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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Chapter Four: TRANSMISSION

- Approaches to Music Teaching and Learning

Introduction

Grove Music Online refers to transmission as “the means by which musical compositions, performing practices and knowledge are passed from musician to musician.” It distinguishes “at least four dimensions: the technical, the social, the cognitive and the institutional” (Rice, 2003b). In this chapter, aspects of the first three will be translated into six focus areas, and examined from the perspective of world music practices, following on from the discussions in previous chapters. The institutional dimension of musical transmission is the subject of the next chapter.

In any particular situation of musical transmission, teachers decide - consciously or subconsciously - where they stand with regard to placing the music in society: a monocultural, multicultural, intercultural, or transcultural approach. Secondly, positions are chosen in the areas of tradition, authenticity and context. Again, this may be a conscious or subconscious choice: in the latter case it can be a question of perpetuation of received values without questioning. Next, choices are made as to what are the foci of the actual musical transmission process, and what approaches are taken to teaching and learning. This chapter examines a number of these choices in the process of teaching and learning various types of music in different settings. As in the rest of this study, it will focus on instrument - or genre-specific world music teaching with particular attention to teaching outside of the original context, but it will also refer to traditions in their culture of origin, or to classroom music whenever relevant.

The purpose of this chapter is emphatically not to try to cover the entire gamut of choices in teaching and learning music, but rather to highlight those that may have been underexposed in practice and literature to date, have become highlighted through meetings of cultures, and are consequently relevant to widening the frame of reference of music education beyond that of Western pop, jazz, and classical music. Much of the discussion will touch upon concepts that feature in the contemporary discourse on music education, such as competency-based learning, measurable outcomes, constructivist approaches, and authentic learning.
Explicit and implicit foci
A close study of the content and process of musical transmission provides invaluable ‘inside’ information on the specific tradition that is being taught. Materials and methods of music transmission can be used as a tool to determine what is considered important in a specific tradition by those who contribute to shaping the process: the teachers, the students, and/or the teaching environment. Consequently, it is relevant to devote attention to what exactly is the focus of teaching in various cultures and settings.

Traditional Western classical music training as it can be found at many public and private music schools tends to focus on (instrumental) skills, reading music, repertoire, performance, theory, history and interpretation, more or less in this order, as musicianship develops. Over the past one hundred years, there has been a shift in balance and sequence in these aspects. Nineteenth century educators advocated heavy emphasis on theoretical skills in the earlier stages, based on the views of Rousseau and Pestalozzi that musical literacy skills were a prerequisite to the growth of musical understanding (Plummeridge, 2003). This practice can still be found in some areas. For example, well into the 1990s, two years of ‘General Music Skills’ were obligatory before starting a musical instrument at the public music school in Surinam (Effendi Ketwaru, personal communication, Spring 1992). In most Western countries, this has gradually shifted to musical performance, conceptual learning and the development of musicianship through performance-based activities, creative composition and improvisation, and deep-listening, influenced by Jacques-Dalcroze, Orff, Kodály, and the writings of Swanwick, Reimer, Paynter, Small, and Elliott (also see Chapter Two). But an underlying emphasis on theoretical skills has survived, particularly in institutionalised instrumental teaching.

If we look beyond ideas underlying Western classical music instruction, a different picture emerges. In its Policy on Musics of the World's Cultures, the International Society for Music Education takes an ethnomusicologist stance, listing three aspects: “A music should be studied and may be understood as a system of sound and of audible processes, as asset of behaviour patterns, and as a system of ideas and concepts” (ISME, 1992; Appendix A2). This view once again echoes Merriam's principles in The Anthropology of Music, in which he devotes chapters to concepts, physical and verbal behaviour, social behaviour and the process of composition (1964, pp. 63-84, 103-122, 123-144, 165-184).

In view to the music of nations and cultures beyond the West, there appear various other perspectives on musical study. Nketia argues that “African music must be viewed at different levels of abstraction: a) the conceptual level or level of theory; b) the processual level or the level of creativity and performance; c) the level of values, including aesthetic and social values; d) the contextual level” (Nketia, 1999, 55). This is not very different from the areas the West addresses, but it may well be a scholar’s view rather than a practitioner’s, as we will see in Chapter Seven. During the 1996 conference “Indian Music & the West”
(Sangeet Research Academy, 1996) and its sequel "Teaching of Indian Music" (Sangeet Research Academy, 1998), a great deal of the discussions revolved around the acquisition of insight into and working knowledge of the abstract structures of *raga* and *tala*. Different cultures emphasize different aspects of the musical tradition as essential.

And so may different forums; scholars tend to value different aspects than practitioners. Combining the concerns voiced by both, I would like to argue that we can roughly distinguish between six key elements in teaching and learning music across cultures: a) skills; b) repertoire; c) theory; d) creativity; e) expression; and f) values. This subdivision is not an attempt to set a new reference framework; it merely serves as a useful tool for making the argument in this study. I will deal with each of these six in the following paragraphs. In virtually all systems of musical transmission we can distinguish a combination of these elements named here, and further noted by Nketia, Merriam, and the ISME Policy. Not all elements are equally important in all musical traditions. The balance between them is determined by internal factors, i.e. the form and content of the musical tradition itself, but also by the external factors, such as the position of the art, and the history of its methods of transmission. This implies a cyclical system, where the musical tradition partly determines the systems of transmission, but the exact shape of survival and development of the music is determined by where the emphasis lies in handing it down. A closer examination of these factors will make clear how they can contribute to a better understanding of world music education.

- **Technical Skills**

This refers to control of the instrument or voice. It can be taught explicitly or implicitly: by using graded exercises, etudes, gradation in pieces, or by just presenting new techniques without much explanation. Largely, this process is very definable and controlled: playing position, breathing, embouchure, or fingering lend themselves to practical explanation. So does taking care of the instrument or the voice, which is considered part of the training in many traditions. And, although modules in charisma are probably quite rare, performance skills can also be taught technically, and is in fact increasingly part of professional training of musicians in the West. In many other cultures, such as Indian classical music and African percussion, it has been an organic part of the training since living memory, as we will see in the Case Studies.

However, part of what we would consider technique is less easy to define by either participants in the transmission process or outsiders. There may be subtle variations and ornamentations that the student can possibly play or sing before he or she is aware of them. Speaking of learning specific, complicated rhythms in Indian classical music, Van der Meer reports: "I often tried analytically to understand what happens. The only way, however, appeared to be simply imitating the teacher without thinking. After having learnt this in a practical manner the analysis follows easily" (Van der Meer, 1980, p. 139).
Finally, it is not uncommon that instructions in technique are given on a subtle level. In a text from the third century AD, the correct approach to fingering on the qin is described in poetry:

The fingers of the musician evoke the movement of waves.
Lightly, they float over the strings, with elegant and precise strokes.
(Goormaghtigh, 1990, p. 30; trans. Schippers)

Other metaphors reported by Goormaghtigh include "how a dragonfly touches the water in his flight," "like a carp beats its supple and heavy tail," and "the dragon grabbing a cloud in his flight" (1988, p. 153). Ali Akbar Khan told his students to play a certain tone "as if there is a small bird sitting on your finger" (Personal communication, Summer 1990). This type of language is also quite common in master classes in Western classical music.

In short, while at first appearance technique may seem the most tangible aspect of learning music, it appears to be a matter of degree: although the emphasis lies on relatively unambiguous, physical instruction (the slap of the ruler when playing a wrong chord), it extends to very imaginative use of language, evocative of the right attitude needed to play the right technique.

- Repertoire
When speaking of repertoire, I refer to the body of works that make up the tradition. We have discussed this issue at some length in Chapter Three. For the discussion in this chapter, it is important to distinguish between traditions that are relatively static, and those that include a significant degree of creativity on the part of the performer. Notation is used in different ways in these different traditions. Later in this chapter, we will take a closer look at these systems, and examine how detailed they are, what status they have, and how they are actually used in the learning process. We should also mention the emerging phenomenon of a tradition being preserved and handed down primarily through recordings. The music of the great Egyptian diva Oum Kolsoum and of the Swedish pop group Abba may be examples of this. However, it is early days to make any definitive statements about the effect of this mechanism of music transmission on formal teaching and learning.

What we can say is that generally repertoire is quite a concrete aspect of music learning. But again, there is variation on the basis of the nature of the material, from the written score of nineteenth century Western classical music to the abstract 'Gestalt' of a raga.

- Theory
Across the world, we can distinguish between two major forms: on one hand there are explicit theories, which have been formulated as the basis for the rules governing the creation and performance of a particular style of music in a particular period. Western classical harmonic theory is an excellent example
of this phenomenon. On the other hand there are implicit theories, which have established criteria, but have never been formulated. The West African percussion tradition of the Mandinka featuring the *djembe*, for instance, knows no formal description of what is right or wrong, but a master drummer has a completely clear idea of what is acceptable within the tradition and what is not, which will be shared by most other master drummers, and communicated to the students.

Even traditions in which theory is defined may not be as clear as they seem at first sight. In North Indian classical music, music practice and theory have gone separate ways since the late Middle Ages. As a result, there is a highly refined music theory - dividing the octave into up to 66 steps, of which 22 are actually 'used' in music - which is almost completely dissociated from musical practice and awareness of practising musicians (Daniélou, 1980, p. 28).

There are indications that a common basic theory across traditional genres is lacking in Japan as well:

> The theory to explain the structure of music has never been unified in Japanese tradition, though there have been many attempts for this unification. Gagaku has its own theory about its musical scales while shōmyō or Buddhist chant experienced a lot of arguments about its modes, but even now the discrepancy between theory and practice is never solved. The theory of Nōh is quite established, compared to other genres, which is however not immediately applicable for explanation of other genres of Japanese music. Music of *Koto*, *Shamisen* and *Shakuhachi* are more or less based on similar modes and rhythms, because they all developed in the same period of the history. In spite of this common background, each branch and each school of these genres has its own system of notation and terminology to record and to explain its music. (Koizumi, 1974, pp. 15-16)

Musicologists have attempted to approach the underlying structures of various musics for over a century with varying degrees of success. Blum describes how the analyst in the tradition of Von Hornbostel (1877-1935) “attempts to try to enumerate the components of a system and to identify their typical functions and relations, distinguishing the more permanent (or ‘essential’) elements from the more changeable (or ‘incidental’). In practice, the analysis of musical systems by comparative musicologists and music folklorists commonly entailed separate treatment of tone systems and of rhythmic or metric systems” (Blum, 1992, pp. 165-166), and may have been influenced by the ideas of Hanslick and the followers of his *formalism*, which refuted the “unscientific aesthetics” of sentiment and feeling, and believed the beauty of music could be explained by its formal characteristics,” separate from the aesthetics of feelings (Goehr & Bowie, 2003). Such a position is difficult to maintain. Even Hornbostel himself was aware of the danger that “such theoretical constructs will inevitably exclude features treated as ‘essential’ by those who perform and best respond to music” (Blum, 1992, p. 166). This has led to the insight that “musical analysis is the discipline we learn, above all, from musicians” (Blum, 1992, p. 213). Such an approach could certainly be argued in training musicians to be performers, because it is the musical concepts in the practicing musician’s mind that need to be transmitted, rather than, or at least before, abstractions made from a scholar’s or listener’s point of view.
Creativity

Creativity can function at several levels: it may refer to a) the interpretation of existing works, to b) improvisation, which has always been an important aspect of many genres of music at different times, and to c) the creation of new works, either within a particular tradition or as an innovation fed by technological progress or new impulses and insights. In many traditions, the role of creator and performer is unified within one person, but it also not uncommon to 'delegate' composing to a musician who is not necessarily part of the performance, as in much Western classical music, pop, or Hindi film music. As a consequence, appropriate competencies for creativity differ widely from tradition to tradition. Here, we will concentrate on improvisation, an important aspect of creativity in many traditions.

As improvisation plays such a modest role in the Western classical traditions, the concept gives rise to much confusion when applied to world musics. Often, improvisation is misconceived as the creation of entirely new music on the spot. Various improvised musics in fact have different degrees and systems of improvisation. In practice, this often translates more into a rearranging and/or recombining of musical ideas that have been learned or developed in practice. Mantle Hood writes: "The crowning achievement in the study of oriental music is fluency in the art of improvisation." The musician aims to be "free to follow the musical inventions of his own imaginations […] but] must be guided through the maze of traditional rules that govern improvisation. These can be consciously learned but can be artistically used only when the whole tradition has been assimilated" (1960, p. 58).

What is important for this discussion is that the rules are often not verbalised. Improvisation is often learned unconsciously by absorption rather than by explanation. This also requires different learning processes, often using subconscious analytical skills. The system of learning has parallels with how a child learns a language, without teaching grammar explicitly. In practice, learning improvisation usually takes the form of spontaneous creation or simple assignments evaluated by the teacher. Mostly this takes place in a lesson situation, but sometimes even in front of an audience. In India, the guru and his student perform together on stage, which is where the student's skill in creativity is put to the test. The skills needed for this are generally more intangible than those for learning technique or repertoire. The rules for improvisation are rarely explicit, and the borders between acceptable and unacceptable improvisations are usually learned through a long process of trial and error, guided by an acknowledged master.

Expression

While lecturing for students at the Amsterdam Conservatory, I have frequently used a video registration of the song "Les Vieux" by the Belgian chansonnier Jacques Brel. It is a slow, slightly depressing song on the lives of old people. It displays no vocal virtuosity, uses a limited melodic range, and is supported
by a simple arrangement. Subject matter, language, musical idiom and technical aspects are not likely to charm a young, early twenty-first century audience. Yet, students hardly ever fail to be moved. In discussions on why, terms that arise are the very general 'expression,' but when urged to be more precise, students mention intonation, timbre, diction, facial expression, movement, etc. This paragraph will focus on the most directly musical of these aspects: expression as a product of controlling the musical sound.

Any musician will agree that these qualities are crucial, and difficult to define and teach. They are linked to expression and expert musicianship. These – and not conscious mastery over technique, theory or repertoire – are the qualities that separate Pablo Casals from a merely technically brilliant cellist, and Ravi Shankar from a mediocre sitar player. This also includes less tangible aspects of presentation, which can not be taught as courses with measurable outcomes in conservatories.

Expression is largely taught implicitly, and ranges from personal expression to qualities dictated by the tradition: connoisseurs of Western music have a relatively consistent image of the ideal sound quality of the voice of a soprano between them, which is quite different from the sound ideal for an Azerbaijani mugam singer, with his powerful, piercing use of the head voice. These are difficult to teach: the 'sponge method,' a process of prolonged exposure and absorption through close association with a master, is probably the most effective way of transmitting intangibles.

With regard to world music, Hood noted the importance of sound quality for convincing musicianship in other cultures as early as 1960, remarking that what needs to be learned is "not only the melodic line, the style of ornaments, [...] but the very quality of sound itself." He then continued to describe how these are related to physical characteristics in vocal music: the shape of the mouth, position of the tongue, attitude of the head, and tension of neck muscles (1960, p. 58). In the video 'One Monkey, no Show,' salsa teacher Doy Salsbach says about his students: "I always tell them that the way you sit or stand determines the sound you produce." He insists one cannot play the clave correctly unless one sits energetically upright: if you lean back, "it will always sound sleepy." (LOKV, 1995)

Master musicians across the world are aware of these aspects and often have found creative ways of communicating to students what they consider important mechanisms to achieve expression. I have witnessed flamenco virtuoso Paco Peña in his guitar classes at the Rotterdam Conservatoire telling an advanced student that a certain passage sounded like he was marching, and that he had to open up the rhythm, make it sound less mechanical (personal observation, Spring 2001). Jamaluddin Bhartiya (personal communication, Spring 1984) explained to me how it was possible that sometimes, a great musician was allowed to deliberately use a phrase that seemed not to fit in the movements of the raga: "It is like when you see the moon, and a cloud covers it up temporarily. Once the cloud has passed, you see the moon more clearly. This is called avir bhav – tiru bhav (out of mood, into mood). These abstract
instructions often communicate well. However, the fact remains that expression is one of the least tangible aspects of learning music.

- **Values**

The final category may be even more evasive, as it is often not directly reflected in the actual musical sound. It refers to the rules and values amongst an inner circle of participants and connoisseurs, which are often not made explicit. This ranges from abstract, moral concepts to clear rules of behaviour. The former has played a role of some importance in the selection of musical material for music education from Plato to the twentieth century. Earlier in this study the remarks by the nineteenth century American music educator Mason on “tendencies … to corrupt both musically and morally” of “negro melodies and comic songs” were quoted. As we have seen in the paragraphs on context, Indian classical music has connotations of spirituality that are considered by the participants as part of the essence of the music, but not expressed directly. Much ritual music is based on spiritual or religious values that form an integral part of the music, as with much music of the American Indians or the Australian Aborigines.

Behaviour and communication amongst musicians can provide simple examples of more tangible values. I will never forget the grunt of disapproval the famous tabla player Alla Rakha treated me to when I, as a beginning sitar student unable to sit cross-legged for a long time, accidentally turned the bottom of my feet to him (which is very bad manners in India), during a visit of Ravi Shankar to the school of my music guru Jamaluddin Bhartiya (Alla Rakha, very personal communication, April 1977).

Within this category of values also lie more music-related concepts, including ideas about musical tradition and innovation we discussed in the previous chapter. For example: when is the musician considered conservative? When innovative? When a rebel? What is the ideal reference for a particular music in terms of attitudes towards music, performance and audiences? What is expected in personal or more formalised emotional expression? This in turn may depend on the role of the musician in the ensemble, or his stage of development in the tradition.

Values are generally taught partly explicitly, partly implicitly, and often through stories, anecdotes, and legends (cf Shankar, 1968, p. 11). A famous story that most students of Indian music encounter during their studies is that of the famous sixteenth century musician Tansen and his patron, the great Moghul emperor Akbar. This is how my music guru Ali Akbar Khan recounted the story:

Tansen was a highly respected musician at the court of emperor Akbar, the greatest Moghul ruler, who lived at the close of the 16th century. Akbar was very proud to have such a prestigious musician at his court. One day, after a sublime performance, he told him: “Surely, you must be the greatest musician of India”. Tansen humbly replied: “No, my patron, it is not I who is the greatest musician of India, but my guru, Swami Haridas.” From that day on, Akbar became restless and more and more anxious to hear
this singer, that would even surpass the greatest master at his court. He told Tansen to invite Haridas to his court to sing, but Tansen said: "He will not come; he lives in a temple in the woods and does not care for courts and riches." Akbar said: "Then take me to him; I must hear him sing." Tansen said: "That would be of no avail either; he will not sing for anybody."

Finally, they devised a plan. Tansen would go to see his guru, and Akbar would accompany him, dressed as his servant. When they arrived at Haridas's humble place in the woods, Tansen requested his master to sing something for him. Haridas declined. Then Tansen started singing, and while doing so, he deliberately made small mistakes. Unable to bear these faults, Haridas started to correct his disciple, and broke into singing for hours and hours, mesmerising his two courtly listeners, and leaving them in tears. When they had finally regained their composure, Akbar asked Tansen: "How is it possible that Swami Haridas can sing like this." Tansen answered: "When I am singing, I make music for a worldly ruler, but his patron is in heaven." (Quoted in Schippers, n.d.)

In discussing values, we are dealing with both external and internal context, ranging from the physical surroundings to the social role and spiritual meaning. Finally, this category also covers the important area of aesthetic meaning given to any piece or genre of music, and forms the basis for musical criticism beyond establishing whether performances are technically correct. All of these are often clear in the original context; but a choice on what needs to be explained or highlighted requires conscious and intelligent choices in a new context.

In each setting (or even moment) of musical transmission, choices are being made in terms of relative weight of each of the six aspects above. Very often, a balance can be observed towards either the more tangible or the more intangible aspects of music making, and even within each aspect as we have seen. The case studies in Chapter Seven will illustrate this in more detail. There are concrete and more elusive aspects in technique. Some repertoire is more clearly defined than other. An explicit theory is more tangible than an implicit one. The criteria for creativity can be well-defined, or extremely ephemeral. Some intangibles are considerably more intangible then others. And values range from clear rules to abstract spiritual concepts.

In that way, we are in fact dealing with six overlapping continua, which gravitate from tangible to intangible in the order in which we have discussed them. For practical purposes, the outcomes of these choices could be represented in a single continuum, which would range from 'hardcore' technical skills to repertoire to theory to creativity to intangibles to values. In that way, each moment or trajectory of music transmission and learning could be indicated on the graphic representation of this continuum below, providing us with another important cluster of choices in the organisation of music teaching and learning:

Table 4.1: Continuum emphasis from tangible to intangible aspects of learning music

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<th>TANGIBLE</th>
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Approaches to methods of teaching

Depending on foci on various aspects of a particular music, we find a wide range of methodological approaches in different traditions, and often even within one tradition. In early references to teaching world music, there has been a tendency 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 (e.g. Bouquet, 1990). Often, these approaches are considered synonymous with holistic and analytic. As Van den Bos began to explore in his contribution to the landmark symposium “Teaching Musics of the World” in Basel (1993) and the successive proceedings (Gutzwiller & Philipp, Eds., 1995), the reality is more complex.

Notation & Orality

There is no such phenomenon as a completely notation-based musical tradition. There is an anecdote about a cheapskate Dutch man who photocopied the keyboard in the Klavarscribo method for piano playing, making a mistake in taping together the copies of the keyboard, and never noticed he played the right and left hand notes a major second too close together (Dirk de Vreede, personal communication, Spring 1993). However, it is safe to say that sound is generally the ultimate reference. Extensive notation exists in a large number of traditions, mostly in Asia and the Western world. It is an eminently useful tool for making musical structures tangible. Notation systems have various states and ambitions of being a complete representation of the musical work. Ellingson distinguishes a number of conceptual contrasts in notation systems, the most important being prescriptive (notation) and descriptive (transcription) (1992, p. 157). For the purpose of this discussion, we will mostly discuss the relationship between Western staff notation as an abstract, symbolic, prescriptive reference to actual musical pitches and duration on the one hand, and oral systems of musical perception and transmission on the other.

Cook considers the most obvious function of notation to be conservation. But he argues that if that were the only function, it would have disappeared with the advent of the much more comprehensive medium of sound recording. There are other functions. “For through the process of communicating information from composer to performer, or more generally from one musician to another, notations at the same time do something much more complex: they transmit a whole way of thinking about music. A score sets up a framework that identifies certain attributes of the music as essential …” (Cook, 1998, p. 62).

It is in this area that we find major drawbacks of using staff notation for musics for which it is not designed. To the reader with no knowledge of the tradition, most world music will look like poor Western music when represented in staff notation, just like Indian notation of Western music will look
like poor raga music. The non-written aspects, which to the Western music expert are naturally filled in while he reads, do not complement the notation when reading music of unknown traditions.

Cook reports that ethnomusicologists who use staff notation for world music are “painfully conscious that in doing this, they are shoehorning Indian or Chinese music, or whatever it might be, into a system that was never designed for it.” As an example, Cook relates how staff notation describes music as separate notes, while in some traditions it is the “notes between the notes, so to speak, that are responsible for the effect of the music.” As a consequence, Cook refers to

endless controversies between those ethnomusicologists who see staff notation as a blunt but necessary instrument for conveying something of the music to readers unfamiliar with the notational system (if any) of the musical cultures in question, and those who regard its use as a kind of neo-colonial exercise in which Western notation is set up as a universal standard. (Cook, 1998, p. 59)

But, Cook continues, “you might just as well argue that it [notation] distorts the music of the Western tradition too. You only have to listen to a synthesized performance of Chopin’s E-minor Prelude, in which every note is equally long and equally loud, to realize how much of the music’s effect lies in the shaping of time and dynamics that any pianist brings to the music, quite possibly without even thinking of it” (1998, p. 60). There is a major difference, however. Staff notation has been developed for Western classical music, and is generally learned in conjunction with its practice. In the case of world music, staff notation is often superimposed on the music, and the stylistic references are lost on the non-initiated reader of the music.

The notation of Western classical music is amongst the most precise and prescriptive. But it still needs a musician with a sense of the structure of the music, the instruments and the sounds to bring it to a meaningful performance. Notation is excellent for preserving musical ideas of the past, although by its very nature it allows atrophy of the musical memory, and it can be overpowering and exclusive. There has been a great deal of criticism on the hegemony of staff notation in the musical discourse, particularly in relation to world music. In this context, Ellingson refers to notation of world music as generating “misconceptions, violations of musical logic and distortion of objective and acoustic fact” (1992, p. 139). In the early 1990s, I have witnessed a sense of inferiority many capable musicians from across the world have felt in not mastering this system, to the point of compromising their musical convictions to conform to what they perceived as the only way of being taken seriously as musicians. That is not surprising in a culture where a Research Guide to Methodology states that “music itself, that is the musical score [sic], is the most important primary source material for the musicologist” (Pruett and Slavens, 1985, p. 34).

At the other extreme there is the purely oral tradition. Rice summarises its key aspects thus:
The techniques of oral transmission ... are memory and performance. Since memory is presumed to be faulty, it is often assumed that compositions cannot be fixed but are subject to constant variations, intended and unintended. In some traditions, like Vedic chant or African drumming, mnemonic devices such as inverting text syllables or the use of drum syllables help to reinforce memory. In others, such as jazz, Middle Eastern music and Hindustani music, variability is made into a virtue and improvisation (composition at the instance of performance) is favoured over the repetition of fixed compositions. (Rice, 2003b)

In learning to master technique on an instrument, the student is especially 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. This kinaesthetic/mimetic aspect of learning is a powerful factor in teaching and learning. When I started performing in India in the 1980s, members of the audience were able to identify my teacher from the way I moved my hands across the strings while playing certain techniques.

Another important aspect in oral traditions is mnemonics, short formulae that assist the student in remembering particular aspects of the music. These abound in many traditions of world music. The bols or syllables representing the various sounds of the Indian tabla form an often quoted example, but we could also refer to Japanese court music, about which the New Grove Online writes: “In learning or recalling an instrumental part, a performer may sing either syllables indicating precise finger positions or drum strokes (as for shakuhachi or shō), or a set of mnemonics that primarily represent relative pitch rather than specific fingerings or absolute pitches (as for the nō flute or hichiriki). The most common general term for all such systems is shōga or kuchi-shōga” (Hughes, 2003).

Memory plays an important part in these traditions, but so can learning to understand structures that generate new pieces of music. This does not necessarily serve to compensate for weaknesses of memory as Rice suggests above, but may be a conscious musical choice. Although primarily related to the context of oral history, the remarks on memory by Vansina provide an interesting interpretation of its deeper workings as a central force in the creative process:

Studies of memory emphasize that remembering is action, indeed, creation. Its mechanisms are cueing and scanning. Cueing, the main mechanism, consists of attaching a cue to every item that is being memorized. This acts like a label on a library book by which the book can later be retrieved. The cues relate to a single master code, the mnemonic code. [...] Skilled performers scan the stock of their other core images (over the core clichés) for details or attributes that will be useful in expanding the image they use. This is not scanning in the mnemonic sense, but it is symbolizing. Symbolizing consists of using the mnemonic code not to recall directly, but to group together unrelated materials with similar attributes.

(Vansina, 1985, p. 43)
Whether it is this process or something similar, such grouping has direct consequences for the emphasis in music transmission and learning as well. In fact, few oral traditions have a repertoire that requires musicians to remember and reproduce hours of fixed music at a time. More often, we can observe that basic melodic patterns and/or short, fixed compositions are learned, as well as the musical formulae to expand on them. In religious musics, the creative possibilities arising from this tend to be quite limited. Orally transmitted art musics generally allow for considerably more scope for creativity. In the creation (but not the performance!) of rock music the freedom is even greater, as long as the outcomes conform to the - often implicit - norms for authenticity and/or originality in that tradition.

As they are not written down, compositions - and in fact entire musical systems - transmitted almost entirely orally are more easily subject to change and variation. So if few conservative mechanisms have been built in, these musics tend to change considerably. Interestingly, we can observe that many musical traditions have their own mechanisms for conservation and innovation. For instance, as we have seen in the previous chapter, many oral traditions highly value the material handed down from the past, and use meticulous imitation as a means of handing down the stable part of the tradition. In contrast, while the Western classical canon is fixed in notation, contemporary western art music has seen drastic innovation is spite of, or perhaps even aided by, its use of and dependency on notation.

Returning to world music, Flolu characterises the learning process in Africa as follows: “Essential aspects of Africanness in music making include the oral-aural and practical approaches. Indeed traditional African music has survived not because of the development of written notation but in spite of it. [...] Listening, observation and participation constitute the reciprocal dimensions in the development of musicianship. Musical memory and oral skills are not tested separately: they are demonstrated in the learner’s attitude to music; musical analysis is an integral feature of music composition” (1996, p. 171).

Emphasis on either orality or notation is of great consequence for the development of any particular tradition. This can be illustrated by a discussion on Gregorian chant as the intersection between orality and notation, which refers to the views of the Gregorian chant scholar Karp:

Variations in the Alleluia Dies Sanctificatus arise from “a primarily oral tradition capable of a high degree of fixity.” For Karp, the early transmission reflects a memorized tradition. Variants at this stage either indicate lapses of memory or reflect the limited freedom of singers to embellish melodies. He rejects the term improvisation, as implying an extreme of freedom at the opposite end of a continuum from verbatim memorization. While the early transmission of the chant is not perfectly uniform, he contends that it is closer to the restricted freedom and desire for uniformity implied by memorization. (Boynton, 2000, p. 145)

Scholars of Gregorian chant emphatically place styles and developments of early Gregorian chant in the context of oral transmission or notation. The shift towards notation opened the road to complex
harmonic structures and counterpoint performed by groups of musicians. Although there are reports that Johann Sebastian Bach could improvise complicated preludes and fugues (e.g. Schweitzer, 1966, pp. 209-210), we have to concede that he probably mastered the principles of this art through notation. It seems safe to say that Western orchestral music could not have developed to the heights it did in the seventeenth to nineteenth centuries without notation. Similarly, however, many subtleties of early Western music may well have been lost in embracing notation. Generally speaking, subtle variations in intonation are only heard from soloists, and rhythmically, most Western music from the classical period does not exhibit the improvisation-driven rhythmic intricacies that can be found in many musical genres from Africa, Asia and Latin America.

In discussing the introduction of notation in learning the karawitan tradition of gamelan and vocal court music of central Java, Sutton asserts “it has been widely assumed that the introduction of writing into a music tradition severely curtails variability, spontaneity, and individuality — that these belong primarily to oral tradition” (2001/2002, p. 75). She proceeds to argue that this is not necessarily the case, as values held by professional musicians and teachers may emphasise these qualities (p. 81). In this way, a fixed, notated ‘canon’ as we have seen in the case of Turkish folk music, does not (yet) exist in the karawitan tradition. Across traditions, varying degrees of “variability, spontaneity, and individuality” are to be found to this day: in Western classical music, pop, and especially jazz, which all use notation extensively. We cannot assume a simple relationship between notation and stasis, or between oral traditions and variability.

In the interaction between musical characteristics and values on the one hand, and systems of musical transmission on the other, each tradition is likely to develop an approach that is conducive to handing down its most important qualities. We can illustrate this by taking a (slightly generalising) closer look at two of the traditions that have featured in the discussions so far (cf Van den Bos, 1995, p. 173):

Table 4.2: Contrast in focus between oral and notation-based traditions

<table>
<thead>
<tr>
<th>Notation (Western classical music)</th>
<th>Oral (Indian classical music)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Predominantly fixed compositions</td>
<td>Room for improvisation</td>
</tr>
<tr>
<td>Music pieces relatively static</td>
<td>Organic changes, every performance different</td>
</tr>
<tr>
<td>Complex relation between melodic lines</td>
<td>Single melodic line central</td>
</tr>
<tr>
<td>Predominantly regular, linear conception of metre</td>
<td>Emphatic cyclical rhythm structure, some ‘free rhythm’</td>
</tr>
<tr>
<td>Single intonation rules creation all works</td>
<td>Intonation variable between works (within rules)</td>
</tr>
</tbody>
</table>

Although by no means absolute, this presents an indication of musical differences directly linked to modes of transmission.

A new factor of some importance is emerging in this particular arena. Over the past decades, we have seen the advent of new teaching aids, such as the cassette recorder, video and the computer. The use of
video and computer in world music education is in fact still fairly modest (with the most spectacular form of this, distance learning by video as a fascinating challenge to context). However, the use of the cassette recorder is widespread, and an interesting example of a teaching aid that is potentially one of the greatest blessings to teaching oral traditions in settings where limited availability of exposure time to live sources of the tradition has become an issue. However, it also raises questions as to how it affects the musical transmission process and ultimately the skills of the young musician and the music itself. It is too early to determine the full consequences of learning music through recordings, but it is an issue for music that has been handed down orally, by notation, and maybe mostly so for music that is being almost entirely handed down through recordings.

Whatever the exact implications of the choices, the discussion on the previous pages again leads us away from an either/or perspective. Musical realities are reflected more accurately when each moment or trajectory of musical transmission is placed on the continuum from notation-based to oral, forming an important point of reference for analysing processes of music transmission and learning.

Table 4.3: Continuum emphasis written to oral aspects of learning music

<table>
<thead>
<tr>
<th>WRITTEN</th>
<th>ORAL</th>
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Analytical & Holistic

The belief in the effectiveness of an analytical approach to teaching lies at the core of most published methods for learning music, and goes back to well before the first decades of the nineteenth century, when some of the most influential core principles of Western music education were laid down by the Swiss educator Pestalozzi (1746-1827). This is how his principles were presented in Boston by Joseph H. Naef:

- To teach but one thing at a time – rhythm, melody, and expression, which are to be taught and practised separately, before the child is called to the difficult task of attending to all at once;
- To make him practice each step of these divisions, until he is master of it, before passing to the next;
- To give the principles and theory after the practice, and as induction from it;
- To analyze and practice the elements of articulate sound in order to apply them to music.

(Quoted in Abeles et al, 1995, p. 11)

As we have seen in the paragraph on Cultural Diversity and Music Education in Chapter Two, this analytical approach was strengthened in the late nineteenth century by the rise of the "Herbartian method of scientific, organized lessons with measurable results, translated into note-reading methodology by Holt, as well as the tonic sol-fa system of notation." (Volk, 1998, p. 31).
Consequently, this development was supported by the formalist view that music could be understood through analysing its structure. This logically connects to an analytical approach in which music is taught piece by piece, which is widespread. Ideally, the musical challenge is divided into easily digestible partial challenges, which then need to be reconstructed into a coherent piece of music.

In recent years, however, scholars have begun to doubt the validity of purely analytical approaches: At one time it was believed that the best way to teach reading was to have students learn all the letters of the alphabet, then words, then phrases, and then sentences. This method, called the “ABC-method,” seems logical. However, people do not always operate logically, or what appears to be logically. Research studies uncovered the fact that people actually read by fixing their eyes on groups of words, not letters or individual words. The faster readers have fewer fixations per line than the slower readers. Hence, what had been accepted as the truth about reading was abandoned, and better methods for teaching reading are the result (Abeles et al, 1995, p. 349).

In this context, it is interesting to note that children in Java traditionally learn to read on the basis of a text they know well, and gradually recognise the words and letters that represent this text.

In many traditions in Africa, both in music and dance, this idea has been taken to an extreme. Berliner describes the system of learning by children in his study of the music of the Shona:

The music does not slow down for the child’s benefit, nor does anyone necessarily explain the steps or provide practice of them out of the context of performance. This same teaching process is part of the experience of mbira players, who, as Luken Pasipamire expressed it, must learn by “pinching” knowledge from more experienced musicians. The teacher does not slow down his playing or separate the piece into its component parts to make learning easier; he simply allows the younger player to watch his fingers move on the keys and to memorise the piece (Berliner, 1981, p. 139).

This is a typical description of what I would like to call holistic learning. It occurs in many cultures, and allows for intangible aspects to be transmitted as a matter of course. Speaking of her qin teacher Tsar Teh-yun, Bell Yung writes: “In teaching, she applies the method of playing in unison with her students, and this has proved to be the only way for us to grasp her musicality. The reason is that her rhythmic interpretation of a piece almost never follows a simple metrical pattern; the rhythm appears to be always shifting and to be quite inimitable. Certainly, some aspects of her playing could never be captured in musical notation. Even multiple listenings to a recording do not reveal the secret of particularly elusive passages. But by repeatedly playing with her in unison, patient and perceptive students could eventually capture the rhythmic nuances, without even realizing how they did it” (Yung, 2002, p. 18).
In a holistic approach to teaching methods, 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 substantial challenges for the student to understand and master the piece. But it also has advantages. For instance, after having gone through this exercise a number of times, the student is more likely to be able to grasp other pieces by himself. In fact, ironically, a holistic approach is likely to address the analytical skills of the learner more than an analytical one. At first sight, some musical traditions may seem to defy analysis, but as Blacking claims: “Insofar as music is a cultural tradition that can be shared and transmitted, it cannot exist unless at least some human beings possess, or have developed, a capacity for structured listening. Musical performance, as distinct from the production of noise, is inconceivable without the perception of order in sound” (1973, p. 10). In other words, structured listening and ordering of sound are spontaneous, non-formalised forms of analysis, which help learners of music construct an understanding directly from the musical meaning they perceive in a piece of music.

This can lead to music learning with little or no perceivable instruction. Stock describes how in Huju, a Chinese Local Opera tradition, formal teaching was virtually non-existent: “In the period of apprenticeship the apprentice, then, received little explicit teaching. Instead, observation of major roles was allowed through daily proximity, often as a minor onstage character” (2002, p. 15). However, holistic transmission processes should not be confused with unstructured teaching, or even an absence of the will to teach. In fact, successful holistic learning (such as Western children learning songs from the radio or Venda learning fairly complex songs more easily than simpler ones) challenges our prejudice about proceeding from simple to complex. This supports the argument of Blacking (1973, p. 8-9) that the progression from familiar to unfamiliar may make more sense than that from simple to complex.

This idea has major implications for teaching music out of context. Every culture, and even every person, has their own continuum from familiar to unfamiliar music, with implications for music education. And these are not always obvious. It is quite likely that music from Jamaica or from ghettos in the United States is easier to grasp for a child in Vienna than the music of Wagner or Stockhausen: in the contemporary musical landscape, reggae and rap are closer to the musical awareness of most young people in Europe than nineteenth and twentieth century Western art music. It is easier to learn music one has heard extensively than completely new musics. Consequently, unfamiliar forms of music may require more effort to teach than familiar ones, as there has been no holistic processing of this music in the mind of the learner.

Directly related to this is student motivation. Students are more likely to work hard at mastering material they know and love over something unfamiliar. Having said that, it is possible to make the
unfamiliar attractive. In my own sitar teaching practice, I have observed that a student particularly eager to learn a particular new technique or piece of music or technique is likely to transcend the boundaries of what he can reasonably be expected to grasp. Mentioning that a particular composition is a rare and secret possession within the tradition is likely to generate high motivation and consequently greater display of concentration, technical skills and memorisation.

In this context, the value of confusion as a powerful instrument in learning music should be addressed. Whereas Western music education seems to attempt to exclude confusion as much as possible from the learning process, as we have seen in the discussion on Pestalozzi, in traditions leaning towards holistic approaches it often plays an important role. The learner is confronted with techniques or pieces of music that is too difficult, gets no support in breaking it down, but has a strong desire to master it. This leads to a process of highly motivated internal analytical activity, which may make students achieve far above their expected level. I have witnessed this extensively in various stages of learning Indian classical music, but also in observing (particularly master) classes in other traditions. However, confusion is likely to be most effective when applied in good measure. If overused, the technique can lead to demotivation. If used wisely, it can make learning music more successful.

This mechanism is often triggered subconsciously, but may also be used consciously. By telling students that they should learn a rare composition without notation or sound recording, a teacher can assure himself of the greatest concentration and ability to grasp major new pieces of musics, techniques and concepts. Mbira player Chartwell Dutiro, after explaining how his brother/teacher did not break musical pieces down, reports on a conscious withholding of information in teaching an instrument where visual copying can only be gained from looking into the gourd of the instrument from behind the player:

> In my learning, sometimes when I walked around behind him to try to see how my brother was playing, he would turn away from me. He didn’t want me to see what he was doing with his fingers, but wanted me to get the sound in my head. It’s like saying that you’ve got to have a good ear and a good memory at the same time, both good hearing and good rhythm (Howard, 2003, p. 16).

Holistic learning may well be the most common means of acquiring musical skills. The songs from the radio that children sing, including complex ornamentation, are learned completely holistically. In fact, the sound ideal of Western classical music is learned holistically through listening to the teacher playing and (recordings of) professional performers. The result of a holistic learning process may be audibly different in the students’ performance from an analytic approach, particularly in oral traditions. As I have observed from experiments in my own teaching practice in the 1990s, both have advantages and drawbacks: after a holistic learning process, we often see remnants of ornamentations and subtle variations that are copied without understanding, while an analytical approach may result in a slightly stiffer rendering of a work, without a sense of consciousness of the whole.
One suspects that musics that are being taught in supernatural ways come to the recipient in a way that could be described as holistic. In 1967, Nettl already reports that "Songs were given to one in dreams by guardian spirits" amongst the Blackfoot Indians (Nettl, 1967, p. 299). More recent work corroborates this perception (Szego, 2002, p. 710). Another example can be found in North Indian classical music. Ali Akbar Khan, one of the most acknowledged instrumental masters of the twentieth century, maintains that his guru/father - who hovered over his development during the first 50 years of his life - still visits him in his dreams and teaches him new music (Schippers, 1996). In Africa, part of the Dagaare mythology is a story about a man who killed a fairy after she taught him to play the xylophone (field research notes Ghana, 1994). These stories all point in the direction of holistic sources of learning. Similar ideas can be found in many other cultures. Rather than dismissing these traditions as flights of fancy of unsophisticated minds, it might be appropriate to concede that even with our well-designed systems of music education, we are still insufficiently aware of where our musical skills and ideas come from, and what processes form the core of their development.

Although the focus in this discussion is transmission, and consequently the perspective of those that shape the learning process, it is striking to note the correspondences with some aspects of the contemporary discourse on constructivism in education, which reasons from the perspective of the learner. In the paragraph on music education in Chapter Two, views from Bourdieu, and Elliott on possible mismatches between contemporary educational insights and practices were already quoted. Without extensively analysing the development of the complex cluster of ideas and directions that has yielded influential concepts such as cognitive apprenticeship, experiential learning, situated learning/cognition, and the ideas of Bruner on heuristic learning (cf Valcke, 2000, pp. 151-165), it is simple to establish how an analysis of some of the differences between constructivism, which is associated with postmodern thinking, and objectivism, which has its roots in positivism and modernity (Sadovnik, 1995, p. 310), echo the discussion on analytic and holistic learning:

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Characteristics objectivism</th>
<th>Characteristics constructivism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attention to structure in processes</td>
<td>Structured</td>
<td>Unstructured</td>
</tr>
<tr>
<td>Assessment of learning process</td>
<td>Linear and uniform</td>
<td>By networking</td>
</tr>
<tr>
<td>Orientation on context</td>
<td>Emphasis on abstraction</td>
<td>Experienced world</td>
</tr>
<tr>
<td>Based on which type motivation</td>
<td>Extrinsic motivation</td>
<td>Intrinsic motivation</td>
</tr>
<tr>
<td>Taking into account individuality</td>
<td>Denial of individual differences</td>
<td>Recognising and supporting diff.</td>
</tr>
<tr>
<td>Attention for cooperation in learning</td>
<td>Focus on individual</td>
<td>Focus on learning together</td>
</tr>
<tr>
<td>Type responsibility for instruction</td>
<td>Didactic relation</td>
<td>Mentor-student relation</td>
</tr>
</tbody>
</table>

Even though this formulation of the characteristics raises suspicion of a distinct predilection for constructivism over objectivism in Valcke, the correspondences with the characteristics of analytical and holistic learning established in the previous pages are striking.

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Considering the entire discussion and the examples above, we can conclude it is difficult to find examples of either analytical or holistic in a pure form. But the contours of the extremes are quite clear. In order to capture actual practices, these two concepts are best represented in another continuum:

Table 4.5: Continuum analytic to holistic approaches to music teaching and learning.

<table>
<thead>
<tr>
<th>ANALYTIC</th>
<th>HOLISTIC</th>
</tr>
</thead>
</table>

Every moment of musical transmission can be placed on this line. There is coherence between this continuum and the one from notation-based to oral. Often the position on the notation to oral line and the line above is roughly the same: Western classical music teaching is generally towards the left, while the traditional ways of handing down African percussion is very much to the right of both continua. We may also suspect some coherence with the tangible-intangible continuum. Japanese traditional music, however, is taught from notation, but entirely holistically, 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 continua. This is strengthened by contemporary tools for learning, such as the Walkman and Minidisk, which bring the oral and the analytical closer together by combining the (oral) experience of reproducing the real time sound and the (analytical) possibility of endless repetition while practicing.

Holistic learning can be applied in an analytical way, for instance by using confusion as a conscious tool in helping students learn music without notation. Confusion triggers processes in the learner that may be of great value. Mantle Hood describes how in his gamelan lessons in the late 1950s, he first allows his American students to use notation, and then withholds it (1960, p. 56). The confusion triggers the memory, possibly analysis. Almost 40 years later, Elsje Planema reports on her teaching of Javanese gamelan to Western students in a very similar way:

I’d rather they don’t write. But some people are afraid they won’t remember next week. [...] The need for this piece of paper is something typical of our [Western] culture. When I see too many papers in class, I walk through the room and turn them all around. The students panic at first, but they just play on. They don’t really need it. (LOKV, 1995)

In recent practice at conservatoires such as Amsterdam, Rotterdam and Brisbane, we can detect the beginnings of a shift from analytical to holistic learning in the context of competency-based teaching. As competencies integrate knowledge, skills, and attitudes, it stands to reason that assignments in contemporary curricula tend to cross the neatly defined boundaries of traditional subjects. An excellent case in point is the pop music degree course at Rotterdam Conservatorium, where a Second Year Assignment is given to bands (which form the focus of the teaching, rather than individuals and their instruments) to compose a song, write it down, learn to play it, teach your fellow band members,
instruments) to compose a song, write it down, learn to play it, teach your fellow band members, perform and record it, and register it with the copyright organisation (Curriculum 2001-2002). In a single assignment like this, nine separate subjects are combined: technique, repertoire, composition, arranging, theory, teaching skills, recording skills, performance skills, and business skills, thus restoring a holistic approach.

An interesting feature of the curriculum of which this forms part is that it also emphatically addresses the process of mastering music as a whole. Students are required to keep a log of the entire process of each assignment, including not only the technical and creative process, but also the obstacles encountered in areas such as planning and social interaction between band members. In short, they are stimulated to look at 'musicking' in the sense in which Small defines it: "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (1988, p. 9). At the Bachelor of Popular Music (BPM) at Queensland Conservatorium (Griffith University), the entire curriculum in fact revolves around productions of recordings and live performances, emulating and linking up to industry practices to a high degree.

If we look at other institutionalised or otherwise fixed systems of musical transmission, it is surprising how often the quality criteria and competencies required from professional musicians are oddly matched with those stressed in the teaching. In many Western conservatories, young musicians who are most likely to play in a classical orchestra are taught with the main emphasis on one-on-one settings, with ensemble or orchestra practice often as a side subject or in project form. This prepares them quite well for the audition for a classical orchestra, where the applicant is asked to play alone and anonymously behind a screen for the selection committee, but hardly for the social context and the performance practice of the orchestra. In Indian classical music, improvisation is a key aspect of a performance. 50-90% of a performance is improvised, or at least recomposed from existing building blocks and structures. However, most Indian teachers will teach endless short compositions and fixed improvisations. The structures underlying these improvisations are rarely taught explicitly. Yet neither the Western nor the Indian practices described are necessarily examples of unsuccessful musical transmission. Although it is rarely made explicit, every system of analytical instruction builds on assumptions about competencies achieved by the student through holistic learning before the formal instruction.

Thus, in the case of a Western violin student, the student may already have achieved a good sense of timing, tone and timbre through extensive listening. Complementing these with predominantly tangible skills may make excellent sense. Improvisation does not seem to be a key issue in the instruction of Indian classical musicians, yet most musicians seem to be able to deal with the challenges this poses. If, however, the background of the musician is different, for instance in the case of non-Indians learning
Indian music, they might need different training. This particularly shows in styles that are less strictly defined, such as *thumri*, for tabla players, vocalists and instrumentalists. While there are a good number of Westerners proficient in classical *ragas*, few master *thumri*. The case study on Balinese *gong kebyar* in Chapter Seven offers a striking example of the consequences of an absence of holistic background almost breaking down the transmission process.

**Conclusions**

In a brief exploration of processes of music transmission from a cross-cultural perspective, we have seen that many aspects of teaching and learning which at first sight may seem straightforward in fact reveal multiple layers and areas of choice. The balance between tangible and intangible aspects of music varies between musical traditions and genre, and settings for transmission. Related to this is the relative importance attached to notation or oral learning. And finally, and perhaps most importantly, there is the distinction between holistic and analytical approaches to learning.

Analytical instruction appears to be the prime reference for much organised music education, particularly in teaching specific traditions. In contrast, it is striking to note how closely some of the mechanisms of holistic learning resemble the processes deemed desirable in constructivist thinking on education. The concept that a learner constructs knowledge rather than merely receiving it (the latter of which corresponds to a modernist, positivist view) potentially elevates holistic teaching and learning from the status of 'underdeveloped' to eminently appropriate to education in a postmodern environment. One could even argue that a great deal of music education across the world is still based on Western concepts of music education that are no longer supported by professional designers of education. This would constitute an argument for a thorough rethinking of music education both in terms of content and in terms of method.

Once again, the reality is not simple. However, we have arrived at three very important continua in our model: those addressing the actual teaching process. These can be graphically represented in this way:

Table 4.6: Continua cluster approaches to Dimensions of Transmission

| ANALYTIC | ← | HOLISTIC |
| WRITTEN | ← | ORAL |
| TANGIBLE | ← | INTANGIBLE |

With these three continua in place, we can begin weaving together the strands of discussions from the first four chapters. In order to do so with optimal practical applicability, it is imperative we first consider some of the environments in which music teaching and learning takes place, as the institutional is one of the key dimensions that define music transmission.