form of median practice, but rather to demonstrate the existence and relevance of certain choices, their extremes, and the area that lies in between.

Perhaps the greatest challenge in a work of this nature is that of perspective. The sources imply that my own position as an observer has varied in different settings, from an outside observer, to an interested party, to a participant in the actual process of musical transmission or its organisation. The latter implies the danger of subjectivity, but the advantage of inside experience. In post-modern research, the ethnomusicological reservations against becoming more than an outside observer seem to have largely evaporated, but there are inevitable challenges, which in this case take three forms: 1) the broadness of perspective of a study referring to a wide variety of practices; 2) subjective perspectives of consultants and the resulting difficulties in interpreting responses; and 3) the inevitable personal and cultural bias of the researcher.

The first is the most monumental. The reference material for a dissertation of this nature theoretically includes tens of thousand of practices of teaching and learning across the world. In this broadness, which cannot be avoided given the aim of this study, lie substantial but inevitable challenges for the researcher. To paraphrase the introduction to Said's *Orientalism* (1978, p. 4), which dealt with a similar if not larger amount of source material: It should be said that even with the generous number of practices that I examine, there is a much larger number that I simply have to leave out. My argument,
however, depends neither upon an exhaustive catalogue of practices of musical transmission, nor upon a clearly delimited set of practices that make up the ‘canon’ of teaching world music. I have sought to identify a convincing number of examples from practice and publications to support the descriptive model I present in this study.

In order to limit the scope of this study somewhat, it primarily addresses transmission in specific traditions of world music that are being taught outside of their culture of origin, in culturally diverse societies and settings. As illustration, background and contrast, many other practices are referred to: traditional teaching and learning within cultures of origin, popular and fusion styles, classroom and community music settings, Western classical music education, and music transmission in jazz and pop, both in formal education and in non-formal and informal environments. But these do not form the focus of this study.

The evidence about world music teaching and learning out of its original context is primarily based on practices of transmission that have developed in the Netherlands between 1983, when the first classes of Turkish music were started in music schools in the Netherlands, and 2003, the final year of this study. These practices are used as a constant reference, as well as their context in terms of structure, organisation and underlying policies. A case can be made for the choice for this geographic focus, beyond practical reasons of proximity to the researcher: the Netherlands is reputed to have one of the most advanced practices in the field of world music education, and, as witnessed by the Bibliography, one that is relatively well-documented. Particularly the major cities in the Netherlands have been a fertile breeding ground for world music, fed by relatively generous funding for the arts and music education in general, a tradition of interest, openness and tolerance towards other cultures, and high percentages of ethnic and cultural diversity. This has stimulated the meetings between organisations, musicians, and students that can lead to the volume and diversity in settings conducive to teaching and learning world music which this study explores. The unique World Music Department at the Rotterdam Conservatoire, world music activities at the Conservatoires of Amsterdam and The Hague, as well as world music departments in public music schools and plethora of private initiatives bear witness to this. This is supported by activities in schools, which will not be investigated beyond some historical and philosophical considerations here, as it would broaden the scope of this work too much.

I realise the self-imposed limitation described above by no means compensates for another challenge: the fact that a single researcher cannot claim to be a specialist in more than one or two traditions. A quote from Keith Swanwick’s standard work *Music, Mind and Education* (1988) may serve to illustrate this. In a book that actually demonstrates great openness to cultural diversity, he cites the introduction to *The New Oxford History of Music* by Wellesz for a description of the “immersion in music” of oriental musicians, which he calls “certainly authentic and valid” (Swanwick, 1988, p. 113):
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The Eastern musician likes to improvise on given patterns, he favours repetition, his music does not develop, does not aim at producing climaxes, but it flows; and the listener becomes entranced by the voice of the singers, by the sound of the instruments, and by the drumming rhythms. (Wellesz, 1957, p. xviii)

In fact, what Wellesz describes here is not the way an 'Eastern musician' (if there is such a creature) approaches music, but how a Westerner [mis]interprets music from other cultures. To take one example: a professional Indian musician will not recognize his own music making in the description that we read above. Indian ragas are not given patterns but highly abstract melodic organising principles, improvisation is not a choice but the core of the performance practice, the Indian musician does not favour repetition but subtle variation that cannot easily be discerned by crude Western ears, and a raga performance develops according to a well-defined pattern, including fairly spectacular climaxes, most of which should be hard to miss even by an untrained ear. And the knowledgeable listener - Indian classical music is a musique savante par excellence - actually responds not to the pleasant humming of the instruments, but to the dexterity the musician displays in producing new and unexpected variants within the constraints of the chosen raga and tala, the melodic and rhythmic organising principles in this music. A similar point could easily be made from the perspective of Japanese, Chinese, or Thai music.

I am not going into this amount of detail to defame either Wellesz or Swanwick. I merely want to express that I am aware how close to the abyss I will be walking when I speak of musical cultures outside my realm of real expertise, which, strictly speaking, is North Indian classical instrumental music in the style established by Baba Allauddin Khan from Maihar. I hope I have trodden this dangerous path with sufficient care. With the broad scope of this work, it is inevitable that there will be minor flaws of fact or perception, however much I have tried to avoid jumping to conclusions on the basis of insufficient knowledge or understanding, by using triangulation to establish the validity of data or interpretations.

The second factor of considerable complication is that of reliability of consultants. With evidence based on examples from practice, even from musical styles with which one is reasonably familiar, there is the danger of confusing incident with common practice. The problem is related to what Vansina described as crucial in the context of oral history:

What is the relationship of the text to a particular performance of the tradition and what is the relationship of that performance to the tradition as a whole? Only when it is clear how the text stands to the performance and the latter to the tradition can an analysis of the contents of the message begin. This means that questions of authenticity, originality, authorship and place and time of composition must be asked at each of these stages. The crucial link is the performance. Only the performance makes the tradition perceptible. (Vansina, 1985, pp. 33-34)
This relationship between a specific instance and a wider practice is complicated one step further by different references for what is considered relevant information by consultants in different settings and cultures. What is true for gathering information within a single culture is even more so when doing cross-cultural research: answers in interviews are coloured by personal backgrounds. Values within certain traditions will dictate certain answers irrespective of personal views; some may consider chronology less important than the emotions associated with a particular practice; and frames of reference may not communicate across cultures. These issues are discussed in greater detail in the paragraphs on tradition in Chapter Three. In these instances, cross-referencing verbal information with observations and accounts of actual practices is imperative to arrive at a well-balanced assessment.

This is related to the third and final challenge I have mentioned: my own role within the research is affected by this problem as well. I have already referred to my involvement with many of the practices I describe. In addition, there is the fact that my academic background - and the context of this work - is largely Western, which causes an inevitable contradiction in what I am trying to achieve: I cannot claim that I have come to the insights presented here from an entirely culturally unbiased perspective. Although the outcomes are emphatically based on observation of practice rather than on existing, Western-oriented models, and my thinking over the past three decades has been substantially broadened by encounters with musicians from across the world, oriental philosophies, readings from Arab cultures, and meetings with people in Africa, I am acutely aware that my thinking is still firmly rooted in European culture. This puts me in the category of ethnographers which Szego describes as researchers whose "adoption of a culturally relativistic attitude and their avoidance of ethnocentrism ... are only attempts to preclude inappropriate judgment, not a denial of bias, which can never be eliminated completely" (Szegő, 2002, 708). As this is a factor in this work that cannot be avoided, I would at least like to communicate the awareness of this paradox with the readers of this study. In spite of conscious efforts to limit this to a minimum, there will be traces of western bias in this study. I will refer to these specifically wherever relevant and possible.

Having said all that, and realising that some outcomes of this study may need qualification in relation to specific practices, I do hope and believe the descriptive model I put forward in this study has been presented and argued with the artistic and intellectual integrity, as well as the academic rigour that will allow it to serve as a reference for further discussion and research on a number of key aspects of the philosophy, organisation and practice of cultural diversity in music teaching and learning as an important presence in the musical realities of the twenty-first century.
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Notes on Terminology
For the terminology on various forms of world music, I have followed the transcriptions from the Glossary of *The Garland Encyclopedia of World Music* (2002), with *Grove Music Online* (2003) and *The New Grove Dictionary of Musical Instruments* (1984) as second and third reference. For terms that occur in neither I have followed the most common spelling in the literature on the subject. Throughout the text, when I use ‘Western classical music,’ I refer to the tradition of composed Western music from 1720 to the early decades of the twentieth century as it is established and regarded at present. Whenever I wish to include other perspectives, or music from before or after that period, I refer to it these specifically.

I will follow the convention amongst anthropologists and ethnomusicologists to use ‘oral transmission’ to refer to both aural and oral transmission, in order to avoid the more correct but less common ‘aural,’ and the awkward ‘aural/oral’ one sometimes encounters. I include in the concept of an oral tradition all communication by mouth and ear, as well as the visual aspects that form part of oral musical transmission as a matter of course (with the significant exception of learning through radio or recordings). For the reason of brevity, I will occasionally use ‘he’ to refer to people of both sexes, with apologies to the female half of the population for perhaps feeling underrepresented, and to the male half for feeling emasculated.

In terms of the language of educational processes, I have tried to avoid specialist terminology whenever possible. Although much of the discussion focuses on those responsible for the process, I follow the contemporary convention of mostly referring to ‘music teaching and learning’ in order to emphasise the focal importance of the recipient of the instruction, and to remind the reader that there is music teaching without learning, as well as a great deal of learning without teaching. In addition, I refer to ‘transmission’ in the *Grove Music Online* definition of “the means by which musical compositions, performing practices and knowledge are passed from musician to musician,” distinguishing “at least four dimensions: the technical, the social, the cognitive and the institutional” (Rice, 2003b). This definition is useful in its inclusion of the organisational/institutional context. The most relevant terms recurring in the text can be found in the Glossary.