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 Five: STRUCTURE

- Implications of the Organisation of Music Education

Introduction
Four major forces influence the relative balance of each of the continua we have discussed: the learner, the teacher, the form and content of the music itself, and finally the learning environment. After examining the ideas and methods of the actual participants in relation to specific musical practices, it is important to consider the structures that underlie music education in order to gain understanding of specific instances of music transmission and learning. These structures can be seen as a crystallisation of the educational philosophies of the present or about the future. They can also represent views of past decades or even centuries. As such, the organisation of music transmission can be a progressive or conservative mechanism of considerable importance for the discussion.

This particularly holds true for formalised forms of instruction: "Curriculum is grounded on philosophical assumptions about the purposes and methods of education," Jorgensen writes: "as a practical entity, it expresses the philosophical assumptions of its maker(s) much as an art work expresses the ideas and feelings of its creator(s) and performer(s) [...] embodying the assumptions that comprise it, practically speaking, one cannot separate the curriculum from the assumptions that ground it" (2002, p. 49). Speaking of Curriculum as "the practical application of reason," Jorgensen states: "As such, curriculum is simply the outworking in practice of thoughts, desires, and beliefs about what ought to take place in education" (ibid., p. 55).

Considering approaches to music teaching and learning from a cross-cultural perspective only makes sense when we take into account how it is organised. The effectiveness of particular choices will differ vastly between, for instance, weekly one-hour lessons in a music school, or twenty years spent living with an Indian guru. Factors we have discussed before, such as methods of teaching, tradition, context, authenticity, and the position of the music in society are greatly influenced by the institutional environment.

This brings us to one of the core issues of this study: the dynamics of musical transmission in situations where more than one cultural influence plays a role. This can be through music travelling, as we have seen in examples in the previous chapters, It can also occur when another culture becomes a major
influence in the original cultural context of a music, such as with Western culture in the Arab world, as reflected in remarks on the music education system in the 1970s by Habib Hassan Touma:

Instrumental music and singing do not in any way absolve the students at these music schools from a teaching methodology that Arab musicians have taken over and modified from European methods for violin, flute, etc, so that the student begins from the start with exercises, easy pieces, etc., and only after one or two years starts learning Baschraf-s, Samai-s or Muwaschah-s. However, he has to learn the modal structures by ear or through oral teaching, so without notes, hearing his teacher often, imitating him and then doing his own modal forms, for one can not exactly notate Taqsim and Layali, and if one does put them on paper, then the interpretation of the notation never reflects the original music, especially if the performer does not know the music. (Touma, 1974, pp. 138-139; my translation from German)

In this chapter, we will explore three settings for music transmission and learning: formal, in which the institutional environment is the strongest influence; non-formal, where the views of a private teacher are the first reference; and informal, which is characterised by the absence of formal and non-formal instruction. Each of these will be related to the recontextualisation of world musics to Western settings.

The formal system of practical music education in most Western countries takes place at three levels. There are conservatories of music, where students are trained to become professional musicians; the public or community music schools, for people who want to learn music without pursuing professional aspirations, and finally there is music teaching in schools, where children are introduced to the general principles of music and music making. At the root of this type of teaching there generally lies a defined curriculum. The institute or public authorities, not the individual teacher, largely define content and quality criteria.

Non-formal teaching refers to deliberate teaching situations outside of organised music education. Private music teachers fall into this category. Control of the learning process is generally in the hands of a single professional musician. The process is not necessarily more random than that of formal teaching, but the social setting and interpersonal relationships can be more complicated: the long association of an Indian music student with a guru, or of a young jali with his kora master (see case studies) exemplifies non-formal teaching circumstances.

Informal music teaching and learning happens as a matter of course. No individual is assigned to take responsibility for the learning process. This is a form of learning that is common in music performed in what are now commonly referred to as ‘community settings,’ which we will examine in some detail later in this chapter, and in pop music. It also includes the increasingly important mechanism of learning music directly from radio or recordings. In Western pop music, this has led to a new
generation of successful musicians, at least commercially, perhaps exemplified most aptly by the international television competition Idols (e.g. DVD Idols, de Audities, BMG 74321 986789).

Although this study is primarily concerned with teaching and learning world music in formal settings, this distinction is of great importance when we look at the obstacles which musical traditions encounter when the process of instruction, the educational act shifts from one category to another. This is not only the case in the West, but also in many countries where forms of world music originate. The rise of formal music education can be observed on all continents.

Very often, this formal education is based on models developed for Western classical music. This raises substantial challenges. About the situation in Ghana, James Flolu writes: "The crucial question is, can music teaching in Ghana not be based on African resources without necessarily continuing to be Western oriented and still share uniformity with the education systems of other countries?" (1996, p. 165). Later, he continues to describe the challenge: "Real music making occurs outside the classroom and the school, but inside the community [...] class music cannot be organised in exactly the same manner as people are seen to be involved with music in the community. Schools are artificial institutions designed by society to explore, analyse and criticise our culture in a special way" (ibid., p. 171). He concludes by saying that "the task before us is to define an educational agenda which will synthesise indigenous culture and traditional orality with the literary and scientific resources of modern formal education" (ibid., p. 172).

Formal music education
In the area of formal music education, we will consider three major institutional structures dedicated to practical music training: conservatoires (and the related Académies de Musique, Musikhochschulen and Departments or Schools of Music, whether within or outside of University environments; cf Nettl, 1995); public and private music schools, which are dedicated to extracurricular music education for children, young adults and amateurs; and schools, which in most countries have programmes to introduce children to music.

Conservatoires
The word conservatoire (and its variations conservatory and conservatorium) derives from the Italian conservatorio. The word used to refer to orphanages that trained the children to sing, a practice that started in 1537 (Abeles et al, 1995, p.7). Conservatoires only came to full bloom several centuries later. Distinguishing themselves from earlier music education initiatives that were largely church-based, conservatoires started to abound with the widespread closing of monasteries and church music schools in the latter half of the eighteenth century (Weber, 2003). Paris Conservatoire was founded in 1784, followed by Prague (1811), Vienna (1817), the Royal Academy of Music in London (1822), Leipzig (1843), Berlin (1850), and the Royal College of Music in London (1873) (Abeles et al, 1995,
During the twentieth century, the model was adopted in most Western and a number of Asian countries. In this way, a powerful and highly successful infrastructure for training musicians in Western classical music was established.

In most countries on the European mainland, there has been a rigid division between vocational and academic training since the beginning of the nineteenth century, which meant that music was either studied from a performance perspective at a conservatoire, or from a theoretical perspective at a university. At government level, most countries have only recently decided to undo this separation. The Bologna Declaration of 1999, in which the EU Ministers of Education express their intention to create a single degree system for vocational and academic training, promises to be a landmark decision in reversing this separation (European Commission, 2002).

Cook summarises the development of studying music and musicology with reference to the Anglo-Saxon world:

In the medieval curriculum the study of music (conceived very much as a theoretical rather than a practical discipline) occupied pride of place, along with mathematics, grammar, and rhetoric. Thereafter the discipline suffered a long, sad decline. In the first half of the twentieth century music could be studied as a practical skill in conservatories, but only a handful of universities offered it. After the Second World War, however, there was a rapid expansion of the universities on both sides of the Atlantic, and it was in this context that the academic study of music became established as a subject in its own right. (Cook, 1998, p. 85)

In this setting, there are challenges as well. Cook refers to “a widely shared perception that the interface between musicology and music, between the academic discipline and the human experience, was not everything it could be” (ibid., p. 94). While the focus of conservatoires up to the Second World War had been exclusively on training musicians for opera, symphony orchestras, chamber music and solo performance in Western classical music, in the second half of the twentieth century their remit widened to church music, contemporary art music, jazz, popular music and finally also world music. The primary reference to Western classical music persists even more in the United States, where Nettl finds that “the ‘music’ in schools of music always means, exclusively or overwhelmingly, Western classical music” (1995, p. 3). But in the USA as well, pop, world music and particularly jazz has entered higher education.

The institutionalisation of practical music making with different backgrounds and systems of teaching and learning in such an atmosphere has far-reaching implications. An interesting example of this - with a little more history than world music - lies in the inclusion of jazz in the curriculum at conservatories and schools of music. Turkenburg, Head of jazz studies at the Royal Conservatory in The Hague and President of the International Association of Jazz Educators (IAJE), sees the entry of jazz into the conservatory system as a model for world music. He attributes the success of the integration to the fact that “the teaching format was adapted and altered from the existing format of classical music” (1999,
166). Turkenburg argues that "world music stands the best chance to enter the academic music educational system if the path of jazz education is followed. This means by finding a format for world music by adapting and altering the teaching methods known in classical music and jazz" (ibid., 168). It follows from the discussion in the previous chapters that this has far-reaching implications for the musical practices themselves.

It is important to realise that in spite of Turkenburg's positive words, institutionalised jazz is also being criticized widely for being technically correct, but creatively poor. This was particularly visible at the ISME World Conference in Pretoria, where well-trained American college jazz bands played alongside South African township community musicians. The USA displayed superior technique, but the Johannesburg musicians impressed the audience most by expression and spontaneity (personal observation, 1998). As Hakan Lundstrom, Dean of the Malmö Academy of the Arts, remarked about his now well-established jazz department: "Now, it is not one of the radical forces in the school. This happens often when something becomes institutionalised. It gets patterns, forms and shapes" (Traasdahl (ed), 1999, p. 173). Turkenburg argues that these do not necessarily copy the dominant educational climate of the institutional environment. "By the mid-nineties, it has become clear that a certain distance was taken from the classical models. Jazz methodology now is able to stand and develop on its own." And, after all: "Jazz teachers have managed to bring the aural tradition within the walls of the academies and conservatories" (1999, p. 167).

While there is no need to downplay the success of jazz music in conservatories, there is little evidence that it has become an innovative force in conservatories at large. On the contrary, the curricular emphasis on theory, analysis, history and similar subjects has led to a new, 'academic' approach to what was once a lively, performance-based tradition, with many teachers displaying a static, 'classical' approach to performance and teaching (personal observations, 2001-2002). Bebop might have been saved for posterity by institutionalisation, but at the same time it may have become part of Cook's 'musical museum,' whether it wanted to or not. All in all, there is no convincing case for blindly copying the jazz model for world music in conservatories.

World music started taking root in Conservatories in the 1980s. In the context of the Socrates project Sound Links, fifty conservatories with some activity in the field of cultural diversity were identified (Appendix B1). In-depth study of the most active ones amongst them demonstrated that the engagement with world music varied from optional, non-credit bearing activities to full degree courses. However, on the whole, there was little evidence of a profound discourse on modes of transmission, as became clear from 11 in-depth case studies in the context of the project "Sound Links" (Kors et al, 2003, pp. 17-74). Another interesting conclusion of the research was that there were five common 'points of entry' for world music: composition, percussion, jazz, pop, and music education departments (Kors et al, 2002, p.
11). This is supported by the history of world music in higher education in the Netherlands. If we take the three Dutch conservatoires most active in world music as an example: the Royal Conservatoire in The Hague embraced African music through its percussion department, the Amsterdam Conservatoire developed a strong program in cultural diversity after a major curriculum development project in its music education department, and the Rotterdam Conservatoire started world music by expanding to Latin jazz from its jazz department.

Rotterdam Conservatoire is the only institution for higher music education in Europe to offer full degree courses in five specific forms of world music: Latin, flamenco, North Indian classical, tango and Turkish folk music. The Rotterdam world music department, established in 1990, is based on “the prevailing vision that professional music education should reflect global changes in culture and society” (Bor, 1999, p. 4): Rotterdam Conservatoire was amongst the first in the Netherlands to set up departments for jazz (1978) and pop (1988). The choice of traditions being taught was motivated less by motives of ethnic representativity than by the answers to three practical questions, which Joep Bor, initiator and long term head of the department formulated as follows: “1) Will the programme attract and continue to attract a sufficient number of talented and motivated students?; 2) Can we assemble a team of highly qualified and cooperative teachers and a coordinator who knows the ins and outs of the field?; and 3) Is it possible to teach this type of music in a western conservatory setting?” (ibid., p. 6)

When these questions were answered in the affirmative, a curriculum was designed based on the specific practical and theoretical demands of the tradition, but largely structured along lines of a typical conservatoire curriculum, with individuals classes in the main subject, ensemble, subsidiary instruments, music theory, history, languages, workshops in other music traditions and educational theory and practice. Acknowledged master musicians such as Paco Peña (flamenco), Hariprasad Chaurasia (bansuri), Gustavo Beytelmann (tango) and Talip Özkân (saz) have been asked to take artistic leadership over the programmes. All but Chaurasia teach with a heavy bias towards notation. Their teaching ranges from the tangible to intangible aspects of their respective areas of musical expertise. The central position of one-on-one teaching for the main subject/instrument in fact approximates the teacher-apprentice relationship that is common in most of these traditions in their cultures of origin.

Although the degree courses have been developed through trial and error, it has produced a number of musicians who are successful as performers or teachers (and sometimes both) in a number of traditions, notably Latin music and flamenco guitar. The department continues to have a student population of around one hundred students, divided over five cultural areas. There is a strong desire to create intensive exchange between the various areas of study in Rotterdam, but this has only materialised to a limited extent, for example with jazz brass players playing in Latin ensembles, and classical violinists participating in tango.
The set-up at Rotterdam and practices at other conservatoires keep raising questions about appropriate methods of teaching and the placing of traditions. From the short description above, we can deduce that as a whole, the World Music Department at the Rotterdam Conservatoire aims at being intercultural, but is predominantly multicultural in focussing on individual traditions. The approach to tradition is fairly static in its adherence to established musical practices in the cultures of origin, authenticity is strived for in the sense of spirit rather than historical reconstruction, and the conservatoire environment dictates that far-reaching recontextualisation is effectuated, with indeed little effort to recreate aspects of the original context of the musical practices in question. The way the curricula have been set up, with formulated modular curricula that correspond to the norms set by the Dutch higher education authorities, tends towards the analytical and notation-based. Overall, the programs would average out in a middle position on the continuum from tangible to intangible, with theoretical subjects stressing the former, and many of the one-on-one vocal/instrumental classes including less tangible elements of musical practice, whether it be the ‘feel’ of the clave in Latin music, the subtle intonation through srutis in Indian ragas, or the spirit of duende in flamenco guitar playing.

Public and Private music schools

Public and private music schools share their early history with conservatoires. The distinction between the training of professional and amateur musicians was only drawn in the latter half of the nineteenth century (Weber, 2003). From that period, amateur music schools have made concerted efforts to make the heritage of Western classical music accessible to a wider group of learners. In the Netherlands, at first, the middle class music lovers who initiated the idea financed this type of music education. As time went by, however, the government was found willing to support public music schools. In this way, the basis was laid for the current, highly organised system of music schools in the Netherlands, as it was in a number of other nation-states, particularly in North and Western Europe.

According to the most recent figures (2001), there are 235 music schools and combined institutes for arts education in the Netherlands, with a total of over 243,000 music students (Centraal Bureau voor Statistiek, 2003). This is a high density in a country that is less than 40,000 square kilometres, inhabited by just over 16 million people, of which over three million are considered representatives of minorities (Centraal Bureau voor Statistiek, 2003). The music schools are funded by the local government. Between them, the music schools have a yearly turnover of 100 million euro, employing 2000 teachers, most of whom have tenure, and teaching mostly children, who pay low rates for weekly instrumental lessons, because 60 to 70% of the actual costs of the lessons are subsidised by municipalities. Typically, there would be an annual fee of about 250 euro a year (Centraal Bureau voor Statistiek, 2003).
There are a few critical remarks to be made on these institutions in relation to their original goals. Music schools and municipalities have found that the student population of music schools in the Netherlands largely comes from a fairly affluent cultural elite, where the parents would in fact be able to pay for private tuition (e.g. Profijtonderzoek Gemeente Amsterdam, 1990). The reaching out for prospective students across all levels of society has failed at least partially. Music schools in the Netherlands have turned out to be a successful community project, but mainly for the middle classes. As a consequence, during the 1990s, a number of large municipalities have decided to redirect their arts education funding towards arts education programs in schools, in order to reach out to those children that do not find their way to public music schools.

Several reasons can be attributed to the failure of public music schools to attract a cross-section of society. First of all, formal music education in Western classical music requires more than merely financial accessibility: it needs the support of a family culture. Secondly, the image and prestige of learning music at a music school are only positive in certain circles. It is easy to imagine that in some areas of culturally diverse Amsterdam, playing viola da gamba does not generate kudos, while rap or R&B might. Western classical music simply does not form a substantial part of the sound world of many children growing up in contemporary Western societies, dominated by exposure to commercial music. Consequently, eighteenth and nineteenth European musiques savantes fail to attract the interest of children and young adults from a wide range of social strata in society. It also attracts virtually no children from other cultures, barring a handful of Asians, who are even more single-minded than Europeans in believing that music education equals learning Western classical music, as is demonstrated by the topics of presentations at conferences such as ISME. But there have been some important shifts in emphasis over the past two decades.

In the 1980s, courses in world music were specifically aimed at minority target groups. Dozens of projects were started all over the Netherlands. Many appeared to be an expression of political correctness rather than driven by artistic motivation, as a questionnaire from the Association for Arts Education (see below) and subsequent comments from music schools directors bore out (personal observation, 1992). The projects could usually be funded externally, so they did not interfere with the core business of Western classical music teaching, and a minimum of commitment was required from the institutes. Generally, little effort was made to integrate these lessons, the teachers, the students and the music into the system of the music schools. The courses were generally isolated from support in terms of content, methodology, organisation, and strategic communication. Consequently, most were discontinued after problems with teachers, pupils, subsidies and the culture of teaching: problems that nobody seemed ready to tackle, for fear of trespassing on foreign cultural ground. In the sensitive atmosphere around minorities, it was considered inappropriate to ask critical questions (Schippers, 1997, p.13). A global survey of world music courses realised and terminated in public music schools
before 1991 was made by Vereniging voor Kunstzinnige Vorming (Netherlands Arts Education Association) in 1991. The response showed that over 50 courses had failed; mostly for the reasons mentioned above: students disappearing or teachers leaving with or without problems. Only in a few major cities, such as Amsterdam and Rotterdam, was there some continuity of practice.

In February 1990, the Amsterdam Music School decided to set up a substantial world music department with a new formula. The programs were emphatically integrated into the regular structures: the same classrooms, the same numbers of students per hour, the same rates, and the same contracts for teachers. Twenty-three specialist musicians were specifically hired teach music from ten different cultural areas. Some of the musical traditions did have a direct link to minorities; others hardly or not at all; the key criterion was that they were all considered worthwhile from a musical point of view. In that way, the courses in the world music school distanced themselves from a function as a community centre, but were profiled as an integral part of an institute for arts education, on an equal footing with lessons in classical piano or jazz drumming. The focus was on the art; reaching new groups of pupils was a secondary goal. This world music school model turned out to be quite successful in the Netherlands. By September 1990, just under three hundred students had registered for courses at the Amsterdam World Music School. An informal analysis of names (which provided easy evidence of Moroccan, Turkish or Asian descent) and visit to classrooms for African and Latin inspired music (in order to identify Surinami students, who tend to have Dutch names) indicated that about half of them were of Dutch ancestry, and the other half were people with various non-Dutch ancestries. That provided the institute with the basis for in-depth integration of non-Western music into the school (Schippers, 1997, pp. 14-15).

Directors of other music schools in the Netherlands, who had seen projects with non-western music fail in the 1980s, approached the Amsterdam Music School in order to ascertain whether this was an example of good practice suitable for their environment. First the Association for Arts Education VKV, then LOKV, the Netherlands Institute for Arts Education, took on the responsibility of coordinating the developments of world music schools on a national scale. Within seven years, a dozen major music schools in the Netherlands had a world music department, others expressed interest in starting one. After being active for a number of years, many of the students were beginning to demonstrate presentable skills in playing their instruments: these were highlighted by annual meetings of world music school students from various parts of the Netherlands. By 1997, over 1500 students were taking weekly lessons in one of eight major world music departments at public music schools in the Netherlands. Several dozen others indicated activity in this field; the exact nature and numbers of these world music activities were never documented (Schippers, 1997, p. 70).

The rise of world music schools (or more correctly, departments) did not represent a major shift in musical awareness towards inter- or transcultural. From an institutional perspective, the picture world
Music in Schools

Music in schools in the Netherlands developed much like that in other countries in Europe. In Chapter Two, a sketch of the American situation was presented, in order to provide a well-documented, historical perspective. The picture that emerged was one of a practice largely based on Euro-Germanic musical material, taught primarily through analytical methodologies inspired by Pestalozzi and his followers as described in the paragraph on cultural diversity in music education in Chapter Two. In her analysis of historical developments, Volk concludes that “at the end of the nineteenth century, music education [in the USA], like education in general, reflected a European viewpoint, heavily influenced by advances in German educational methodology, especially that of Pestalozzi, Froebel, and Herbart” (Volk, 1998, p. 31). The songs used hailed from a number of European sources, but their background and context was generally ignored. As an illustration, Volk refers to the selection in songbooks by the influential American music educator Masons, where texts and melodies were recombined at random, which “apparently did not concern Mason” (ibid., p. 27).

Even though Volk acknowledges substantial differences in approach to music education over the next hundred years through the influence of Kodály, Orff, and the development of technology, she maintains that “the methodologies and materials of the music curriculum of the late 1890s are the foundation of music education as we know it today” (ibid., p. 31). While this position is difficult to maintain with respect to musical material, considering the wide range of pop, jazz and even world
Music that is used in present-day classrooms, it is relevant to consider choices in terms of musical foci and methodology in the light of the discussions in the previous chapter, particularly in relation to world music, as these may reveal remnants of nineteenth century attitudes.

Music in schools has always been one of the most challenging areas of teaching world music, as it needs to address the question what part world music can play in introducing children to the diversity and musical practices and ideas in contemporary societies. If we take for granted that the purpose of contemporary music education in schools is to prepare children to ‘construct’ themselves as ‘musical citizens,’ rather than mould them into competent consumers of a specific idiom, what forms of music education are appropriate for children in a multicultural society? The answer to that question partly depends on the vision of society in both the near and far future, as we have seen in Chapter One. Increasingly the view seems to be that the traditional - Western - approach to music teaching cannot be maintained: the argument that everybody in a multicultural society should learn its dominant language is widely accepted, as language is an important tool in the organisation of a society. But that does not hold true for music in the same way, particularly if we consider the repertoire children are exposed to most. Western classical music is certainly one of the great musical traditions of the world, but it is hardly the most striking feature in the world of sound surrounding children. However, it still remains the basis and focus of much music teaching, as is witnessed by the training of music teachers at most conservatoires, with considerable emphasis on Western classical music and its methodologies.

That leads to discrepancies with prevailing ideas on linking music education to children’s actual musical experience, particularly in the case of children from other cultures. If Western classical music and/or its methodologies are chosen as the focus of music education in schools, they are being asked to adapt their musicality to musiques savantes from the eighteenth and nineteenth century, while the societies around them have developed, especially in popular music, in the direction of multiculturalism: rap, R&B, salsa, reggae, rai, and Afro pop are increasingly part of their musical surroundings. Societies in which many cultures exist more or less independently, but interact with each other constantly, face a challenge in translating this reality into programs for schools. Schools wishing to prepare children for a society that offers a great variety of musical cultures are most likely to achieve that aim by providing them with a structure to order that diversity. Otherwise, the richness of different music cultures can become chaotic to them. This entails the risk of being uninteresting to the children, or some may argue even threatening and giving rise to hostile reactions.

In this field, a transcultural approach could be viable, introducing children to a wide variety of musical concepts and values from different cultures through a well-devised program, which allows them to choose their own paths of further musical development. However, as most educators will realise, effectuating such an approach requires a great deal of work, a great deal of thinking, a great deal of discussing with
musicians and music teachers from other cultures, and a great deal of listening to students (cf. Campbell 1994, 1996b, 1998; Schippers 1997). These are substantial challenges, which can only be met if schools and curriculum designers manage to build on developing models for designing new teaching material, and especially teacher training curricula: the skills and attitude of the teacher will be a central issue in the success of cultural diversity in music education. The link between ethnomusicology and music education may prove to be crucial in this area.

In the Netherlands, like in many other countries, *intercultural* education has been an issue since the 1980s. The activities have been threefold. Classroom teachers have attempted to introduce world music in the classroom by gathering material themselves; new, more inclusive methodologies have been published, and cooperation was realised with ‘culture bearers,’ world musicians who were invited into the schools. All three approaches have led to successes and to disappointments. The value and quality of the material gathered depended heavily on the knowledge and sense of the teacher. The translation of songs from other cultures into staff notation and the ensuing reinterpretation proved particularly challenging in terms of creating an ‘authentic’ experience for children and ‘culture bearers’. I have witnessed one of my colleagues from Surinam rolling over the floor with laughter at a particularly dull interpretation of the Surinam children’s song “Bigi Kaaiman,” which ignored much of the syncopation that characterises the music (Yogi Gillis, personal communication, Autumn 1994).

As was indicated by a survey of methodologies incorporating world music (Van Amstel, 1993/1995), which were subsequently assessed by teacher training students at the Amsterdam Conservatoire (Classroom observations, November 1998), some are accurate in fact and sensitive in approach while presenting other cultures. Others still stereotype more than one would expect from Westerners with access to newspapers, televisions and internet: there was a recently published method for primary schools, which stated that people in Africa communicate with drums. Such views are slightly dubious in an age when mobile phones and e-mail are widely available and used across the continent. Projects with skilled representatives of other musical cultures have probably been on the increase during the 1990s and are proving a successful format, especially if the experience is overseen by someone who possesses some understanding of both Western educational practice and of world music (e.g. Campbell, 1998). Mantle Hood is quite severe in his opinions on the required skills for contemporary music teachers: “Late in the twentieth century, no serious musician of whatever professional commitment can any longer afford to remain ignorant of the music, for example, of China […] or of Korea and Japan, which it strongly influenced. As we near the 21st century, an admission of ignorance of the primary cultural features (and music is one of them) of India, Southeast Asia, the North and South American continents is an embarrassing confession for anyone claiming to be educated” (Mantle Hood, 1980, p. x).
While these ideas make sense from the perspective of a global musical environment, it does raise substantial challenges for teacher training. Teachers need not only have a firm grasp of teaching methods for music, but also a real understanding of the various types of music they teach, and of themselves as actors in the musical learning process. They must not become the stereotypical "professional educator who confuses method with music" of which Mantle Hood warns (1960, p. 55).

In any teaching situation, they are required to be conscious of the position they take with regard to the cultural setting they are in, sensitive to the choices open to them with regard to tradition, context and authenticity, and choose their approach to teaching accordingly. Based on practical experience during a four-year innovative curriculum project at the music teacher training course at the Amsterdam Conservatoire (1996-2000), there is no evidence that such a skill package is realistic for large contingents of music teachers, although it is possible to provide students with instruments for working with a limited number of specific world music traditions (Conservatorium van Amsterdam, 2001).

If we consider music education in Dutch schools over the past decade, the general picture that emerges from the professional literature, examining material and methodologies, and observations of practices, is that world music in Dutch schools has generally been intercultural in intention, influenced by the government policies we have discussed in Chapter One: schools have tried to generate understanding and meetings between cultures. Much of the content has been multicultural, however, generally focussing on one tradition at a time. The methodology has gravitated not so much towards notation (which is not part of the school curriculum), but emphasised analysis and tangibles as the most obvious tool for discussion. ‘Pure’ traditions (authentic in the sense of being practices with a history in their cultures of origin) have been highlighted over fusion. However, there has been relatively little concern for authenticity in the ‘new identity’ sense, with some attempts to explain, but few to recreate the original context. Much of the practice in schools approaches world music traditions as objects to be studied and analysed much in the same way as a piece of classical music (Van Amstel, 1997). If the aim is to deal with every form of musical expression on its own terms, much work remains to be done. But the basis has been laid, as we have seen in the discussions in the conclusions of Chapter Two.

Non-formal and informal music teaching and learning
Although we are principally concerned with aspects of teaching world music in institutions for formal education, our perspective will be enhanced by briefly considering two other main learning environments: private music teachers and community music settings. These are particularly relevant in the context of world music, as most musics of the world have developed in either or sometimes both of these environments.

Private music teachers
In the world of music across the globe, the private music teacher is undoubtedly still the most frequent source of musical knowledge. In the West, formal apprenticeship, with contracts between the teacher
and the parents of the student, lasted up to the first decades of the twentieth century. This structure of transmission, which strongly resembles ones that can still be found in many parts of the world, "began as early as the age of eight, whether or not the child was being tutored by a parent. Lasting anywhere from three to 12 years, this agreement between the teacher and the child's family involved either payment during that period or a percentage of the apprentice's income in his early career. The teacher served as a mentor, indeed as an agent for the young musician" (Weber, 2003). And even within conservatoires, much of the master-apprentice relationship has been maintained with one-on-one teaching at the core of most curricula.

Theoretically, the private teacher is at a disadvantage in relation to institutionalised teaching in the sense that he does not have the support of a team of specialists on various subjects of the profession. He may also not have the knowledge or resources to develop an extensive curriculum. Further, there is rarely any public funding for his teaching. On the other hand, private music teachers are not weighed down by government regulations and output definitions. They can concentrate on what they consider to be truly useful for each individual student, or, out of laziness or arrogance, ignore the student's needs entirely. In this way, private teachers have the potential of strong student orientation, or being very self-centred. However, as most musical practices are surrounded by specific codes of behaviour, the freedom of movement of a teacher in a specific tradition may be steered by social forces. We will discuss examples of this in the Case Studies on African percussion and Indian classical music.

The social context of music and the educational process often define position and attitude of both learners and teachers to a large extent. In a strongly hierarchical society with high regard for a particular music and music education, the teacher can become like a god, as is the case in India. But in jazz music, the President of the International Association of Jazz Educators describes the role of the teacher as follows: "The teacher in jazz is not the all-knowing carrier of the art, like in classical music. A jazz teacher serves as an example to his students. The teacher of jazz does not show the only possible way but only a possible way" (Turkenburg, 1999, p. 167). Although the practice of jazz teaching displays a wide variety of approaches (personal observation, 2001-2002), as a philosophy of jazz education such a position can be maintained.

In even more anarchic, egalitarian settings, the teacher is a primus inter pares (first amongst equals), who may informally share his knowledge with the learners around him. This may be the pop musician, or the community music animateur, whose field of work we will discuss in the next pages. A private music teacher does not have to conform to rules and regulations of institutionalised teaching, but generally loses his clientele quickly if he does not answer expectations in terms of content or methodology. In this way, what Nketa says of the African music educator applies to music educators throughout the world: "The African music educator must ensure that his/her own background
knowledge, understanding and experience of African music is broad enough to enable him/her to select, from the infinite variety of materials that can be collected, what can contribute to the educational objectives he/she has defined” (1999, p. 54). In addition to this, appropriate ways of delivery and marketing are of crucial importance to the survival of the private music teacher.

Considering the position musicians find themselves in when teaching in new contexts, whether institutional or a new cultural environment, we can basically distinguish three responses to the challenges to their approach to musical transmission:

- The teacher maintains the way of teaching that he has experienced in the culture of origin. This is an attitude that can be fed by allegiance to and respect for the tradition, conviction, arrogance, ignorance, or an intelligent appraisal of the market. The first three are obvious. An excellent example of the latter is the emphasis Indian music teachers in the late 1960s placed on their position as gurus. This answered the expectations that a generation of searching Westerners had of all things Indian. In general we can say about this approach that it is not likely to produce great results. While key qualities in the music may be retained, the frustration level amongst students from another culture causes a significant drop-out rate. I remember that after about five years of study with my sitar teacher, I found myself to be the only survivor of a generation of some fifty students that started around 1975 (personal observation, autumn 1980). In some instances this may be an intended mechanism for natural selection, in others it may be an undesired effect.

- The teacher completely assumes the style of teaching of the host environment. This generally occurs when a musician strives to be accepted into an established institution, seeking validation for himself and his music. It is sometimes difficult for musicians who feel truly foreign in these institutions to resist being intimidated and adapting to the dominant culture. When I started working for the Amsterdam Music School in 1990, I was struck by the insistence on dominant use of notation by the Turkish saz teacher. My colleagues from Surinam had the same preoccupation, while they performed forms of music that had been played and handed down without notation for generations (personal observation, autumn 1990).

- The teacher adopts a mix of the two traditions of teaching, and possibly adds new elements. In practice this is the most common approach, sometimes by necessity, mostly by choice. The intelligent music teacher assesses the profile of his students, weighs the alternatives in relation to his musical students' ambitions and possibilities, and proceeds accordingly. We will see various examples of this in the case studies in Chapter Seven. When done consciously, this can be a very effective way of adapting the method, even at a superficial level. As we have seen from the previous chapters, a well-considered approach takes a great deal of thinking through what needs to be taught and what is the best way to teach it. When done unconsciously, this way can be a half-hearted attempt to marry the irreconcilable, and fails to retain students or develop their skills.
Community music

A final important informal setting to consider in the musical transmission and learning of world musics is what has become known as community music. Many forms of world music have traditionally been handed down in what we would now call community music settings, ranging from brass bands in Dutch towns to samba schools in Rio de Janeiro to Javanes village gamelans. If we consider the actions and ideas of the practitioners as expressed by community music animateurs (facilitators) during meetings of its principal international platform for discussion, the ISME Commission for Community Music Activities (personal observation, 1996, 1998, 2002), community music aims to be flexible and cover a wide range. As such, it is difficult to define: it includes setting up steel pan orchestras with 'youth at risk' in rural Devon, UK, playing jazz with children from townships around Johannesburg, offering Indian vocal lessons to Hindustani people from Surinam, singing popular songs from the 1940s with women in old people’s homes, or forming samba bands with black and white disadvantaged communities. An important aspect of community arts is the conviction that not the animateur/facilitator, but the group defines process and outcome of the activity (Raad voor Cultuur, 2003, p. 239-240). Narrow definitions would exclude numerous activities we might like to call community music, while a very broad definition would theoretically include almost all music activities.

In a series of sessions on the nature of community music from 1996 to 2002, the Community Music Activities Commission of the International Society for Music Education has attempted to define key characteristics, which can be summarised in five points (cf Veblen & Olsen, 2002, 730-753):

- Community Music Activities can come into existence organically (e.g. Javanes village gamelans, Dutch brass bands), or can be active interventions in the musical and social landscape by community music animateurs
- Community Music Activities put emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and of the participants, with active participation in music-making of all kinds (performing, improvising and creating)
- Community Music Activities strive for excellence and quality in both the processes and products of music-making relative to group and individual goals of the participants
- Community Music Activities demonstrate respect for the cultural property of a given community and acknowledgment of both individual and group ownership of musics, honouring of origins and intents of specific musical practices, including links to ritual, churches, mosques and temples, but also contemporary rites of passage
- Community Music Activities stimulate development of active musical knowing (including verbal musical knowledge where appropriate) through multiple learner/teacher relationships
and processes, and flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic)

From this list, which in fact is as much a policy statement as it is an analysis of community music activities as a whole, we can deduct a number of key characteristics and their relevance to this study:

- What can be called Community Music Activities (CMA) is almost invariably an active intervention, which implies a challenge to tradition, authenticity of time and place, and of original context. At the same time, it professes to honour cultural ownership.

- CMA embraces cultural diversity. While there are examples of intercultural or maybe even transcultural practice, the practical choices in this area will often dictate the choice for a single tradition, which mostly translates in a multicultural or even monocultural approach.

- It takes actual music making as a starting point, which implies a holistic approach. The formal absence of a teacher who steers the process and the use of a variety of learning strategies reinforce this. As participants are active in the creative process, they can be seen to construct their own musicality. This is in fact often qualified by the animateur taking a dominant role in coaching the ensemble and bringing the music together towards a performance.

These characteristics, which are not likely to be realised in every single community music activity, imply a flexible approach to most of the issues discussed so far: to cultural diversity, choice of repertoire, tradition, authenticity and context, tangible and intangible aspects of learning, holistic and analytic, notation-based and aural approaches. In this way, practical examples and experiments in community music activities can serve research into alternative models of music teaching and learning, in order to widen the framework dictated by the history and structure of formal music education in terms of content, methodology and practice. This supports efforts of liberating curricula from the remnants of nineteenth century views on teaching and learning we have encountered at various places in this study, which often prove difficult to identify on the surface, but are still quite influential in determining formal learning environments.

Conclusions

We have seen that the organisation of music teaching and learning, particularly through curriculum and institutions for music education, are a major influence in the dynamics of established and emerging practices. The structures of music education may be key instruments, but also key obstacles in realising culturally diverse practices. As Blacking puts it: "Strictly speaking, 'multicultural education' means separate education, because different systems of education cannot be combined; that is, the educational distinctiveness of each cultural system is automatically eliminated as soon as they are presented within a single education system" (n.d., p. 10). While we have seen that such an extreme position (towards a view of apartheid in music education) - monocultural in the terminology of this study - does not do justice to
what has been achieved in cultural diversity in music education, the influence of the organisational environment is a force to be reckoned with. A number of conclusions emerge from this chapter:

- When musicians find themselves teaching in new contexts, they demonstrate one of three responses to challenges to their system of musical transmission: a) adherence to the way of teaching that they experienced or practiced in the culture of origin; b) complete assimilation of the style of teaching of the host environment; and c) adopting a mix of the two (or more) traditions of teaching relevant in the new context. This creates a continuum from extreme adherence to traditional styles of musical transmission to complete adaptation to the dominant styles of teaching and learning in a new environment.

- The practices of private teachers (non-formal) and in community settings (informal) are less heavily influenced by institutional pressures, and may serve as a research basis for devising appropriate new approaches to teaching and learning in formal music education, taking into account the resistance to change in these environments.

- The discussions in this and the previous chapters have an obvious bearing on some of the major issues that have emerged in music and education over the past twenty years, including teacher-centred versus student-centred learning: broadness versus specialisation, the order of learning and teaching styles in relation to the learner’s musical development, definitions of outcomes and competency-based learning; talent, motivation, authentic learning and the creation of stimulating learning environments (Colwell & Anderson, 2002; Valcke, 2000).

- From a contemporary perspective, different styles of structuring and organising music education can be considered valid, but fitness for purpose and reference to specific contexts need to be consciously and conscientiously monitored at all times.

- In much organisation and curriculum, there are clear remnants of positivist, modernist approaches to teaching and learning, which presuppose that absolute truths exist, which can be transmitted in a logical and scientific way. This does not correspond to current pedagogical insights, particular the view that the construction of knowledge is a highly personal one.

- For music education research, a considerable challenges lies in establishing a) which ways of organising teaching and learning of world music (and pop, rock and jazz) can be considered successful in actual output from the perspective of the defined goals of the learner, the institution, or the society; and b) to what extent the organisation of Western classical music education reflects outdated models of musical instruction.

If we believe that music teaching and learning is most likely to be successful when those responsible for shaping the transmission process are as aware as possible of the implications of their choices, then these questions merit thoughtful reflection by those who shape and control education in and through music. The model that is developed in the next chapter could be a valuable instrument in that exercise.