Music and Community Development: Perspectives on relationships, roles and structures in music in community

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Music and Community Development

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Declaration of Originality

This thesis contains no material that has been accepted for any other degree in any university. To the best of my knowledge and belief, this thesis contains no material previously published or written by any other person except where due reference is given in the text.

Abstract

This thesis explores sites where music occurs in community in Melbourne's West by examining perspectives around the various inherent relationships, roles and structures involved. It does so through a prism of the researcher's own collaborative work with others in educational, professional and community settings via the collection of respondent data around general questions about music, culture, education, technology and community. Arguments for the intrinsically beneficial impact of music in community are presented as well as critical assessment as to the possibilities for structures and strategies to enhance its proliferation for the greater good.

In the course of the research, a range of musical participants who are or have been musically active with the researcher were interviewed and/or engaged in group discussions around aspects of their musical experiences. Their responses were categorized into key arenas of enquiry, to some extent predetermined by the interview questions, but also according to emerging themes in respondent data.

The study was driven by a perceived need to address clarity of roles and structures that can support leadership in musical activity while resourcing opportunities for effective and accessible participation, and the importance of these concerns was subsequently borne out by the interviewees contributions to the study.

It was clear from the study that participants placed great value on the opportunity to practice music and to explore their musical potential to a satisfactory or satisfying degree, and all offered suggestions on how this may be more readily achieved. The significance of these findings is that they support an emerging possible model for the delivery of music outcomes in community that revolves around common spaces for musical practice, educational opportunities and effective relational structures to economically support musical leadership.

OVERVIEW OF FIELD OF RESEARCH

Introduction

If one believes what one hears, music making is one of the most highly valued activities in society. It allegedly has enormous individual and social health benefits, the potential to empower whole communities, to enhance educational opportunities and effectiveness across all disciplines for everybody, to guide government policy and to build cultural bridges. Twelve years working as full-time Music Coordinator at Footscray Community Arts Centre in Melbourne's inner West (reputedly one of Australia's leading community arts organizations) provided me with extensive first hand experience of the extreme popularity of musical participation, or at least the idea of it, in the broad community. This experience also highlighted for me the discrepancy between that enthusiasm and the degree and appropriateness of social infrastructure available to support the proliferation of the above-mentioned benefits to society.

This thesis explores the processes, dynamics and definitions of music in community across a range of contexts including education, technology and cultural pluralism. It does so through reflective practice on the part of the researcher, in consideration of interviews collected from music participants in community and in relation to existing literature. Community music products, such as original song lyrics and recordings, video documentation of performance and collected cultural songs are included as appendices to demonstrate co-created community music outcomes by the researcher with others. Finally

the thesis flags strategies for community and societal well being through educative and developmental community music initiatives.

Contribution to Knowledge – Defining Language, Refining Roles

Defining Language

When discussing music practice and community we are bound to deal with a range of widely used terms the shared understanding of which is surprisingly fraught. The term ‘community’, used in particular contexts for example, may suggest philosophical or even political values, and the term ‘community music’, while perhaps generally indicating a certain kind of social approach to music practice, is a term for which I have seen professional practitioners unable to agree on a definition after hours of discussion.

The International Journal of Community Music website (2006) suggests that the term community music has many meanings and takes many forms depending on variables referring to:

1. the people involved eg., "community music workers" and/or musicians, clients, or students)
2. the communities and institutions involved
3. the aims, purposes, or needs that a Community Music program intends to achieve
4. the relationships between a given Community Music program and its geographical, social, economic, religious, cultural, and/or historic circumstances and
5. the financial support a Community Music program receives, or not

Kevin Olson (2005) is more specific about social outcomes in offering four essential themes that encapsulate the fundamental philosophies inherent in the community music practice of eight colleagues (music educators) working in a variety of contexts.

1. exploring musical ways of knowing
2. preserving cultural continuity within communities
3. building cross-cultural empathy through music
4. promoting collective consciousness and social action through music

Definitions of community music have traditionally focused on the nature of practical relationships involved. Social inclusion (access) and well being (enjoyment and satisfaction) tend to be dominant indicators with an experiential, outcome driven approach, due perhaps to the often abstract (or non-programmatic) nature of the artform, as in, for example instrumental music. Olson's first category, exploring musical ways of knowing, is obviously specific to the art form. If we expand the concept to include other art forms which provide artistic ways of knowing, we are already talking about a considerably less clearly defined experience.

Community music has nevertheless been commonly discussed and catered for within a broader context of community arts. The term community arts, some would say, was superceded by the term, 'community cultural development', which became broadly used following the 1974 inception of the Community Cultural Development Board by the Australian Federal Government's funding and advisory body, The Australia Council for

the Arts (Mills, 2004). According to Adams & Goldbard (2002), the term describes 'a range of initiatives undertaken by artists in a collaboration with other community members to express identity, concerns and aspirations through the arts and communications media, while building cultural capacity and contributing to social change.'

Collaboration of course exists in any musical activity involving more than one person, as it exists in any human relationship, and is not unique to arts practice that leads to the kind of social change expounded by many community cultural development proponents. Furthermore, though Olson's last three categories are consistent with the above definitions of community cultural development, it is the first, *exploring musical ways of knowing*, which is at their core and provides the fundamental essence of the work. Interestingly, whereas the term community arts clearly accommodates a community music subset, community cultural development does not suggest any inherent parallel. *Musical community development* is not a term I have heard used.

Various interpretations and extrapolations are evident in the literature as well as in practical use when the terms *culture*, *development* and *community* are used in tandem.

For example:

> "*Culture and development* is 'about the role of culture and arts in contributing to the achievement of development goals' whereas *cultural development* 'relates to

> cultural policies and infrastructures, artists and arts production." (Creative Exchange, 2003).

A definition in Culturelink Review (2000) seems to integrate the two:

> " …the term *culture and development* suggests the following descriptors - awareness about issues, empowerment, sustainable development, building social capital, tools for community dialogue, non-formal, education, conflict prevention and post-conflict reconstruction - and is primarily aimed at social change/growth. It uses cultural forms and traditional/popular media as mechanisms for achieving the development as described by these descriptors."

Since these widely used hybrid terms seem to throw up a broad range of interpretations and perspectives, perhaps it behoves us to more closely examine the component elements.

In 2005 the United Nations defined culture as

> "a way of being, relating, behaving, believing and acting which people live out in their lives and which is in a constant process of change and exchange with other cultures".

From another standpoint, the notion of culture has also been viewed as

> "the application of intelligence to the difficult imbroglio of not being able to live alone upon the earth" (Powys, 1930).

By either definition, culture is informed by a process of engagement with others. The association may be in relation to any number of shared concerns or conditions such as location, heritage, art form, language, gender, age, religion, political disposition, musical genre and style, through an unending range of possible descriptors. Most or all of these descriptors could engender a sense of community amongst people. The Australia Council for the Arts (2003) held that

> "community can be any group of people who identify with each other. Their common interest can be geographical location, shared cultural heritage, age group, professional, social or recreational."

By definition community is always cultural. The Oxford Dictionary (2003) outlines two distinct meanings for the word *culture*: (1) arts and other manifestations of human intellectual achievement regarded collectively, and (2) ideas, customs and social behaviour of a particular people or society. Each of these bears relevance to the practice of music in community. However one speaks specifically to artistic pursuits while the other does not. Whereas the term is not necessarily synonymous with the arts, the fact that the arts are generally by default inferred speaks to the prominence traditionally given to the arts in our shared perceptions of what is really important in life across the ages. The specific role and value of arts within culture, and more specifically of music, should

not be clouded or diluted by inexact interpretations of the terminology, which can easily waver according to context.

Refining Roles

Leadership in music is and has always been an important element in the cultural life of communities. Some attempts to define community arts tend to place the arts professional or leader outside the community, with a view that the community is a separate entity to be worked with, though the underlying and unspoken inference in many cases is that it is to be worked 'on'. Indeed, if we define community as a group of common interest or demographic people, then the professional artist working in community projects can easily be considered to be the outsider in the process. This research project rather engages an interpretation of the term 'community music' that defines community as an *action* rather than as a group of people, whereby the professional artist acts in community with others. Community development within this context thus becomes the development of relationships and the community arts project is actually the professional artist's specific point of communion with others in collaboration. This is a preferable viewpoint to the notion that a community development worker comes from the outside to impose some kind of development or improvement on the group. Presumably, the special role of the artist is defined by a special set of skills, which could be categorized as social, artistic and organizational respectively. This special role of the arts professional in community contexts has often been confused or diminished in the name of cultural egalitarianism and as such calls for a clear and concise definition.

In many community arts projects, significant cultural elements of community groups are not shared by the professional artist working in the project. Even the discrimination of his/her unique role can constitute a point of cultural difference. The professional artist in a community music project is a unique player within a particular community context. He/she not only has a distinct role within the processes at work, but also occupies a special place within the musical life of the broader community in general. It can be tempting to overlook this at the expense of an over zealous commitment to 'equality' of creative expression and the notion of 'cultural democracy'. Clearly, each individual has a creative voice and the right to a political voice as well, but these facts do not negate the functions of skill and expertise in arts practice and expression.

What then defines the role of the professional in community music practice and how does it relate to the musician's role in society in general? Educational institutions continually produce music graduates with career objectives while our economic, employment and recreational patterns and structures do not adequately support the livelihood of professional musicians. So what is the justifiable objective of this training? Meanwhile, although there is broadly articulated support for music practice as part of everyday life, the current reality is well short of this and has been for some time.

> "Community music leaders are currently facing the challenge of inspiring active music making in a society where enjoying the arts is an increasingly passive process" (Olson, 2005).

This thesis explores structures and roles in music with a view to developing strategies to enhance the role of music specialists to inspire, activate and deliver positive community development outcomes.

Research significance

It is a fundamental precept of community arts that each individual has an important creative voice and potential. It is also vitally important to value the skills, expertise and commitment of music professionals, and to implement structures that enable them to contribute in a variety of ways to the development of community. This research project explored possibilities for the role of musical expertise in community and the inherent relationships between artistry, community and education. In so doing it examined the contributions of community music to the enhancement of social inclusion, active citizenship, social diversity, individual and community health.

Once we accept the importance of music in peoples' lives and recognise the inherent benefits to all in shared musical experience, it should be of paramount importance to identify social and economic structures that best enable and support such activity. In order to do this we must clearly articulate the array of existing channels of activity and the nature of their respective operations, to identify the stakeholders, to explore relationships between education, human and social development, art, leisure and entertainment, and to look for ways that the various functions of music in community can nourish each other.

The enormous variety of cultures, contexts and applications is to some extent baffling. It is in effect a manifestation of a huge 'mish mash' of community and individual objectives, which remains so as much due to technical problems of a musical nature as to

cultural and historical reasons. Strategies to stimulate and to propagate musical profits in community therefore must be informed by pragmatic understanding of how music works in terms of structures, relationships, roles and by a wise and practical comprehension of music itself. Although there have been many worthwhile community music projects, many have not been well informed by these considerations. The degree of spending, both public and private, on musical expertise in community is arguably dismal and the economic state of the music industry is emaciated, in sharp contrast to images presented in the media of wealthy pop artists, which probably do more to shape the wider population's perception of the music sector than their own musical experience.

Public perception here is all-important. A successful professional musician artistically speaking could perhaps generate income commensurate with a relatively unsuccessful practitioner of virtually any profession requiring an equivalent degree of skill, talent and training. To redress this, the sector must lift its own game. The broader population must experience first hand that same passion and stimulus that practitioners enjoy which compensates for their otherwise depressing work conditions. We must provide the 'spark' that will ignite governments, philanthropists and individuals to give musical leaders in society their due reward – that is, a reasonable living in return for the often cited benefits to society which are currently paid lip service and less than half realised. This thesis explores various manifestations of musical endeavour in community through the views of diverse practitioners and participants in order to articulate a model for future growth. The practical benefit ultimately of the thesis is that it will be relevant both locally and globally.

Aims of the research

The research has aimed to provide some clarity around the practice and functions of music in contemporary life, identifying the relationships, processes and structures involved, in order to determine strategies to maximize community benefit in the practice of music for the future.

CONCEPTUAL FRAMEWORK FOR THE ENQUIRY

The importance of this study is reflected in the value placed on music and music activity in society, which is not necessarily supported by adequately effective or appropriate relational structures and resources. The study addressed multiple perspectives and purposes that evolve around community music and engagement in music making while examining the contexts where music making occurs in the Western region of Melbourne. The voices of the researcher, of communities of music-makers and of facilitators were surveyed and analysed through three distinct research processes (Reason 2001). In this sense the study comprises self-reflection as practitioner, reflections of practitioners in community and attempts to place these in the broader community context.

Reflective action is a continually ongoing process in the practice of music in community. By reflecting on my own practice as a musician and music facilitator in community, I have applied an enquiring approach to processes and choices in consideration of the effect that they have on myself and on others, both directly and in a broad sense. This process of continual self-reflection has engaged enquiry into my own relationship to the work and to others, providing a guide for future practice.

There were 21 respondents involved in the study, comprising 4 individual interviewees who responded to the questions in conversational interviews with the researcher and 17 primary school age (grade 3/4 level) children, who participated in a group discussion. All of the respondents have engaged with music in community with the researcher in various

contexts. A sample across perceived functionalities of music practice in the community was undertaken, ranging from so called ‘serious’ musicians to recreational musicians, to children in formative education practicing music. Selected on the basis of garnering a broad range of perspectives, the cohort included musicians practicing in significantly differing contexts. However their perspectives were initially drawn from common broad lines of enquiry, in order to identify relationships, motivations, attitudes and roles independently of assumptions that may otherwise be predefined by such context.

Broad based fundamental questions were put to respondents in an open manner to facilitate input with initially limited researcher led direction, allowing them to interpret the questions according to their own perspectives, beliefs and attitudes. As the content of the responses unfolded, I was engaged in interactive dialogue to explore ideas in collaboration with the interviewees.

Samples of the sorts of questions driving the enquiry are given here:

- Tell me about your music practice
- Are you a facilitator of music practice for others in any way. Tell me about it.
- What do you value about your music and/or music facilitation practice and why? Has this changed over time and how? Why has it changed?
- What can you tell me about your role in relation to others in this activity and theirs’ to you?
- Describe any frustrations you experience or have experienced in your music practice

- What would you say about culture in relation to your music and/or music facilitation practice?
- What would you say about technology in relation to your music and/or music facilitation practice?
- What would you say about place in relation to your music and/or music facilitation practice?
- In the future, what do you hope/think music can offer in your life?
- What do you perceive as obstacles to this?
- Describe any relationship(s) between education and music practice in your life at present, in the past or perceived future.

Children involved in the project were of necessity guided through the corresponding issues from their own perspectives through the use of appropriate language and questions.

For example,

- Tell me about our music sessions
- What other music do you do/happens in and around your life?
- What do/did you like? What don't/didn't you like? Why?
- Has it changed for you along the way?
- What do you think about doing music in a group with other people?
- Would you like to keep doing music? Why or why not?
- What music is there at home?

I also applied the general questions of enquiry to my own practice in an ongoing cycle of action, reflection and analysis and this process has been supported through audio and written word journals.

Existing literature around the key areas of study was surveyed and referenced in the analysis of collected participant data and self-reflection on the part of the researcher. By so doing, the study aimed to provide insight for the development of strategies to promote the role of active music making and sharing in community development in the current local context, which in turn may be transposable to global and ongoing application.

The presentation and analysis of data has been organized under nine subheadings in the chapter entitled *Musical Practitioners in the Community – Perspectives*. Some of these thematic arenas were directly implied by interview questions framed around ideas inherent to notions of structure, role and relationship in music practice. Culture, for example, suggests shared understanding, crucial to artistic and, specifically here, musical communication between individuals involved as performers and listeners. Technology is everywhere in music. We need not even think of electronics. The minute we interact with the workings of our own vocal chords, a technology is at play, in that we begin to model behaviour in the physical world of which we are part. Learning is of course key to how we interact with the manifold technologies around music practice in order to expand our modes of musical expression and communication and so education, and participants' perceptions of it, provides an important avenue for critical data in this research.

Wellbeing was a necessary inclusion in the enquiry since there would seem little reason to concern ourselves with music at all if it did not enhance the human condition, yet we could be well served by a clearer understanding and articulation of the way in which it does this. It was no surprise that responses to questions involving what people valued in music centred around some aspect or other of wellbeing.

An initial sub-section introduces the interviewees, describing their fundamental connection with music, and it was the author's definite intention here to avoid preemption and presumption in scoping the participant perspectives and their relationships to structures in music. For example, there is no distinction between professional and amateur musicians at this stage. That is left until it emerges through the participants' own descriptions of their relationships to music making, later on in the body of the text.

The remaining subject headings emerged from the voices of the participants responding across the range of interview questions, and a subsequent need for the researcher to categorise those responses towards a cohesive approach to the problem of sustainable music practice in community for a greater good. Hence the chapters on resources, artistry, presentation, roles, structures and economics include expressions of need, aspiration and musical context and give voice to all of the remaining material offered by respondents.

The appendices demonstrate and support points of view and perceptions of participants through community music products that evolved out of musical participation in this research. As arts products they reveal the capacity of music to be both a creative process

and product-focused statements. The songbook, lyrics and audio recordings are to be considered as co-operative products of the research.

Appendix 1
The Multicultural Family Songbook ……identified on pages 32, 69 and 188

Appendix 2
Helping Hand song lyrics pages 121, 126, 143, 148 and 225, audio CD track 2

Appendix 3
One Planet song lyrics page 127, audio CD track 5

Appendix 4
The Colour of Water concert program page 277

Appendix 5
Music Hive concert schedule 2002 page 32

Appendix 6
Audio CD and contents

Appendix 7
Video DVD and contents

BACKGROUND TO THE REFLECTIVE FIELD – THEMES FROM THE RELEVANT LITERATURE

In order to describe a way forward for the role of music in community it was necessary to review existing debate and scholarship around practices of community arts and community cultural development, the practical and the motivational aspects of music making. This chapter surveys literature pertaining to governmental priorities for community cultural development initiatives, possible cultural relationships between groups and individuals including government agencies, educational contexts, community arts structures, personal wellbeing, identity and authenticity.

The International Journal of Community Music website (2006) held that community music can be defined by the people, communities and institutions involved, the aims, purposes and needs that are addressed, demographic and cultural relationships and the presence or not of economic support. Sources of support for music activities may range from public, corporate and philanthropic funding models to individual donations, participant practitioner, audience and volunteer contributions. Addressing the public funding alternative, Deborah Mills (2004) outlined seven themes for community cultural development practice corresponding to key priorities for governments in Australia to achieve community well-being:

1. health (including social, environmental and clinical policy approaches)
2. ecologically sustainable development
3. public housing and place

4. rural revitalization
5. community strengthening
6. active citizenship
7. social inclusion and cultural diversity

Mills talked of ‘bonding social capital’, referring to

> “…the strong ties within localised communities (that rely) on a sense of personal and collective trust and the development of values within groups; and ‘bridging social capital’, sometimes regarded as the glue which connects diverse community groups (Flowers and McEwen 2003) or bridging between localised groups and *expert systems*, such as those systems utilised by agencies charged with managing well being issues and informed by expert knowledge.”

There is differentiation here between internal relationships of communities, interaction across cultural groupings and between government agencies and public activities. Kevin Olson (2005) cited cultural continuity and cross-cultural empathy as key social outcomes as well as a capacity for collective and social action through music, but also importantly emphasized the purely musical aspect in coining the phrase ‘a musical way of knowing’. The latter happens in community with others but stems form the individual’s personal experience of interacting creatively with sound in real time.

Mihalyi Csikszentmihalyi (1998) identified music practice as a perfect way for

individuals to engage in *flow experiences*. Csikszentmihalyi considered from a psychological viewpoint how we experience what we do, observing that human beings are at their most creative, most rewarded and happiest when they are operating in a state of *flow* - in effect,

> "when a person's skills are fully involved in overcoming a challenge that is just about manageable."

This state, he says, is "a magnet for learning", can greatly improve the quality of one's life, and is typified by clear goals, immediate feedback and a good balance of skills to action opportunities. Music then clearly offers strong educative benefits and in fact Olson's perspectives were gleaned from a survey of music education facilitators.

The benefits offered by music and the arts were championed by the Australia Council for the Arts in its submission to the National Review on Music Education (2005), in which it outlined

> "a national integrated program of music education for all Australian children and young people … delivered through long-term productive partnerships between musicians, music educators and community-based specialist music education programs in all Australian pre-schools, schools and other educational settings."

A reality of practical musical experience for all children could indeed have profoundly beneficial ramifications for society at large. Moacir Gadotti (1996) said that

> "…pedagogy of praxis intends to be a pedagogy for transforming education. It originates from a branch of anthropology that considers humans to be creative beings, the subjects of history, who are transformed as they transform the world."

The process of transformation need not be limited to the school years and where music is concerned there is a need for working structures to facilitate ongoing practice in adult life. While music participation is often considered essential in education for young people, it is also widely said to promote wellbeing in the broader adult community.

The National Guild of Community Schools of the Arts (USA) website (http://www.nationalguild.org accessed 19 January 2006) noted that: 'There are now more than 600 community schools of the arts operating….throughout (USA).' A search of schools listed on the site offering music returned 269 entries most of whom were conducting user pay music instruction and participation opportunities for the broad community. What then defines a school as a community school? The differentiation seems to be that the school is open to "all comers" regardless of academic merit or, in the case of the arts, artistic standard. In effect, there is a place there for anybody wanting to participate so long as any costs of providing the service are met.

The first community music schools in the USA began in the late nineteenth century and

had more of a community development focus than those of today,

> "…with the immigrant community and its children as a target audience. Lessons were made available to all, even if they could not afford tuition." (Olson, 2005)

Some of the earlier ideals of community music schools are found in a passage from a manual produced by the Guild in 1957:

> "The Community Music School believes that music can be used as a tool to aid in one's social development by serving as a beautiful and significant unifying factor in family life. By bringing together people from different ethnic, economic and intellectual groups to share a common experience, music can promote an understanding and appreciation for the spiritual values of all people, as it is practiced in these schools." (Egan, 1989)

Community music then traditionally regards music making as an activity made available to all to develop according to one's own predilection, irrespective of any extant technical ability or qualification. Robert Stebbins (2007) analysed the systematic pursuit of amateur, hobbyist and volunteer activities to formulate definitive perspectives for serious, casual and project-based leisure, classified according to short or long term objectives, degree of complexity, creativity and specialised skill.

The National Guild of Community Schools of the Arts (USA) student census data for

2001–2002 (324 respondent community schools) showed 65% participants were white (European American), while only 14% were African American, suggesting that despite the enormity of the organization, its constituent makeup is not representative of the broader community. This may point to a tendency for different sectors of a community to participate in music through different structures. A similar phenomenon might exist for example between the populations of the Eastern and Western regions of Melbourne respectively or between communities of different cultural backgrounds. This is an important consideration for government agencies responsible for allocating public funds in areas to do with music and community, for example education, arts and social welfare funding.

It is particularly relevant for recently arrived migrant communities who face significant settlement issues often having escaped severely traumatic circumstances in their homelands or in transition. Community arts (cultural) projects can be an important supporting mechanism for these communities, often nurturing a kind of mutual cultural appreciation between existing and new communities. They also promote an appropriate expression of cultural diversity in society from the very early stages of a community's arrival. This was one of the major underpinning philosophies of the Footscray Community Arts Centre Music Hive program, which this researcher managed and coordinated from 1992 until 2004 (see Appendix 5).

The Multicultural Family Songbook project (Appendix 1), devised in 2005 by the researcher, and implemented through a local not-for-profit organization that places artists

in disadvantaged schools, sought to redress an imbalance evident in the under representation of migrant communities in songbooks in primary schools in Melbourne's West. The project was designed to foster a sense of pride for children in their traditional cultural musical heritage and was also a community building instrument in supporting a kind of musical cultural communication and flow.

Rico Lie (2003) explored intercultural flow, integrating principles of communication studies, cultural studies, media studies and anthropology in an interdisciplinary approach. He points out that

> "the communication between cultures in all its different forms is increasing"

and cites television as a particularly powerful "space of intercultural communication", due to its combination of audio and visual elements, its primary consumption in the home (in the 'so-called Western world' at least), its global/local reach, time compressing character and capacity to inform.

The influence of technology on community music practice is and always has been significant. in recent times, media and communications technology has generated widespread proliferation of musical influence (ie availability of diverse musical experiences and the consumption of diverse genres) across the globe. For those that are interested, musical universalists such as this researcher, it means access to localized music cultures from across the Earth and the excitement and fulfilment of broader and

deeper musical experiences. What it may mean for those minority cultures however is debilitation at the hands of global commercial forces. Tertiary music educator, Dr Jeff Pressing (1985) suggested that popular music across the planet owed many of its musical characteristics to two decisive historical developments: 1) the slave trade from Africa to the Americas (1615-1692) and 2) the economic dominance of the United States in the twentieth century. There are serious questions to be asked about cultural democracy, the natural flow of cultural influence and moral responsibilities of 'developed' (i.e., economically powerful) states.

Perhaps publicly funded initiatives are more capable of stimulating musical cultural dynamics that contribute to the greater good than are free market influences, or perhaps a hybrid approach is preferable. Donald Horne (1988) discussed relationships between high, popular and mass culture in articulating and justifying mechanisms for the public funding of the arts in a pluralist, liberal-democratic Australian society.

Individual and collective well-being are inseparably intertwined, whether the collective constitutes a small musical group or humanity on a global level. Deborah Mills (2004) articulates the broad benefits of community cultural development practice in a very general sense:

> '…they foster trust between individuals and organisations, collective cultural processes can assist in engendering debate, making knowledge, illuminating

divergence, and highlighting consensus around shared meaning, purpose and values.'

Collective musical processes can but don't necessarily engender all or any of the above but are capable of enabling individuals to find their own meaning in a collective act. They can stimulate a sense of agreement and harmony (or their opposites for that matter) with absolutely no reference to literal meaning at all.

Identity is often defined by the values for which an individual stands or that he or she inherits, determining how one is seen or recognized and resulting in the grouping of individuals in a simplistic way. Identity is not fixed but in constant transition, illusional in a sense, and any description of it will tend to be over generalized. Music in education can be an empowering experience by which individuals may artistically and aesthetically explore their own realities through the prism of their personal cultural values and influences. Paolo Freire (1998) held that a teacher's success hinged on recognition of students' diversely individualistic pathways for learning, and a process of constant review of classroom practice.

Authenticity is not the same as authorship. Rather than constituting the expression of an original idea (though it may), it is more appropriately measured by the completeness or integrity with which one engages in the act. Gadotti (Ibid) said that

"…developing from an early age the ability to think critically and autonomously,

> and developing one's own ability to make decisions is the fundamental role of education for citizenship."

Music provides a very practical yet spiritually, mentally, emotionally and socially stimulating means for people to collaborate, cooperate, coexist and develop. According to Gadotti,

> "The notion of "praxis" in traditional Western philosophy … (considers) the relationships between theory and practice as blended together in … a dialectical concept."

There is a very practical implication here for the reality of present day music in community in Melbourne's Western suburbs. It is no good talking about community wellbeing through the arts without providing the resources to walk the talk. Authentic musical experience is perhaps a fundamental way for humans to explore the inner self while in communion with others. As the child's developing autonomy enhances his or her capacity for citizenship, so the individual's journey of self-exploration in making music occurs within the cooperative whole of the group.

MUSICAL PRACTITIONERS IN COMMUNITY - PERSPECTIVES

People and Their Music – The Interviewees

Amber[1]

Amber has been participating in community choirs on and off since 1996. At the time of writing she sings with the U3A (University of the Third Age) community choir on a weekly basis and plays Chinese flute and the Tibetan bowl at home for her own pleasure. Amber appears very self contained in appreciation of her own music activities:

> "It's very ……. not just therapeutic; it is so cleansing for me. I love to be able to hear my own singing now because I was a little bit tone deaf before. Now I can actually hear my own voice and I enjoy mostly listening to my own singing. I like performing for myself. That is the highlight of my development so far - that I can actually treasure my own sound system and I don't really need to perform for others. I am happy. I get great satisfaction out of listening to my own voice from my music."

[1] Pseudonyms have been used - all names have been changed to de-identify schools and individual participants.

Yared

Yared sings and plays the masenko, a traditional Ethiopian bowed string instrument. He performs solo and in band situations on a professional basis, having migrated from Ethiopia in 1997. He has performed at festivals large and small around the world and also for his own Ethiopian community here in Australia. Yared is very well known as a recording artist back home in Ethiopia and at times travels prolifically in Australia and abroad. His enthusiasm for the music and confidence in himself as a leader in his field, in terms of recognition and success, is apparent, but he also clearly suffers bouts of intense despondence resulting from frustrations encountered in maintaining a professional band.

When asked what he valued about his music, Yared seems unable to imagine his life without it.

> " Music is a part of me. I was born to do it. Without music I don't consider I am a human being. Music is just a part of me. When I hear music I get crazy about it. It is very serious ... very deep inside. Without music I don't know what I could be. The music shows who I am. I could never be a happy person or satisfied at all doing some other thing."

Yared has been playing music since he was a young child and recalls his enthusiasm for it from as early as age four or five years. At age ten he was playing music to sustain himself in the clubs of Addis Ababa before migrating to Australia at age sixteen. A driving

motivation for his music today is the desire to introduce Ethiopian culture, music and rhythm to others, and to provide some perspective about Ethiopia for those who don't know about it. Interestingly, although Yared certainly considers himself a professional musician, not once during the interview did he cite income as a significant factor in his musical activities.

Yared's music practice is largely driven by a desire to achieve exceptional musical outcomes:

> "I haven't really got the music how I want it yet. I started when I was young but then I stopped for about five years. I just started playing again recently. So I have got a long, long way to go to show the people. I've got so much to do. I'm not there yet. Every day is changing, every day it's improving."

Majok

I met Majok while working as a music mentor in the *Lets Discover Our Talents* Sudanese music and theatre project initiated by the Bahr-El-Ghazal Community Development Association and auspiced by Multicultural Arts Victoria. Majok arrived in Australia in 2006 and was a voluntary participant in the project, which ran throughout 2007. He is a recreational musician who plays guitar to relax. He has a strong interest in music and sees it as an important part of his community's culture but has no aspiration to derive income from playing music now or in the future. There is a strong social aspect to Majok's relationship to music:

> "A lot of people like playing music (guitars, drums etc) and a lot like singing but sometimes they need other people to encourage them to do these things."

The music is contemporary, much of it played in a Sudanese reggae style, and the songs have generally been learnt aurally from recordings or from hearing people sing or play them live, with little knowledge of who actually wrote them. In the case of recordings, even the singer's identity is often unknown. Majok says there is actually more opportunity to play music since arriving in Australia.

Richard

Richard was music teacher at an inner Western suburbs Melbourne primary school (hereafter referred to as DPS) from 1993 until 2007. The school is situated in the suburb of Braybrook, which has been cited as one of Victoria's most disadvantaged postcodes. He is a classically trained french horn player, having learnt the instrument in secondary school, played in school bands, orchestras and studied music as part of his tertiary teacher training. He performed with the Victorian Junior Symphony Orchestra and after finishing school, "…found rock and roll though the birth of punk music, discovering an alternative world to classical music".

When asked about his music practice, Richard commented:

> "Well there's my own personal music practice, which I suppose, at this point in time, is limited by my other professional music practice (teaching)."

When asked what he valued about his music practice and why, Richard's teaching philosophy came to the fore.

> "I suppose as a teacher I try to value an inclusive kind of idea. Anybody should be able to participate. In my other role as a music therapist where I am working with kids with very … high disabilities, high needs, they still are able to participate in music making and performing, and enjoy music for music's sake. That whole participation thing is very important to me."

Grade 3/4DP 2007– FPS (another primary school in Melbourne's inner West)

The children of Grade 3/4DP at FPS (aged around eight to ten years) did twenty one hour practical music sessions with myself over two terms of the 2007 school year, culminating in the performance of original and other songs at a school concert. The workshops were funded through and instigated by The Song Room, a national not-for-profit organisation that provides opportunities for enhanced learning and development for disadvantaged children through music and the arts. The school's eligibility for inclusion in The Song Room program was cited as being its low socio-economic profile.

When asked as a group what they thought of the program, the children responded with the following comments:

> "It was fun."
>
> "It built my confidence because I sang lots of times, to a lot of people."
>
> "You got to make up a lot of songs and words."
>
> "I'm better at singing than before."
>
> "It was very challenging because it was very long (song) and we had to repeat it."
>
> "I was getting very excited."
>
> "I enjoyed singing songs and getting to know them".

Some of the children were taking private piano lessons and some spoke of recorded music played by their parents at home, music at parties and cultural events (many of the children are from culturally and linguistically diverse (CALD) backgrounds). Some said that there was never any music at home.

Fifteen out of the seventeen children, when asked, indicated that they would like to play a musical instrument at home for fun, if they had access to one. Remarkably, twelve out of seventeen indicated an interest in music as a career or job choice later in life. Nine said that they would like to study music seriously in their future schooling.

Duncan

I was probably always fascinated with rhythm in terms of patterns in time and remember clearly as a young boy marking time with my footsteps against the partitions in the pavement as I walked to school. I remember singing in the car on long trips across town with my family and being asked to stop. I remember at about age 14 getting excited about playing my brother's and my mum's vinyl recordings (early psychedelic rock 'n' roll and stage movie musical soundtracks respectively) while at home on my own and subsequently acquiring my first 45 rpm single.

I dabbled with my brother's underused and very difficult to play (still) high actioned acoustic guitar briefly but had little music exposure through my primary and secondary schooling before being asked to join a fledgling country rock band, almost by accident, at age 17, knowing little or nothing about bass guitars or how music works. I bought a cheap instrument and began to learn whatever I could from recordings and from my peers.

At age 26, I entered formal music studies in the La Trobe University Music Department under a mature age student special entry scheme. I spent 10 years there, often part-time, being exposed to many new genres and musical forms and experiences, studying music theory, technology, history and composition.

Following this I worked for 12 years as full time Music Co-ordinator at Footscray Community Arts Centre in Melbourne's inner West, and from 2004 until the present time, I have worked as a freelance musician, educator and project worker. While writing this thesis, I worked on projects in eight local primary schools and an English language school, as well as co-ordinating government funded events for the Western Suburbs Musicians' Co-operative, while fulfilling professional performance engagements, teaching guitar and bass in a secondary school and taking on a range of community cultural development projects.

I like to play music because it has the capacity to engage me completely on many levels – intellectually, emotionally, physically and socially - but perhaps most importantly for me is the subtle sensual experience, which is probably why I like listening about as much as I do playing. Singing is perhaps my favourite musical pastime. I also like that I feel I have something unique and valuable to offer in the field of music. I love music for its subtle emotively transformative properties and because it is a beautiful way of making sense – or not.

Music and Culture

This chapter examines the notion of culture with regard to music in community drawing on perspectives from the interviewees as they pertain to emerging themes in the data.

If culture is the manifestation of human achievement regarded collectively, then surely a shared understanding of culture's essential elements is worthy of consideration. What then is music? Do we all think of the same thing when the word is uttered? One would think not, and in fact you could say that there are as many definitions of the word as there are people on the planet. My own definition would be that music is 'human awareness of sound' – fundamentally simple yet scientific in a way and probably as universally all encompassing a definition as I could imagine. We have all heard or imagined someone saying: "that's not music, it's just noise." To someone else however, that noise could be the most engaging music, and so music really is in the ear of the beholder.

During my discussion with the Grade 3/4s, I decided to break things up a little with some music making. The children were asked to volunteer sounds that they could make on given numbers in a cycle of one to eight and also on which numbers the sounds could be placed (audio Track 3). We had done this before in our sessions and produced some musically very interesting rhythm/texture loops by having two or three groups going in counterpoint. Once we had finished the 'game' I asked the children what they thought an audience would like about it. One child's response was emphatic:

‘Nothing because it’s not a song.’

When the teacher asked if they thought that an audience would prefer to hear a song rather than sounds like that, the instant response was almost overwhelmingly unanimous in the affirmative. Some thought it would just make the audience laugh but some did think that an audience might like it. One child, Jack, virtually blurted as if in sudden revelation against the tide of majority opinion:

“You could turn it into a song …. you could just add words to it.”

Asked why they thought that words would make a difference, the children offered responses relating to speech and the emotive effect of the music:

“Because they (words) help… like talking.”

“So you know what to say.”

In addition to being a vehicle for sound and sound patterns, words and their meanings provided a firm footing for the act of singing. The teacher suggested that making sounds, as we did in the game, produced patterns you could hear - ie rhythm - so why would it be different if you had words instead of the sounds?

Child:

> "It makes a lot of difference, … singing is sort of more calming."

Another child (Montana):

> "It's not like performing. It was just a game."

Yet another (Vivie):

> "I think even a game or something - anything that you show someone is performing."

So what shapes our perception of what is acceptable musical culture? After gauging the children's perception of our new music piece I offered them my own.

> "What I was thinking when we did this game in our music sessions was that I actually liked it so much that I thought I would like to add it into our concert performance. I think about what you said Jack, about adding sounds and words together, because for me when I am writing music, even if I am writing a new song on the guitar, I am looking for new sounds, new chords to make something interesting that people haven't heard before. I might also look at different ways

> of making sound to make new music - so I look for different instruments, different ways to use the voice like this."

This seemed to inspire a new sense of exploration in the group:

> "You could use scrap and stuff like bottles."

> "You can go "ooo" (sung) in your bottle."

Interestingly this idea came from Montana, who was so adamant that our exercise was only a game but was almost without exception the first to experiment and come up with new ideas and sounds in the actual music sessions. There seemed to be a disconnect between the very real sense of fun she had in experimenting with sounds and her sense of what could be acceptable to an audience.

> "You could get a whistle or something."

> "A didgeridoo."

> "You could make an Aboriginal song."

The ideas were feeding each other now and I offered another idea to help validate our musical creation:

> “Actually if you think of a drum kit, you know when someone plays the drum kit and they have this one here and that one there and this one with this foot, this one with that, they are actually putting different sounds on different numbers. That is what they are doing, so we are actually doing a similar kind of thing with different kinds of sounds.”

Referencing a tried and true model like this can give a new idea a sense of meaning or purpose, and is one of the ways that musical culture unfolds and grows into new areas in the exploration of new ideas and combinations. By this time however, the children’s own sense of discovery and exploration had taken over.

Child:

> “Josh knows another pattern.”

Josh was sitting happily making sound patterns with just the floor, his hands and body parts.

The above exercise might prompt one to ask what actually does shape our perception of what is acceptable musical culture? When asked directly about culture, Grade 3/4 expressed a range of responses but a sense of tradition seemed to be at the forefront of their thinking, though one child met my question with his own:

"What's culture?"

Others offered well-informed impressions:

"Culture is like what tradition you have in your country. What countries you come from, that sort of stuff."

"Things that you celebrate."

"What kind of music you listen to in your culture."

"Celebration and things. What you do."

When asked:

"What music do your parents listen to, play, sing, enjoy?

Montana:

"My dad is Spanish and he listens to Spanish music and some r 'n' b (rhythm and blues)."

Becky:

> "We have a special dance for this song. We walk around in a circle and then hop." (Rebecca's family is Ethiopian and the dance is from the Tigrinha culture)

Mary tells of a dance she has experienced at her Italian family's celebrations:

> "You are in a circle and you kick your legs out."

Phillip, of Bosnian background, tells us:

> "At weddings they do circles and then they do some weird things with their feet. I can't remember. It is a long time ago."

Montana:

> "My aunty is going to have her birthday soon and have a dress up party. There will be dancing, music and everybody gets up to dance."

Josh:

> "My family is Italian and they go around in a circle, like at the christening for my cousin. My aunty told me to go and get my grandpa's handkerchief and we were going around like that in the circle with the family. It's good fun."

Montana:

> "After we have a wedding my family will go to someone's house to have a party until late at night … listen to music and get lots of food and stuff."

Becky:

> "When a baby is born, we have this celebration. The baby goes into this water and they wash it and they put this necklace on this baby…. like a christening."

I asked Montana if she listened to Spanish music like her father:

> "Yeah, sometimes. In the car or something … at parties."

When asked who else listened to songs in languages other than English, all but a few children raised their hands (eleven out of seventeen). Quite a few in this grade listened to Vietnamese songs. Given Montana's father's liking for r'n'b (rhythm and blues) music, I

asked 3/4D if they thought that r‘n’b also qualified as musical culture and Jack was quick to answer in the affirmative. Asked if they thought there were new cultures as well as old cultures, a number of children again responded in the affirmative, though there was a hint of doubt and wonder in the tone of their expression.

Interviewer:

> “A lot of the music culture used in your family celebrations probably goes back many generations. Originally, r‘n’b is a style of music that appeared in the 1960s, so it is only 40 or 50 years old. It is not so old.”

Child 1:

> “Red Hot Chilli Peppers”

Child 2:

> “That is not cultural.”

This student likely associates the term culture with tradition. Perhaps contemporary popular culture is not considered cultural so much by some, because it is not so identifiable with national culture in a traditional sense. Technology and communication

has brought homogeny and popular culture is to a large extent global. It accommodates a new kind of ‘tribe’ not defined as in the past, by geographical localities.

At this point I wish to acknowledge the above as observation and opinion of the researcher around emerging themes. This will continue to occur throughout the thesis as part of the author’s reflective process outlined in the conceptual framework for the study.

Interviewer:

> “How important is the music from your cultural background, in other words the musical culture of your parents, to you?

Becky:

> “It is real important because when it’s like New Year or a birthday or something we are using music and we dance to it.”

Montana:

> “Nearly every song in Spanish is good, the way they sing it. …. I don’t understand a word. I don’t even understand what they are talking about. I just enjoy it.”

Montana's appreciation of her father's Spanish songs obviously reflects a musical appreciation or 'way of knowing' over any textual (lyrical) association but perhaps there is also a cultural 'way of knowing'. Is she predisposed to Hispanic musical gestures and devices and the sound of the language compared to her classmates? Most likey she is, but Montana was unsure when asked if she thought that it would be be easier for her to enjoy that music than for other people who didn't have Spanish parents.

Corinna, of Chinese background, was very keen to tell of her Chinese uncle who loves Spanish music.

> "He dances this kind of salsa I think. He keeps on singing along in Spanish. he showed me this thing on Google, dancing on stage. Sometimes I dance salsa too."

Vivie:

> "In my country (China) our music is not that important. We do put music on but Chinese don't celebrate Christmas. We have Chinese music during the New Year but we don't dance. My family doesn't have a lot of other music that they put on, but they have one particular music that brings in the New Year, there is only one."

Corinna, who takes piano lessons, but is the only one in her family who plays:

> "Other times we just put on anything (not necessarily Chinese)."

Some children were keen to explain how various special occasions are celebrated differently in their culture:

Becky:

> "We celebrate Christmas in a different way. Every year there is a Santa or an uncle that gives up gifts, then Santa calls a persons name, gets a present and hands it out. When we are all finished we don't get to open them yet, because we have to do it at home so we don't know who it is from at first. Then we thank them in the end."

I wonder about the reference to Santa Claus as this young Ethiopian Australian girl describes her culture's celebration of Christmas. It occurs to me that young children might actually sometimes have little idea about which aspects of their cultural experiences or shared cultural activities are from their culture of origin, or immigrant culture, and which are not. In some cases the difference may be quite minor or very subtle.

Mary:

> "In my country (Italy), instead of birthdays, you celebrate name day. It's just like a birthday party.

Some children were very enthusiastic to engage with the musical culture of their heritage in the classroom and I also found this often to be the case with newly arrived immigrant students at Western English Language School where I work as a Teaching Artist. In the music workshops with Grade 3/4, Michael and Phillip had asked me if I had a song from Yugoslavia. Asked which country in particular, they replied that any would be good. In response I had brought a Macedonian and a Croatian song to the interview session. Unfortunately, Michael, of Macedonian background, had since left the school, and Phillip was of Bosnian background. Phillip of course was well aware that Yugoslavia was a country comprised of different cultures until "…they got split up because of the war and now Bosnia is a country by itself." I wonder how differently the cultural appreciation of a child in Phillip's situation might be influenced by politics relative to his parents and their contemporaries. Where the focus is on music, engagement with other language groups, cultures or 'tribes' is much more likely to be a positive interaction.

Rico Lie (1993), in addressing evolving debate around cultural globalization, reminds us that

> "… culture transcends national boundaries and does not in all cases equal national culture – but rather faces the problem of multiculturalism - (and) has made us aware of the limitations of nation-state-centred thinking in the field of culture."

Lie refers to multiculturalism as a problem for theorists in the analysis of cultural theory, not as a problem in itself of course.

> "The nation state might be the most significant political-economic unit into which the world is divided, but a cultural discussion on globalisation must include other levels, because the nation-state is not the only cultural frame that is used for construction of a cultural identity."

Phillip, a Grade 3/4 student of tender years, knows the Bosnian language well. Explaining that some words in Macedonian are the same and some are different, he agreed to help me lead the group in learning and singing the Macedonian song *Oro Se Vie,* which I had learnt from the director of the Macedonian Women's Choir, Margarita Vasileva many years earlier. I promised to look for a Bosnian song to bring another time. Unfortunately I have not made good on that promise to this point. I do have Bosnian songs which I could bring but my project at the school has since come to an end and in spite of an overwhelmingly positive response to my involvement there by teachers and students alike, any future involvement is uncertain at this time.

First responses of adult interviewees on the question of culture were equally as quizzical as the children's. When asked:

> "What would you say about culture in relation to your music?",

Yared the professional singer responded with his own series of questions:

> "In which culture? What do you mean by culture? Do you mean the culture of my music or towards Australians? What do you mean by that?"

And Richard, the professional music teacher:

> "I haven't personally really thought about (how) to define culture. …so much nowadays we get the 'multicultural' term thrown around and I'm not sure what that is. "

Amber the part time amateur musician also seemed to invite more prompting when asked about music and culture, even though she admits that it is a word she would readily use:

> "Culture? What do you mean about culture … my background?"

Asked to comment on culture in relation to his music, Majok the aspiring amateur Sudanese guitarist seemed to be saying that the kind of music you hear in a culture will be related to other things in the culture that will give the music its character.

> "I think music and culture are related/connected to each other because in old time people used to make the music equipment from the trees and give you the same sound like the saxophone. I think they are related to each other."

The role of musicians and writers in the culture of a community seemed most important for Majok -

> "… music is part of peoples' life because all of the singers in the community and all of the writers in the community write and sing the music in the community"

- and he was very keen to introduce me to people who could talk more authoritatively about his music.

When considered specifically in relation to her music making, culture seemed a more approachable question for Amber, though still requiring considerable thought:

> "That is a good way of asking me. I can understand better now about the whole thing. Your culture is different to my culture, I mean I consider myself an Australian now but to me everyone's culture is different because we like different things. We are different people. My taste in music is unique to me even though we might sing the same songs, sing in the same choir. When I am singing my songs I am expressing my culture through a whole host of different cultures. I'm an individual as are others. I am open to different interpretations according to different cultures and cultural backgrounds. So hopefully, my culture, my unique culture - not necessarily my Chinese origin, but my very unique culture, which could comprise of Greek or Peter Mousaferiadis (once conductor/musical director of the

> Multicultural Choir of which Amber was a member), whatever, a bit of Duncan (I also once held that position), my own background - would come out for others to experience me, if I could deliver that genuineness in me. That's the ultimate goal. So I can be who I am as I stand now and unashamedly … so they know by listening to my music. They can understand who I am without me telling them what I did today, what I did yesterday how my life has been, is my shoulder hurting or whatever. Did I answer your question?"

Yared stressed the importance of culture:

> "It's very important. Human beings cannot live without culture. Having no culture is emptiness.

And asked specifically 'what is culture'?

> "Music is culture. Language is culture. The way you talk is culture. What you eat is culture. How you dress is culture. How you see things in general in your mind, the way you look at things is culture. Culture has got to do with a lot of things. Religion is culture. Some people get peace from that."

Jon Hawkes (2001) is equally emphatic on the importance of culture in setting out approaches for local government to incorporate and promote cultural democracy in

planning and development. He posits culture as the fourth pillar of sustainability (alongside economic, environmental and social considerations), suggesting that:

> "… a society's values are the basis upon which all else is built"

and

> "these values and the way they are expressed are a society's culture."

On the one hand culture comprises shared sets of values. On the other, each person occupies their individual cultural space, each, like Amber, with their own "very unique culture."

Is it appropriate then to gauge the cultural significance of any given practice or "thing that we do" (to quote Mary of Grade 3/4) by an indication of how many people practice it? If I am the only one who dresses a certain way, who eats a certain thing, who sees things a certain way, are these things my culture even if they are not shared by others? Must culture by definition be a shared thing or can you make it up for yourself and if so, what is respectively distinguishable, valuable or obstructionist about culture that is passed on, ordained or handed down? What is culture's relationship to individual creativity then?

Of course we are never really alone in the world in an absolute sense. Even if one were to live in a social vacuum, one's inherent psychology is surely a kind of cultural heritage in

the scheme of evolving collective human development. And even when we think that we are being extremely original and individual, we most likely have more in common with those in our immediate society than we think. The commonality of culture with those around us becomes more apparent when we look to contrasting cultures from other lands, which serve to emphasize the inherent similarity of life approach shared within our local geopolitical/cultural state. This is most evident on a psychological level. Our inherited mindset is so deeply seated that most of the time we are largely unaware of it, yet it is the thing that we have most in common with our 'tribe' whether we like it or not. Cultural background is almost too light a term to describe the phenomenon of ancestral inheritance, which should never be underestimated.

Yared was extremely animated in discussing the importance of cultural identity as such.

> "Culture is what makes us different from each other… and without culture we wouldn't really enjoy life. You have to value culture. When you live in a different country you should know how other people live, how they talk, what they eat. What is Australia? What about Ethiopia? You can't live in Africa and not know what Africa is. You can't live in Australia and not know what Australia is. Culture is the most important thing for people to get involved in, to learn what really is Australia, what really is Africa, what really is Australian music. Very important."

So what really is Australian music? How can one in fact define a nation's culture? Australian music could be any music that is made in Australia. It could mean only music

that is distinctly recognisable as having come from Australia, which would rule out most contemporary music. It could be only indigenous Australian music since all other music made in Australia could be said to stem from ‘offshore’ cultures.

Individuals do gravitate to patterns of behaviour and of musical expression, but the prospect of defining a single culture from such a varied tapestry of musical values as exists in Australia is unlikely. This dynamic is even clearer on a micro level. In broad terms culture is “the shared things”, but in a more detailed sense, each individual occupies or, to go even further, ‘owns’ their own cultural space, with their own relationships to cultural meanings, shared or otherwise. We do have shared values and meanings but an individual’s relationship to any particular shared meaning is unique. In this way, one person equals one culture.

In order to reach a realistically practical understanding of the dynamics of musical culture we should examine modes of transmission of musical ideas, language and content. Majok plays only contemporary, modern songs in a reggae style without knowing specifically from whom they originated:

> “I just play the music. Other people sing the songs and I follow but I don’t know who wrote it or sang it originally. Sometimes there are music notes in Arabic to follow. Sometimes there are recordings.”

This raises questions about the degree and nature of connectedness that music practitioners have with the original source of their music.

Richard talked of perspectives on cultural pluralism at the school where he teaches compared with the school where his family attends.

> "I look at my daughters' primary school which is … predominantly children of Anglo Saxon kind of backgrounds. They presented their concert a couple of weeks ago. *We Are The World* and the different grade levels doing songs or looking at music, utilizing a multicultural performance, compared to the school here that I work at which is overwhelmingly multicultural, with 30 different cultural backgrounds …"

What would that song have meant to the children at his daughters' school? On the other hand Richard's desire to support and nourish musical cultures (at least thirty) in his teaching environment is hampered by

> "… that cohesion issue, trying to embrace those cultures, acknowledge them, utilize, I don't know … build the music program from those different cultures, its tricky. It's a big task. I'm not sure how you do it and I'm not sure how it's impacted on my practice here."

Richard found that:

> "Getting the students to acknowledge cultures other than their own can be tricky sometimes."

I have generally not found this to be the case in my own work although one does encounter pockets of reluctance, and behavioural and co-operation issues at the school in question could well be a factor in Richard's case. Certainly my students at the English language school, who are very recently arrived in the country, demonstrate enthusiasm to learn each other's cultural songs, though this does vary and is most prominent in secondary level students. It would also vary from school to school, judging from my observation in schools in which I have worked, and reluctance to learn other musical cultures is more likely I would say in upper primary levels.

An interesting case from another primary school with similar demographic and student behaviour issues comes to mind. I was running a short choir project with funding from local council to culminate in a performance by the students in the adjoining park at a weekend festival celebrating cultural diversity. Participation was voluntary and about 20 students attended. We had prepared one Somali song, one Japanese song and three English songs for the performance, which was one or two rehearsals away, and we were just packing up for the day, when I deliberately let slip a few bars of a well known Vietnamese song wthin earshot of students from Vietnamese background.

One of the students responded excitedly in apparent surprise that I would know songs from her culture. At that moment I thought I sensed a certain delight in her discovery of something very familiar to her in a place where she hadn't expected it to be. There ensued a rather rushed exchange of recognition and questioning, which was subsequently resumed at her instigation early in the following week's session. There was a very telling irony in the fact that, despite her obvious enthusiasm for the Vietnamese song or songs, Jenny literally begged that we

> "please, please, please (let's) not do a Viet song in the choir."

Perhaps her position was calculated to preserve some 'cool' image in the eyes of her peers. More likely I think it was some previously practiced response which in the end was not so relevant for her in the current context - or perhaps it was a function of a kind of cultural shyness or politeness. She is quite an outgoing girl. I believe the mixed messages around Jenny's enthusiasm or reluctance to share Vietnamese songs from her cultural background were possibly a mixture of all of the above and more – a kind of microcosm of the kind of complex and diverse forces or influences at play in culture. The veil was easily lifted with some gentle encouragement and a 'matter of fact' approach, and Jenny seemed to really enjoy standing before her peers teaching them a Vietnamese song, which she did voluntarily of course. Her peers took well to the learning process and the song, enthusiastically offering her a lot of strong encouragement as she went along. There was not enough remaining time to rehearse that song for the performance and the project is finished now but it is first song on the list if I ever go back to that school.

It is the same school where my work as a musician in schools began in 2006 in the form of voluntary assistance to Gillian Howell, a highly respected musician/composer in schools for over 15 years. It was there and then that, browsing through the Australian Broadcasting Commission's *Sing* books in the music room cupboard, I noticed that whereas there were quite a few African songs included, none were from East Africa. Most of the African children in the school were Somali Australians and most recently arrived Africans, certainly the majority of Africans living in the Western suburbs at the time were from countries in the Horn of Africa. From my professional performance practice of Sudanese and especially Ethiopian music and close contact with professional musicians from those cultures, I know that there are distinct stylistic differences between the music genres from different corners of Africa.

Richard the primary school music teacher is probably more aware of this than many.

> "… people here in Australia tend to say 'oh that's African music' but there are so many different cultures within Africa and different musical styles, so you can't just say well here is a piece of music from Africa so we have incorporated the culture - and likewise in any part of the world. I have very limited knowledge of music from different parts of the world but I would say mine is probably greater than most other peoples'. It is still way limited and so how do you encourage kids to …"

Following my initial volunteer work experience at Jenny's school I approached a local not-for-profit organisation who engage musicians to work as teaching artists in disadvantaged schools about a possible project researching songs from cultures of students in the school, with a particular eye on the dearth of East African songs in school songbooks. The project was funded and six months later we had produced the Multicultural Family Songbook (Appendix 1) as a school project for use within the schools themselves.

For this project I worked in two primary schools running practical music sessions incorporating singing, percussion, composition, improvisation and the collection of songs for our book. In one school I ran sessions for every class. In the other, I worked with Grades 1 to 4. The children brought all manner of songs, recordings and stories and some meetings were arranged with parents to record audio and collect material. In some cases, I used sources from outside of the school in attempts to access and connect students with music from their particular cultural backgrounds. For example, some Grade 2 children of Romanian background were very excited when I brought a Romanian folk song and reported an enthusiastic response from their parents at home. The children were very anxious to have a copy of a CD recording that I had made of the whole grade singing the song to take home for mum and dad. I had actually taken the song from a commercially available multicultural songbook. Some songs were procured from my own musical contacts in the respective communities outside of the school environment. A professional Ethiopian singer that I work with (not Yared) sang some songs she had known as a child into a portable audio recorder so that I could transcribe them. She also spoke the words

into the recorder, first at normal speed and then very slowly, so that I could make phonetic transcriptions of the songs. Another Ethiopian acquaintance handwrote the words in Amharic script to be scanned and used as a graphic illustration of Amharic writing in the book.

A large percentage of the student population in one of the schools was of Somali background and I made it a high priority to include Somali songs. This proved surprisingly difficult and was only possible through a great deal of help from a very supportive Somali multicultural education aid worker in the school. Khadra organised a special meeting for me to explain the project to Somali mothers in order to garner their support. While I was explaining the project, one mother offered:

> "…actually we have another belief - we don't really believe in music like that."

This echoed sentiments that I had occasionally heard from young children in or on their way to our workshops that suggested religious beliefs forbidding musical practice, at least in some contexts. The school's policy on this was that music activity was part of their educational program and therefore participation was non-negotiable.

The Somali mothers were concerned that their children should be learning about 'useful' subjects like mathematics, but more receptive when they understood that my work was mandated by a university and interested to hear that research has shown connections between access to music education and improved learning in other areas. When the

mother who was most concerned that the children not practice music left the room, another was moved to confess:

> "Actually I really love music. Whenever I am invited to a wedding I always try to find out if there will be music there. If there is not, I don't want to go."

Clearly, there are differing beliefs and cultural practices (for example, some Somali weddings will have music whereas some will not, presumably on religious grounds) within a community that from the outside may look relatively homogenous and there may be complex relationships around acceptance and support within that community.

Some communities have been thought to cling to cultural traditions for a sense of security and cohesion after migrating to their new cultural environment in Australia. I have heard it said of Greek and Vietnamese communities here, that they more closely resemble previous generations culturally than do their homeland counterparts, who in turn have more readily adapted and transmogrified in response to changing times. There seems to be some truth in this, though I am unaware of any conclusive research to this effect.

One day, after many potential avenues to procuring a suitable Somali song for our book had failed, Khadra presented me with a cassette tape reporting that the community had felt the song *Heybad Waxaad* would be an appropriate one for the children to learn and sing. The following explanation is from our songbook.

> "This song is a reflection of Somali people who have moved from their homeland to live overseas. It says:
>
> > 'Things are good when you are in your homeland'
>
> and
>
> > '… it is good when you have something that nobody can say is not yours, like your own flag.'
>
> It is a modern song from about 2002."

Eventually one other Somali song for the book surfaced from the community, a lullaby, again appearing on a very 'lo-fi' quality audio cassette. The book also included contemporary songs from popular culture, for example Green Day's *Good Riddance* which we renamed *Time Of Your Life*, an original song composed with Grade 1/2s, *Yu Gi Oh* – after the popular schoolyard card game of the day – and a contemporary Japanese song from a well known anime show, which some children watched via the internet. Interestingly, the song was included to acknowledge the contribution from a particular student, though I thought it would be far too difficult to be of practical use in the school. But when I returned two years later to work in the school, that student was ready to perform the song solo, while her classmates learnt two verses to sing in support. Another song, the very well known round, *Row Row Row Your Boat*, which we did use as a kind

of a warm up exercise in one of our sessions, was included purely to acknowledge and make use of a nice drawing that one of the students made. Other songs were from commercial recordings used independently by teachers as they represented a further aspect of musical life in the school at this time.

The Multicultural Family Songbook was a snapshot of the myriad musical expressions available to two particular school environments at a particular time. The process of selection for songs was governed by a passion for diversity, a perceived need for representation of the students' intergenerational cultural backgrounds, grounds for a sense of ownership and connection, student enthusiasm, recognition of effort, commitment and contribution and existing practice within the schools. The book manifested purely as an educational project for local use within those schools, but could serve as an effective pilot for potential work of this kind on a larger scale for wider distribution and effect at a later date.

The active pursuit of Somali songs for the book was an example of a positive intervention that acknowledges the music of a recently arrived cultural minority to significant potential benefit. If the Somali childrens' families were to hear their children singing their song in public after having learnt it in school, I imagine that it could provide a real boost to their sense of cultural acceptance in the broader community. I have seen many examples of this in my work, but in this particular case, that connection has not come to fruition, despite public performances of *Heybad Waxaad* at the Victorian Arts Centre, at a weekend community festival and at one primary school. This is an opportunity lost and

a more pro-active and targeted approach is required by agencies in order for this kind of community cultural development work to fulfill its potential. Where there is a greater need, there is greater potential, but often less awareness in the sector unfortunately.

My knowledge of some of the musical cultures involved in the book certainly contributed to my ability to produce it. However, where certainty was lacking regarding faithfulness to the original source/culture, I determined that a degree of educated guesswork was tolerable and necessary to achieve the primary objective of being able to represent significant communities/cultures in the project. Some songs for example, were transcribed from audio recordings of parents who of course are not professionals, and sometimes struggled to sing in tune. Whereas the risk of misrepresenting musical traditions is not taken lightly, perhaps the process harks back to transmission of aural folk traditions in music where material transformed in its migration from region to region.

Yared plays a unique role in the transmission of musical culture as a professional performer practicing his music in a new country. Asked if he is a facilitator of musical experience for others in any way, his first interpretation of the question suggested an educational context.

> "I do facilitate things for other musicians, not just Ethiopians and Africans but also for Australian people so I think that what I'm doing has a lot of impact for everybody."

I suggest his role as a facilitator of musical experiences for audiences.

> “Even Australians, they don't really understand the language but they get really deep inside and they feel it. It’s a really good response everywhere in the world. It’s really great.”

When asked about any frustrations he experiences in his music practice, Yared highlighted the importance of interpreting musical culture correctly in professional performance:

> “When I know the music is not the way it should be but I let the musicians do it though it’s not really right, that's when it becomes very frustrating. You want to have your own band around you with people who understand the music and understand the value of the music.”

His chief frustration:

> “When you know the value of who you are and what you're doing but you can't show the Australian audience.”

Yared made an analogy with spoken word language in that an approximation of meaning for a word in a language you don't know often falls short of a thorough or even sometimes an adequate understanding. The analogy provides food for thought around

some interesting ideas and issues in cross-cultural musical relations. Obviously the meaning of a word can best be explained in its own language where a vastly broader range of associations and relations can be drawn. A word draws its meaning from context within a range of applications and experience. If I don't have experience of the language, then my understanding is limited or at best coloured by the available reference points. In the case of Yared and myself, some reference points are the English language and our vastly different experiences of it, my knowledge such as it is of Ethiopian culture and my experience of it over the past ten years or so, Yared's time in Australia, mine in Ethiopia, our common interests and knowledge etc.

The musical equivalent plays out some notable differences. Music is an abstract experience. Even lexical elements (lyrics, librettos and other audio textual artistic expressions) tend to a poetic and in a sense less functional role than everyday spoken language. They generally appear as sonic elements at least as much as for their literal significance. As such musical meaning is more fluid. It is more personal or subjective. When Yared gets frustrated that the music is not going the way it should, due to others' lack of understanding, is it fair to also ask if he is not misunderstanding the intentions of the other musicians in question? This is potentially a movable feast. However Yared's situation is unique compared to those who are learning his musical culture while simultaneously collaborating musically. He has the weight of centuries of musical cultural development behind what he is doing or aiming to achieve. It aggravates him to hear that the music is not quite right probably more because of what it is not than because of what it is. Are there potential positives in the misunderstanding? Should we ask: "who

are the people who are the ‘misunderstanders’?” What of their unique cultural space, their essential ‘human-beingness’? Are they sacrificing something of their own cultural bent in order to participate in the collaboration? They cannot ever be Ethiopian and so can they ever have an adequate involvement in the music? Does this represent a compromise? There is actually something very special in terms of transmission of musical culture in this scenario. Clearly the parties involved find enough common ground to play music together, otherwise they would cease to do so. Sometimes there are difficulties, but what is happening is a precious example of musical and cultural interaction and development, and the determination and passion with which artists engage in the work are testimony to it’s perceived value.

How important is familiarity within a musical culture for a musician to practice in or in relation to that culture? Creative musicians should feel free to explore new areas of musical experience and existing other cultures represent a wonderful opportunity to explore new skills, modes of musical expression and challenges. These in fact add to the richness of one’s own musical culture. Of paramount importance to the equation is the element of respect – for the custodians of a musical culture; for the intricacies of that culture, for the predecessors who over time - very long periods of time - contributed to the development of a distinct musical language; for the communities that identify with the musical culture as their own; for those who contribute to its ongoing life through committed and real engagement with the art. Authenticity is well served by an honest and accurate appraisal or acknowledgement of the practitioner’s adherence or relationship to nuance and device relevant to the tradition in reference.

Yared offered the following response about the audience in relation to the musical incorrectness in the strictly cultural sense.

> "Sometimes the audience get a bit confused and frustrated when it's not right and it's disappointing and frustrating for me."

Interestingly, I remember playing on a gig with Yared when the band made a lot of mistakes and one new member who had not had a chance to rehearse very much at all with us apparently played some things in a culturally incorrect manner. This was very frustrating for Yared. The band members overall didn't think that they played very well on the gig but the positive response from non-Ethiopian audience members who I spoke to afterwards was overwhelmingly positive. Yared, in spite of his frustrations, was very positive about the way forward for the band and the prospect of continuous improvement, and the band since became a national leader in the practice of Ethiopian music.

Transmission of musical values across cultures can also be a valuable element of community music activity. A quote in Footscray Community Arts Centre's 2000 Annual Report from Amber, who is of Chinese background and was born and grew up in Hong Kong, describes a unique process in the passing on of a song:

> "When I was a child I had a wish to be able to speak Mandarin but that wish of mine disappeared into thin air as I was growing up. Now several decades later in

> Australia I learnt to sing my very first Mandarin song in the Multicultural Community Choir. This is the very beautiful *Fresh Flower.* I will always remember how happy I was when the Choir and I were singing it together. It was like my wonderful dream realised."

The Multicultural Choir was an open membership group that encouraged diverse membership but was most successful in engaging musical leaders from diverse cultural backgrounds to train the group to perform songs in their diverse languages. *Dui Hua (Fresh Flower)* was taught to the group by Julian Yu, a local Chinese musician and respected composer, and subsequently performed with accompaniment by the Australian Chinese Music Ensemble in Footscray Community Arts Centre's Music Hive performance program. Amber, who grew up speaking Cantonese, felt that a lifelong dream had been fulfilled at that time.

> " … to learn to sing a Mandarin song in a choir … and have the support of the whole group. I felt like 'wow' … what is this? It is like my dream came true so many years down the line. I didn't have to seek a master or a class to learn how to speak Mandarin. It was all done in fun, and it was fantastic. It was like a dream to me to be taught by a Greek (choirmaster Peter Mousaferiadis), in the western culture, a happy Greek. … to access my own culture from a different culture. I was in a foreign land, Australia. The Multicultural Choir was the instrument that helped me get back into my own culture so that was the most amazing bit of it."

Of course, Amber did not learn to speak Mandarin and neither could The Multicultural Choir learn the 40 or so languages in which they sang, but most of the time we knew what we were singing about, and as coordinator I would strive to get as close to word for word translations as possible. These kinds of processes to source real cultural connections in the community as opposed to multicultural songs from a commercially available songbook for example, were a valuable part of the work, and greater resources allocated to this area could, if used wisely, form a valuable developmental asset for Australia's cultural landscape.

Culture includes those sets of values that encompass our sense of normality and give reference points for perceived meaning. It embodies not only the musical aspects of style and language for a given genre or community, but also the norm for musical practice and activation. For example, Amber's ideal is to be able to sing freely wherever she is.

> "The ideal would be like I would be singing where I am in the streets, I don't care. If I feel like singing I would just open my mouth and sing. That would be my ideal. That's what I would like to be, one day to be singing whatever comes up in my head and not worry about if I am bugging anybody or they're giving me the look and stuff like that. I would like to be able to do that. That is my ideal. To be spontaneous and express my joy."

Her sense of her own role as a facilitator of musical experiences for others centred around her ability to encourage them to sing, which on a few occasions she said, had led her to the point of enticing people whom she had only just met to sing for her.

Interviewer:

> "Is there anything that could be done to help it become the norm for people to break into song on the streets whenever they feel like it?"

Amber:

> "Change the whole mentality - help to lift the mentality into a lighter sort of mood. Yeah I suppose it could be more bouncy, try to be more relaxed and bouncy first. More loose in our way of walking and slowly people would feel less serious about expressing themselves in a joyous way."

Amber's comments moved me to think of freedom to sing in the context of the street where I live.

> "That's very interesting. You answered in a personal, experiential perspective. I'm now looking out at the street and thinking about all the people that live in these houses. Maybe some sing. I know the Vietnamese people over the road sing karaoke sometimes - a lot of Vietnamese people I have known do. And Amber

you might not walk down the street singing all the time, but you do go to a choir once a week, you do musical things, whereas I think that most people don't even do that. They are not going to a situation where it's normal and expected for people to be singing. So I am wondering that if there were more opportunities, more accessibility - or if the benefits of singing in a group like you do became more apparent to people, perhaps gradually people would sing more and more in all kinds of different situations. Because at the moment singing is not only absent in the streets, but many or most people are not singing anywhere."

Amber:

"I think so too. I think maybe next time we catch somebody humming a tune we just sing along and that will help people think that it is not such a bad thing to join, or hopefully if you start a tune somebody would sing along with you. Unless we support others, we are not going to be supported. The whole thing is …community needs support and if we catch somebody singing a tune you join along, or smile or 'la la la' or whatever. Then there is encouragement in the air so hopefully then there will be more freedom of voices coming through. It doesn't matter what sort of voice, it's like birds in the air. Lots of voices like birds in the air. You know, we shouldn't be suppressed."

Interviewer:

> "We never say 'did you hear that bird singing?' That was terrible. It needs to go back to bird school."

Amber clearly would not share Yared's concerns for correctness in performance in the same way or to the same extent, but that is not to say that there is not a desire on her part to perform well in her music practice. Artistry is at the core of any music practice, but the practitioner's relationship to it is likely to vary according to the place music holds in their life. If that place is linked to professional endeavours, then different cultures of practice will prevail than if it is not.

Cultures of practice and their relationships to artistry in a technical sense also vary across genres, even within like geopolitical contexts. Richard the primary school music teacher crossed between radically different genres at a particular point in his musical life. One of his reasons was to seek a broader array of musical experiences, but the high level of expertise presumed necessary for participation in Western classical music, in which he was trained, was a major factor also:

> "…partly I thought that the classical thing was a fairly narrow kind of look at music generally. I just thought there was a whole lot of other stuff and that whole punk ethos that anybody can do it appealed to me. Later down the track when I was teaching music, that reflected my belief in the idea and desire that anybody

> can have a go at it. I think that technically, classical musicians are probably amongst the best but I think that kind of limits other people from participating in it. I don't think you should have to be technically a fantastic musician to participate in music and I think that classical music in a way created that impression for a lot of people. Maybe it's switched a lot of people off."

But is Western classical music something worth switching people onto? What is on offer for the masses here? Perhaps there could be a more living, breathing and interactive relationship between the music and the musicians and the broader community. Might some aspects of the artform translate into more egalitarian structures? Is there a place for live 'high art' music in the suburbs? In my own experience, I never really fully appreciated the incredible beauty and wonder of classical vocal practices until I experienced a very highly skilled opera singer at twenty metres, and I have never forgotten it. Of course there are cultural aspects of the Western classical music tradition that hark to another time and social structure, but the rich musical output of the genre is an inheritance that we all deserve to have the opportunity to experience.

One particular trait of cultural practice is the rigidity or not of composer/performer roles and perhaps deviations and variations on this and other modes of practice could be explored in a more community-oriented context. A good example is Gillian Howell's recent work in the Art Play program located at Birrarung Marr, in which Melbourne Symphony Orchestra players worked with school children over two full day periods to develop and present performances for family, friends and the general public.

Quite apart from the notion of community access, we should at least consider the possibilities that may transpire were we to access the resources and expertise available for the practice of Western classical music, to the expression of more widely diverse musical cultures such as they exist in Melbourne. The classical masterworks have withstood the test of time, but they were a product of social and economic structures that supported prodigious compositional activity, and we do ourselves a disservice to neglect appropriate support and structures to avail the creative energies of our time and place to effective channels for musical expression and sharing. The musical sensibilities, nuances and devices available in classical instrumentation and practices may more effectively influence and be influenced by other musical culture in our society in a more flexible and freer flowing overall culture of practice that reflects, expresses and serves this place and time.

But flow between disparate musical cultures even in close geographical proximity does not necessarily follow naturally or without conscious intent and considerable work. Why should we strive for this interaction beyond the natural flow of circumstance and history? What is to be gained? In a world in which peoples and their cultures are in increasingly close quarters, cultural understanding and sharing are of fundamental importance to the well-being and survival of societies, and ultimately the human race. Music is a microcosm of human interaction that is fundamentally positive by nature. It is by no means a bad thing for musical genres to prosper as they do in their unique cultural spaces, but there is much to be gained by promoting and encouraging a greater degree of creative

sharing and interaction amongst the various cultures of music practice and well-targeted public funding support could provide creative solutions and structures that demonstrate and promote a higher potential for social well-being and the greater good.

Geographic and economic circumstance have traditionally borne heavily on how the characteristics of a musical culture and its musical elements develop. Majok, talking about local equipment:

> "In Africa, the manufactured equipment is very expensive. Everybody can't afford it. People use drums for the local music. In Africa the drums are not very expensive because all of the materials are available locally."

The idiosyncrasies of local cultural context extend not only to musical style and process but also to cultures of presentation. For example, at local Sudanese community concerts (they are always called parties), the audience, at least at the beginning of the night, is segregated into male and female halves, with a clear divide down the centre of the hall. These are important considerations for agencies working to support cultural minorities or to develop new audiences for the arts.

On the other side of the coin, Yared is very enthusiastic about the response of non-African audiences to his music since he arrived in Australia.

> “As far as the music itself, there is no difference, the music is the same. But I played more since coming here. I get more experience. People in Australia adore the music. People listen to your music and are more interested in it.”

With regard to music practice in everyday life though, Yared’s formative years in Ethiopia were blessed with a family environment that celebrated music and more prolific singing in the home. I asked Yared about music in his life at age eight. He smiled.

> “Yeah I used to sing at school and for family, things like that. I started performing for parents and other kids and then building up from there.

Environmental culture is crucial to support musical endeavour and appreciation, and Amber could have cause to be envious of Yared’s early opportunities in this regard. A comfortable space for her is

> “… non threatening, accepting like space …. I could be in a tiny box, if it is a warm environment, if there is kindness I can be free to express then that’s a good space to be in.”

Yared’s early start with music doubtless contributed strongly to his ability to sustain himself with music in his early teens in Addis Ababa and stimulated his passion for subsequent professional music practice. There was an audible leap of enthusiasm in Yared's voice when relating:

> "I released my first album when I was seventeen."

If not for the strong musical presence in his formative years, Yared's life and aspirations would likely have been quite different. It should be a concern that natural expression of music in the home in contemporary Australian life is largely curtailed or not valued, perhaps as a result of modern electronics and recorded music, or perhaps to some extent because music and dance have a different place in the dominant culture traditionally. We must be careful not to over generalize where culture and lifestyle are concerned for fear of stereotyping however. For example, Africans in Australia are renowned for having a different approach to time and to scheduled appointments and this issue has at times presented challenges when working with African musicians. David Reck (1977) theorised that:

> "Time in traditional African thought is a two-dimensional phenomenon with a long past, a present, but with virtually no future."

At the end of my interview with Majok, he asked if he could come back to my house the following Saturday for some individual guitar instruction which he had also previously received from me as part of the *Let's Discover Our Talents* community arts project. We set a time for him to come but I was not surprised when he didn't. Perhaps he needed me to call him to confirm it. Perhaps one could say there are cultural aspects at play. Perhaps it was just individual failure to honour a commitment. Who can say which is which?

Yared shoots down the stereotype around African musicians and their alleged relaxed approach to time.

> "The musicians have to take it very seriously, consider it as very important music and showing to the people who have never seen (heard) it before. So their role is to be there on time and taking things seriously. Some people don't understand why I am the way I am about this. Some people play the music but they don't have the drive like I have, so sometimes it can be frustrating for me. It makes me happy when people take it seriously and write it (the music) down, and take every single word what it means and the rhythm, and that shows me that they are interested. That's their role. Mine is to show them."

Relationships between general cultural traits and musical genre do exist. Traditional African drumming music, Reck said,

> "simply begins, sets up levels and continues, and then it stops. …. Performers may stop when they get tired, when they feel "the time is right," when they run out of words or ideas, or in time to catch the late bus home; the same piece could last several minutes or several hours, depending on the situation."

In the absence of musical (harmonic) development devices that utilize a 'progressive' approach to musical time, such as are common in Western musical forms, complexity in

the music becomes focused into subtle cyclic elements, opening the way for different and profound other musical experiences. Again we must remember that these are generalities but it is clear that each culture provides unique ways of being, of relating and of seeing the world both in musical spheres and in all areas of life, and whereas the custodians of any given culture warrant appropriate respect and acknowledgement as I have already said, there is a lot to potentially gain in a mutual culture of sharing, respect and openness.

Alongside the myriad differences of genre, style and culture of practice exhibited by groups, music as an artform inherently has it's own cultural properties as distinct from other artforms. The primary source of difference is the nature of human involvement through the senses, as manifested in the available modes of artistic expression and experience. Theatre for example, tends to focus on or derive from more literal expression of human experience, though it is less so in some contemporary forms. Music is more likely to hinge on formal structures that have or relate to a mathematical parallel, yet is also probably the most potent to deliver direct emotional stimulus. Each artform requires discipline and the degree of refined skill required by the beginner at 'entry level' may vary from artform to artform, and between different aspects of the artform. A beginner guitarist is more likely to be confronted at a very early stage by issues of discrete technical skill, especially with regard to the fretting hand, than is the novice singer, and this is also a function of the expectation or impression of what the musical outcome should be. Even in very young children, there may be a gap between their available skills and the skill level required to make a satisfying musical outcome for themselves. This kind of discrepancy drives all manner of musical endeavor right up to the most

accomplished performers and the nature of the relationship between technique and satisfaction differs widely amongst the artforms.

The differences of approach inherent to the artform appeared quite substantial to me while taking part in a professional development session led by a teaching theatre practitioner. She collects material from the children in a scrapbook to feed back into the program - a great idea – and I started to compare my 'scrapbook' with hers. Hers comprised a collection of ideas, images, words, impressions from the sessions and from her own planning which were available to her during the session in quite a loose way. My 'scrapbook' contains songs collected from the students (traditional cultural songs to contemporary pop songs), musical motifs which they may have invented, lifted from previous sessions, rhythm patterns and games, chants, translations, notes on roles for individual students, group devised lyrics and general ideas from myself, and the group, pre-planned and otherwise. The theatre scrapbook avails itself much more to a literal storyline approach whereas the music scrapbook, although it does also contain text, is largely a collection of technical data, and found pre-composed constructions. It is not necessary to know the mathematics and physics of the musical representations there, save in a musical way, but they do exist. Tradition, loosely speaking, plays a more central role in music activity than some other artforms and is accepted as such, though not necessarily acknowledged. Musical ideas are communicated as whole 'known' songs. The memory stores the thing in its entirety more readily. The whole song can be more easily recalled and, for example, sung later in the schoolyard. Children aren't likely to re-enact a whole scene from *Macbeth* or the school play later on in the schoolyard, but quite often they

will repeat an entire song. Standards (or to put it another way, shared cultural items) in music as compared to other artforms are much more common in the school environment, as they are everywhere else. They are also much more readily generated than in other artforms. This tendency to shared standard pieces, whether they be The Beatles' *Yellow Submarine* or a Karen *Blessing Song*, together with a tendency to discrete technical skills in music, place the artform uniquely for the delivery of developmental outcomes relative to drama for example, and vice versa. The difference of course is not absolute but it is significant and must be considered when devising strategies and structures for cultural development in music. Music in community is a discipline which, if it is to be effective in society to its true potential, must be properly supported and with appropriate regard to its unique nature.

The children of Grade 3/4 gave the following snapshot of their current collective musical culture when they were asked to consider in a very broad and open manner anywhere that music happens in their lives.

> "Parties, concerts, performances at home with friends and their parents, dancing to the music by myself, choir and dance here at school on Wednesdays, performing at Highpoint shopping centre, piano lessons, singing lessons, dancing and dance classes, playing guitar, karaoke, at music exams, Christmas, CDs at parties, in the shower, my sister's secondary school concerts … she has all these songs that she sings."

The response was very broad indeed, but perhaps of most significance was the fact that fifteen out of seventeen said that they would like to play an instrument or sing at home, yet only four regularly did so, usually in conjunction with private instrumental tuition. Does the above snapshot represent well the children's aspirations for music in their lives as they grow? Does it give a sense of nourishment for the children's potential? These children do not have regular music activities in school. Despite a surface richness of exposure represented in the above list, they are underexposed to experiences of real musical interaction and authentic engagement in music. Most of them are not attending live music performances and the majority of their musical experience is through electronic media as passive listeners. More can and should be done to support a true culture of musical engagement and interaction for school aged children, and the dearth of real music making opportunities as a part of everyday life also extends to our broader community. If we could come to some kind of consensus that music is an important aspect of life that we should not or cannot afford to neglect, if we could therefore embody a culture that values music as an integral part of our lives, then that culture must include serious consideration of the structures that can effectively support music activity in community, schools included, such that the collective well-being is nourished and fulfilled.

Music and Well Being – Individual to Collective

This section of the thesis will address the notion of wellbeing with regard to music and its practice. Music does not have an immediately apparent impact on human survival, and in his hierarchy of human needs Maslow (1943) placed creative activities including the arts on the topmost level, which relates to self-actualisation. According to Maslow, these kinds of activities are undertaken only after the more fundamental needs concerning physiology, safety, love, belonging and esteem have been to a reasonable extent satisfied. In reality, music can play an important role on all of these levels. For example, people who may be lacking in confidence (esteem) or a secure family environment (belonging) may, and often do, benefit by participating in or belonging to some kind of music project or group. Maslow's hierarchy suggests that human well being increases incrementally according to the satisfaction of progressively less critical needs relative to basic survival, but the mutual exclusivity of one's experience of these categories of need is questionable.

If we assume that happiness is the intrinsic value by which we as human beings can measure our well being, how might we define happiness itself? Paul Taylor (1994) postulated three theories of happiness as the standard of intrinsic value: the essentialist conception, the plan-of-life conception and the self-evaluative conception.

> "The essentialist position, which has its origins in the works of Plato and Aristotle, views human nature as having an essence, the attainment of which is a necessary and sufficient condition for happiness. This is an absolutist view of

> happiness. We are not happy if each of us has not attained our essence, no matter whether we feel happy or believe we are.
>
> The plan-of-life view states that a person is happy if three conditions are met: a person's life plan must be an integrated whole, must be created by him or her, and must be capable of being realised. This view combines subjective and objective factors.
>
> The self-evaluative conception of happiness holds that happiness, as an intrinsic value is purely subjective. It depends solely on whether we view ourselves as happy or not."

Despite the absolutist nature of the first view and its apparent contradiction to the third, the three theories are not oppositional when applied to music practice in community. Each embodies its own truth and each is in relation to the others. Constant and expansive testimonial and anecdotal evidence testifies that music contributes to peoples' happiness, thus satisfying the self-evaluative model for those engaged in musical activity. In relation to the plan-of-life model, community music projects champion empowerment as a major benefit to participants, and in some cases may provide the only place in peoples' lives where they feel they have control - where they can create their own relationships both with the art itself and with others involved. Their life plan may not initially present as an integrated whole, but music in community can provide a context within which the individual has the power to be creative, express themselves in relation to others and to

transpose this experience into other areas of their lives. An environment is provided where the participant can have control, where achievable outcomes are realised and a stimulus to a greater harmony of existence may be triggered, enabling the whole of their lives to be nourished by a greater and clearer sense of purpose. The essentialist position may be the least provable in its relevance to music in community since, for most of us at least, attainment of our essence is a work in progress at best and difficult to authoritatively define. Indian classical music practice though, is entwined with spiritual development, preserving a master–disciple system of relationships that has endured thousands of years.

> "…musical sound and the musical experience are steps to the realisation of the self. We view music as a kind of spiritual discipline that raises one's inner being to divine peacefulness and bliss (Shankar 1968)."

People do talk of being wholly immersed in the moment when they are engaged in music and intuition suggests that 'musical ways of knowing' and 'being' are conducive to that essential work which is realising one's potential. This represents a spiritual perspective on music practice.

Mihaly Csikszentmihalyi (1997) commented that

> "…rarely do we feel the serenity that comes when heart, will and mind are on the same page. Everyday … conflicting desires, intentions and thoughts (normally) jostle each other in consciousness, and we are helpless to keep them in line."

Singing in a choir is one of the activities he cites that may induce

> "…moments when what we feel, what we wish and what we think are in harmony."

Csikszenthmihalyi called these exceptional moments *flow experiences*, which he said tended to

> "…occur when a person faces a clear set of goals that require appropriate responses."

I find myself that playing music places me firmly and completely in the immediate moment. A series of momentary decisions and actions in the performance of discrete aim directed movements engage one in a sense of flow through intricate feedback mechanisms on physical, emotional, spiritual, mental and sometimes social planes. This is one of the distinguishing features of a 'musical way of knowing'. If one's consciousness is wholly engaged in the act of playing music, then for that particular time

span, the plan-of-life is an integrated whole, as a result of one's own actions, and in a way that reinforces one's presence to the moment, favourable to any prospect of spiritual attainment. The act of playing music conforms, in some way or other, to each of Taylor's three conceptions of happiness.

According to Richard Eckersley (1999),

> "well-being has several components, including physical, mental, social and spiritual."

We can add to these the closely related realms of emotional and psychological well-being. Physical and emotional well-being are prominent motives for Amber's music making such that it is not always clear which, if any, is to the fore. Asked to comment on what she valued about her music practice and why, Amber commented that:

> "It's … not only therapeutic; it is so cleansing for me."

Majok noted that:

> "Music is very good for a person to relax to sing and play. This is the benefit you get from music."

Listening to music is certainly known to have physiologically therapeutic value. In a study by Longhi and Pickett (2007) aimed at investigating the physiological responses of long-term hospitalized children when exposed to music, twenty-one pediatric patients received music sessions during which a musician sang and played guitar for 30 minutes.

> "…the percentage of oxygen present in the blood increased significantly by the end of the session … (suggesting) that music has an effect on the state of paediatric patients, potentially improving their physiological and psychological well-being."

As previously stated, anecdotal evidence for the connection between music and enjoyment is abundant.

Amber:

> "My voice is soothing for me. I am singing for myself. I am happy. I think that is the highest happiness that I can feel for myself."

Interestingly, Taylor's first conception of happiness holds that "we are not happy unless each of us has not attained our essence", suggesting that, taken to the letter, absolute happiness is really dependent on the well being of others, in effect, the human race as a whole. Collective well being, of course, is potentially both a predictor for and an outcome of individual well being in society, and community music structures exist to strengthen

these relationships through shared music practice and experience. Arts practice is championed by the community cultural development sector as a means to effectively contribute to the greater good of communities. Deborah Mills (2004) outlined seven themes for community cultural development practice corresponding to key priorities for governments in Australia to achieve community well-being:

> "health (including social, environmental and clinical policy approaches), ecologically sustainable development, public housing and place, rural revitalization, community strengthening, active citizenship and social inclusion and cultural diversity"

In relation to the latter, one of the major projects in my work as music co-ordinator at Footscray Community Arts Centre from 1992 to 2004 was the Music Hive program, which showcased music from diverse cultures by local artists to broad audiences. A key outcome of the project was the continual goodwill generated between communities through mutual appreciation of 'the other' via celebration of their musical cultures. A similar function was expressed by Yared as his primary hope for the future place of music in his life:

> "… to show what Ethiopia is because basically people have the wrong impression of what Ethiopia is. That's not about Ethiopia. Ethiopia has so much history, so much potential, so much about music. We have 3,000 years of history, so many beautiful things about Ethiopia. I wish (that) one day people get the chance to see what Ethiopia is."

Just as we are able to stimulate well-being in others through musical communication, different cultural groups can arrive at shared understanding through music, an appreciation of the inherent good in the other, each with it's uniquely rich musical heritage to contribute. Exploring associations between Gypsy people and flamenco music in Spain, Rodriquez-Bailon, Ruiz and Moya (2009) reported that:

> "… activating a positive side of the stereotype of a traditionally prejudiced group could be a useful strategy to improve the implicit attitude toward that group."

Music can play a major role in nurturing harmony between peoples and leading musicians from virtually every corner of the globe concur on this. Deborah Nicholson, Program Manager for a Melbourne organization delivering arts experiences to disadvantaged schools, places cultural understanding amongst a range of developmental benefits for the individual.

> "Whilst creativity is not limited to the arts, it is a wonderful place in which to nurture imagination, communication, curiosity and cultural understanding whilst opening possibilities of emotional, relational and aesthetic sensitivities."

Music provides social engagement, fun and contributes to greater self-esteem, and young people who, due to external factors, lack appropriate opportunities or conditions to achieve their potential, have much to gain from participating. Research commissioned by

the Australian Council for Educational Research (ACER), aimed at evaluating the impact of arts programs on educationally 'at risk' students' broader academic participation, found that students involved in arts programs scored better in the generic competencies of problem solving, planning, communication and working with others, than those who were not (Bryce, Mendelovitz et al. 2004).

Josh of Grade 3/4, when asked how things changed from the beginning of our music program to the end, offered a simple and concise indication of the importance of music in the formative education of young children:

> "I got more confident and I thought everybody else did."

Music can also contribute as a means of positive distraction in one's life, an escape from the sometimes harsh realities of everyday existence or as a kind of social or emotional palliative. A friend with whom I played in a blues band during my early University years recently told me that playing music in a community arts-based band project saved his life. There is sometimes a tendency to assume that anything to do with music in community must be fun, light and breezy, but if we are thorough in our consideration of well-being in relation to music in community, we must recognise the full gamut of musical practices and cultures.

I recall once visiting an inner city suburban bar, which was quite well attended for a Tuesday night, and featured a very loud, aggressive punk/death metal kind of band

performing in an upstairs room. The lead singer was a very young woman, very ‘punk’ in appearance, and not very healthy looking. In a preamble to one of her songs, she told the audience that life was not worth living, a sentiment that may have been reiterated in the ensuing song lyric, though I couldn’t tell from listening. I think she meant what she had said. She had an air of intoxication but didn’t seem to be drunk, and a far away kind of demeanor. I worried about her well being and when later I left the venue, I noticed her fellow band members congregating on the footpath and an ambulance double parked across the road. I don’t know that there was a connection but the image stayed with me.

Rock and roll music has long been associated with drug use and excess, quite at odds with the notion of music as the purveyor of good health and well-being. What was the beneficial impact of music for the punk girl? Was it a positive influence in her life? Was she suffering from associated cultural ills that may have had a negative impact on her life? Which is the chicken and which the egg? And who is ultimately qualified to judge what is good and what is not? Perhaps performance of aggressive music is an effective outlet for pent up angst, and the social aspect, not to mention the scope for self expression and the opportunity to share one’s artistic values with an audience, whatever they may be, remain potent.

The opportunity to play music is for many people an essential element of their lives. For some, the social value comes in hearing others play. The propagation of a sense of well-being through shared music performance was highlighted by Majok when he spoke of the role of music for audiences in his community:

> "…sometimes people have got pressure in their lives and when they listen to music they forget their problems"

As a professional performer Yared has remained well and truly in touch with the joy available to him through music, and spoke of the childlike pleasure he witnesses in his audiences:

> "When I see the pleasure of people ... you know people can be serious but when you see people acting like a kid … The only way you can do that is with music, and to see them happy and just jumping around, it makes me very happy. You give out a lot of messages. You express how you feel. That's how you actually release the energy."

Children perhaps provide the best indication of social and relational benefits of shared enjoyment in music making. The Grade 3/4's teacher was struck by the students' absolute enthusiasm for singing, at every opportunity, one of the songs covered in our workshops.

> " ….they all just clicked and they wanted to sing it all the time … it was 'Can we please do it at assembly?', 'Can we do it outside?' And they were walking across the yard singing away together. It's the first time that I have seen kids click together as a group that well. That to me was quite an interesting observation.

> Those boys walked across the yard and all of them had their arms around each other and they were all singing … even the kids that normally don't engage."

Majok pointed to the social aspect of music making when citing the importance of mutual encouragement between recreational musicians.

> "A lot of people like playing music (guitars, drums etc) and a lot like singing but sometimes they need other people to encourage them to do these things."

And Amber on her involvement in U3A Choir:

> "I am really grateful that I have the support of the elderly citizens of Melbourne there to lift me up."

Community strengthening and social inclusion as community development themes are universally fundamental to the practice of music in community, but are often addressed from a remedial perspective, aiming to repair some negatively impaired aspect of the social fabric. Tom Seligman champions the relatively new field of positive psychology, an umbrella term for the study of positive emotions, positive character traits and enabling institutions. In assessing a future for positive intervention for improved quality of life, Seligman & Steen (2005) assert that:

> "...at least since the time of Aristotle, scholars, philosophers and religious leaders have pondered the question 'How can we become lastingly happier?' Yet until recently, the only guiding question in clinical psychology has been "How can we reduce suffering?"

And,

> "Few people are wholly content just with being less depressed and less anxious and less angry."

Seligman and Steen conducted positive interventions to determine whether or not positive psychology could make people lastingly happier. Two of the five exercises implemented increased happiness and decreased depressive symptoms in participants for the ensuing six months, and each of these could be respectively aligned to parallel applications for music in community. The first involved participants writing down three things that went well each day and their causes. The second involved participants identifying their own signature strengths and then using one of these in a new and different way each day. Acknowledging and assessing positive experiences and facilitating participants as they learn to apply their strongest attributes are common strategies of community music leaders. A community development approach to music works to engage participants such that their contributions to the whole group are effective and positive. In order to do this people engage their strengths in a musical and a social context and it is the facilitator's role to coax from the various elements that participants bring to the table a mutually

supportive structure. The experience of success in music in community is a transformative process that has potential to act across the whole of our lives. Just as Seligman and Steen's participants reflected on their positive experiences of the day to increase happiness, musicians in community may draw on the many opportunities for problem solving, aesthetic expression, spontaneous human interaction and shared fulfillment to promote an ongoing sense of well-being.

If we assume from the research and anecdotal evidence that engagement with music has inherent properties to enhance well being, then it is only right that the well-being of those offering leadership in the field should be of concern. The issue of facilitator well being in community music can at times be troubling. I have frequently seen community music leaders socializing with congratulators and well-wishers after a performance, when they really seemed to need their own space for recovery. The need to fulfill the extra-musical aspects of the occupation, such as networking, might often override an obvious need for rest in various situations such as this. I do remember as Music Coordinator at Footscray Community Arts Centre and Musical Director of its Multicultural Choir, often feeling rather fraudulent in that I would promote singing and community music participation as a great source of well being, while at the same time, I was running myself into the ground with work and often felt that my own engagement with the activity had a destructive influence on my health. The problem was strongly related to resources, as well as training and organizational structure issues.

The satisfaction of achieving any musical or life goal, either on a short term or long time scale, is for me not so much a function of the magnitude of the achievement, as it is of my knowing that I have fully engaged myself in the process. Remaining present to the moment is essential to the flow experience and the determining factor in my ability to generate happiness for myself in both musical and other pursuits. I have noticed that where a task or project deadline beyond my control impacts on the integrity of the engagement, it can be difficult to remain completely engaged in the moment and this in turn may affect my ability to work well, ironically compromising my ability to meet the deadline - a negative and constricting loop that can lead to aggravation or even depression. Whereas, in the performance of music, clear goals and required responses present on a momentary basis and the immediate deadline is almost synonymous with the act itself, longer-term requirements can tend to compete for attention and contribute to potential conflict of purpose and a divided sense of being.

Deadlines are, however, a fact of life and quite necessary in the complexly interactive world in which we live. Where one seeks to engage in an activity on a career basis, it becomes linked to one's livelihood and relates, on an instinctive level at least, to the fundamental sense of survival. In Maslow's hierarchy, this activity comes in on the level of safety, pertaining to security of employment and resources, one step removed from our basic physiological needs and on the same level as physical safety. Immersion at a deep level in one's interaction with sound, its creation, evaluation, response and recreation - with all of one's awareness - is an act of self-actualisation and appears in Maslow's top level of human needs. The musician as a small business person is therefore obligated to

negotiate matters of security and of artistic creativity simultaneously in her/his working life - seeking to realise his/her essential purpose while also seeking financial security through the same act. Whereas not all musical activity is equally immersive, there are significant potential challenges for the artist in business and the relationship of well-being to one's musical practice is likely to shift subject to any employment or, more specifically, income connection.

Businesses that exist purely to make money seem simpler in this way. This is not to be derogative towards such activity, and besides, everybody naturally factors enjoyment, satisfaction and at the other end of the scale, level of discomfort into his or her career choice, no matter how money orientated it is. Interestingly, many professional musicians seem to like to remain almost blissfully unaware of the financial side of their occupation for significant amounts of time. Yared, the representative professional performer of the interview cohort, did not once mention income derived from his practice and Richard the primary school teacher only acknowledged the role of music in sustaining his livelihood after I pointed it out. It is in fact quite common for music professionals to relegate the business or financial aspects of their practice to the background in thought and in conversation.

Fatigue was obviously an issue for Richard the primary school teacher during our interview. He ultimately left DPS at the end of the year and within a few months was on leave with glandular fever which, he confessed, might have been a result of the continual stress and fatigue catching up with him once he was able to relax just a little. At the end

of our interview, which took place following a day of classroom teaching, I asked Richard if he had anything to add:

> "No that's finished me for the day."

It summed up his energy state and I know it was not unusual for him to feel that way at the end of the day.

One evening, after working all day playing music with school students, I became acutely aware of the difference between music as work and music purely for pleasure. It had been a very successful and productive day at work. I felt I had been very effective and that the students had benefited significantly from the interaction. I had enjoyed it too, but was aware of how much it had tired me over the day and in the evening I was not sure what I might do with myself, being so low on energy. Without thinking I picked up my cheap classical guitar and started to pick out a tune which I had known decades before but had not played for a long time. I found myself delighting in my own playing. I took pleasure in the rhythmic counterpoint of the lines, noting how much my ability to create a spontaneous arrangement from a tune had improved over the years. It was a very calming experience and quite meditative, extremely relaxing and mentally soothing. With no responsibility to serve, educate or entertain others, and no need to accommodate fellow band members, players or audiences in any way, I was able to enjoy the experience completely, and though I didn't sing - content in the sound of my solo guitar and the

sense of ‘oneness’ experienced in my interaction with it - I recalled the associated Jim Croce lyrics.

> “If I could save time in a bottle…”

Asked what music might offer her in future life, Amber the amateur chorister expressed confidence that it would only get better:

> “Well it is offering me the world and more now so it can only offer me more. It can only multiply can’t it?”

Amusingly, when asked about obstacles to music making, Amber replied:

> “You die”

suggesting that nothing can stop you from making music if you really want to, as long as you are breathing. Then she added:

> “Yeah if you are dead, … but I suppose my own music would be there in the ether.”

Indeed, our available musical culture is the product largely of those who have gone before us, and where could we possibly be without that?

Yared:

> "…without culture we wouldn't really enjoy life."

Music and Education

Since the purpose of this thesis is to consider possibilities for structures for music in community, including all of its educational functions, it is appropriate to consider education in a broad sense, inclusive of all of the various discrete functions of music education in community life. Music education is music as human personal development. It hinges on relationships of access, experience, skill, technique and human potential. *The National Education and Arts Statement* – as proposed by the Cultural Ministers Council and MCEETYA (The Ministerial Council on Education, Employment, Training and Youth Affairs) and adopted by the Australian Government states that

> "Creativity in education is a necessity, nurturing imagination and curiosity – two vital elements that can drive learning for us all."

In Australia, as in all developed nations, education is largely seen as imperative for all young people such that parents are obliged by law to access their children to formal education up to the age of fifteen years. Within this structure however, some subject areas appear more compulsory than others. Is music a compulsory activity at any level of education in the state of Victoria? There is considerable variation from school to school, based on priorities and resources, but music is sometimes compulsory for early to middle year students in independent schools, becoming elective in the upper year levels.

A look at the Victorian Essential Learning Standards (VELS) may provide some insight into the degree of importance that music occupies within the state education system.

> "In November 2003, as part of the *Blueprint for Government Schools*, the Minister for Education and Training asked the Victorian Curriculum and Assessment Authority (VCAA) to develop a new curriculum for all Victorian schools in both government and non-government sectors. The Minister further requested that the new curriculum contain standards of achievement at significant points within the stages of learning that clearly specify what students should know and be able to do." (VELS website, 2009)

The resulting Victorian Essential Learning Standards (VELS) include the arts as one of eight areas of discipline-based learning, which in turn is one of three core and interrelated strands, along with physical, personal and social learning and interdisciplinary learning. The VELS introduction to the arts domain states that:

> "The Arts are unique, expressive, creative and communicative forms that engage students in critical and creative thinking and help them understand themselves and the world. In every society the Arts play a pivotal role socially, economically and culturally. The Arts encourage the development of skills and the exploration of technologies, forms and processes through single and multi-modal forms. They fuel the exploration of ideas that cross the gamut of human emotions and moods

> through holistic learning using cognitive, emotional, sensory, aesthetic, kinaesthetic and physical fields."

I found it remarkably difficult to find any material at all on the VELS website that was specific to music, which, rather than being acknowledged in its own right, seems always to be embedded in general statements around goals, outcomes and standards for the arts as a whole, or the performing arts at best.

According to the Music Council of Australia,

> "the world's top academic countries such as Hungary, Netherlands and Japan have strong commitments to music in their schools from their early years."

and yet, as the Council's research also shows,

> "as few as 2 out of 10 Australian State schools are able to offer their students an effective music education"

What are the factors that influence whether or not any given child will receive music education in school? Is there an opportunity for parents to choose a school that values music education enough to include it in its curriculum? This may depend on the particular locality in which they live and their ability to pay. In 2008 at the Australia 2020 Summit it was noted that:

> “Education in creativity starts from our earliest years, but often falls away as school continues”

and that

> “Socio-economic background remains a major influence on children's access to music”.

Another important factor is whether or not the parents actually value music in education. One teacher, during an evaluation meeting at one of my primary schools, suggested that while parents who sent their children to the school (predominantly immigrant families) valued individual instrumental tuition as an activity for their children, few had an understanding of the value of musical activity in the classroom.

If there is a discrepancy between what the research says, and the perceptions of parents, then perhaps our current market oriented approach to education, where parents ‘vote with their feet’ (or more literally their children’s), is a disservice to the long term potential and prospects of the children. On the one hand, it is important that parents have a choice in how their children are educated. On the other, the state makes no exceptions when it comes to compulsory education in reading, writing and arithmetic, as evidenced by its comprehensive compulsory testing on literacy and numeracy.

> “National Literacy Benchmarks are used for reporting achievement in three aspects of literacy - reading, writing and spelling - at Years 3, 5 and 7. National Numeracy Benchmarks are used for reporting achievement in three aspects of numeracy - 'Number sense', 'Spatial sense' and 'Measurement and data sense' at each of Years 3, 5 and 7.” (VELS website, 2009)

We do not habitually think of music as fundamentally integral to essential learning as we do the ‘three R’s’. Even full time lifelong professional music practitioners have a tendency to underrate the fundamental educational value of music activities. Sometimes research findings around the value of music in education seem almost apologetic in the way they must be bandied in attempts to justify assertions for sufficient resources for music education. Yet the value adding potential of music education to other areas of learning have been cited since antiquity.

Plato is thought to have said:

> “I would teach children music, physics and philosophy; but most importantly music, for in the patterns of music and all arts are the keys to learning.”

Anecdotal and testimonial evidence from teachers and especially children as to the value of the musical work that I do in schools overwhelmingly concurs with the research. Nearly all of the children express that they want to do more music, and in schools where I work in an ongoing capacity but on limited time resources, teachers often vie for the

opportunity to work with me for the overall educational benefit that the sessions bring for their students.

Many overlapping educational benefits of music come readily to mind:

- Social skills – positive interaction through music
- Teamwork and co-operation
- Discipline – learning self control, physically and socially and in a task oriented way
- Creative writing - poetry and lyrics, rhythm in words
- Physical awarenesss – breathing in singing, voice projection, aim directed movement in playing instruments
- Physical coordination – hand/eye coordination
- Science - physics of music provides a framework for learning fundamental science concepts
- Mathematical concepts and music – Pythagoras in ancient Greek times was famously both a mathematician and music theorist, the maths of time intervals, harmonics and frequency, structure
- Spiritual development – being in the moment in music, meditative or numinous qualities, the ability of music to take one to another way of being, renouncement of impulsive responses in order to achieve a positive result for all

- Creative skills in developing ideas, musical and conceptual, problem solving
- Fun – the importance of play in education
- Music as a cultural language – identity, defining who we are through musical expression
- Musical way of knowing – engagement, unique ways of experiencing time, emotion and interaction with others
- Logistics – how to organize a performance and/or public presentation
- Confidence – through meeting challenges, through performance for audience
- Means to engage in learning in other disciplines or fields of knowledge, for example using rhythmic chants in repetition or creative thinking around a subject for song lyrics

Strong anecdotal evidence suggests that children who get a taste of music in their school life want more. When asked if they would like to keep doing music in the future, Grade 3/4 answered promptly and spontaneously as a group in the affirmative.

Asked why:

> "Because it is fun."
>
> "It's exciting."

> “It’s exciting doing stuff and singing.”

> “It gives you a good feeling”

> “It makes you feel really good.”

> “You get to hear new music.”

Corina, who takes piano lessons:

> “Some music is interesting because I’ve learnt it for a long time. So I really like it.”

Montana was forward thinking enough to consider employment prospects in the expression of budding professional aspirations even at her age.

> “That’s the only thing for a job - singing for groups.”

Corina and Montana both volunteered a strong desire to study music in the future.

Arts in general, and music in particular, present opportunities of unique educative value. The positive effect of arts programs for the well-being of educationally ‘at risk’ students

was cited in an earlier chapter (Bryce, Mendelovitz et al. 2004) and Grade 3/4's classroom teacher confirmed that our music sessions were very beneficial for

> "even the kids that normally don't engage. One student who generally drives you absolutely nuts in class - here he is in this group singing … and as far as their literacy went, Lardenay knew most of the words of the song, and it was quite long and very complex. I would have to say I doubted whether they would have it all learnt by performance time. But they did it." (See *Helping Hand* song lyrics Appendix 2 and CD track 2).

In this case music enabled some great learning outcomes for all in the class, and particularly for Lardenay, who was unable to read the words of the song and yet could learn and sing from memory the entire seven minute piece. Why were the students able to exceed all expectations in their achievement of memorising the song for performance? The teacher confessed to having had serious doubts as to whether or not the children would have our originally composed song, *Helping Hand*, learnt in time to perform at the school concert. The importance of positive engagement cannot be underestimated. At one stage in the project, I too became worried that the work was too large for them. I had committed to using all of the children's lyrics from their songwriting workshop in some shape or form, which meant adding in lots of lines and words to make it work, and the song had grown into an impressive epic. The melody from an entire well-known contemporary pop-rock song, verse and chorus, was borrowed and used as the melody for just the chorus of our original song. Diatonically transposing and then developing the first

line of another song that the children had previously heard, *We Will Rock You*, we arrived at the melody for the verse. The point is that it turned out to be quite a large scale work.

Teacher:

> "It was interesting because I knew that Lardenay was memorising all of the words through that rhythm and music. I think those elements helped him to actually remember those words. I knew well that the sheet of paper in front of him meant nothing, because he can't read it. He cannot read that. He has a poor level of (written word) literacy but he was able to sing and I watched - he wasn't just mouthing, he knew the words."

Key to the children's achievement was a phenomenon that I have also observed when teaching songs to people in languages that they do not speak or understand. The Multicultural Choir, which I directed from 1993 until 1997, sang songs in some 40 languages, and participants were able to very effectively memorise the sounds of words that they did not understand, as long they were associated with a melody. Pitch and rhythm provide singers with points of reference for the phonetics, which activate on a more or less unconscious level and in the flow of the moment which is musical performance. Students learning English at Western English Language School (WELS) where I teach, are capable of pronouncing and remembering words quite readily in song, that are well beyond their current level of spoken English. They can sing words that they have extreme difficulty pronouncing in speech. Another plus for learning language in

song is that passages can be repeated many times before boredom or monotony set in, because the musicality of the process is pleasurable.

Music provides a useful means to educate children to work at meeting difficult challenges where they can be engaged positively in the tasks, whether there is a public performance outcome or not. The Grade 3/4s had this to say about our sound on numbers game, which was described in the earlier chapter on culture:

> "It was challenging because it went real fast."
>
> "It sounded nice."
>
> "It was hard because we had to get that sound on that number … you had to sing on the number five (for example)."
>
> "I was counting like that. It was kind of hard."

Teacher:

> "You had to be ready; you really had to be concentrating. You counted in your head. I was watching some peoples' heads. I could see the nodding as they were concentrating."

The children needed to ‘sing’ the numbers in their heads so to speak, with no audible sound, which was quite a challenge for them. The piece was quite fast and certainly would have been easier had it been slower. Asked about the quality of their performance:

> “For a first try that was pretty good.”

Pitching material to both the skill level and the tastes of the participants is of utmost importance to inspire a positive engagement. A sense of achievement comes from doing something well but also, as a rule, is proportional to the difficulty of the task. The facilitator or teacher in the process must also respond to the perceived musical likes and dislikes of the cohort and this is often a case of trial and error, or even sometimes ‘cat and mouse’, since you don’t want to be losing face by misjudging their tastes right from the beginning. I like to get students onside before I gradually try to push into new and interesting previously unexplored territory (for either them, myself or both).

Richard says he rarely uses classical music in his current teaching because

> “…it’s finding that balance going from what they know to the unknowns. “

If my experience with newly arrived immigrant students is an indicative sample, then Beethoven’s *Fur Elise* must be the most popular and well known tune on the planet. His *Ode To Joy* also gets a very good run. However, the absence of an obvious cyclic percussive pattern (by which I mean a contemporary drum or drum machine beat) and the

lack of meaningful reference points in their existing musical experience are probably the main reasons that many primary school students in economically disadvantaged schools may not respond positively in the first instance to Western classical music played from a CD. In close proximity to the real live instruments as they are played however, the children tend to pay unblinking attention, as if they cannot take in enough all at once. I have witnessed this kind of wondrous fascination that children seem to have for real musical instruments on many occasions. The facilitator, teacher or teaching artist, as I am referred to in much of my work in schools, is responsible for finding that workable balance between the familiar and the unfamiliar, to ensure the cohort's positive engagement while simultaneously seeking out new musical experiences and challenges to stimulate the imagination and new learning.

Sometimes it is a challenge to locate suitable songs for newly arrived English language students since it is important to consider how well song lyrics might transfer across cultures. Which songs are more likely to be universally appreciated? It is surprising how many songs in Western contemporary popular culture might not cross over favourably. Ethiopian song lyrics for example are pure poetry. My professional Ethiopian musician colleagues are often bemused by what passes for a song lyric in contemporary Western music and my students are amused or even at times bewildered by them. Vietnamese music of course expresses Vietnamese cultural values through the song lyrics and the very psychology of a culture is present in its song culture. How all participants involved will receive the material is an important consideration and it can be gratifying to see students receiving and learning the musical cultures of others. The intention is certainly

not to shield the students from contemporary Western culture. Indeed hip-hop music, for example, is extremely popular with teenagers the world over and in rap, has contributed one of the major developments in musical culture of the twentieth century. It is more a case that the songs that we do work better if there is appeal for students across the range of ethnicities, ages and tastes and in the context of their English language learning, and these tend to be songs that convey universal messages or ideas and stand up well as text in isolation from the actual music. They are also likely to be songs that will appeal to a cross-section of generations.

One contemporary popular song that fared well in this regard was *Good Riddance*, originally created and recorded by American punk rock band Green Day. We called it *Time Of Your Life*, because those are the most prominent words in the song, but also because I felt they conveyed greater positivity, pertinent to the particular educational context. A grade six student initially suggested the song during my first engagement as a teaching artist in schools. I had asked the class for song suggestions or to tell me what music they liked and seizing on the recommendation, proceeded to transcribe and teach the song keen to garner the students' enthusiasm. I have since used it in a number of schools including WELS, where it was also useful in teaching idiomatic elements of the language with a more advanced group.

Time Of Your Life (Good Riddance) was also the song that provided the chorus melody for Grade 3/4's *Helping Hand* song (Appendix 2). The students initially sang the song with the original lyrics, accompanied by myself on guitar. They then learnt to play parts

of the melody and harmony (chords) on marimbas in simple three part arrangements. Looking at incorporating instrumental accompaniment by the students for their own song, I decided to use the Green Day melody, in the interests of integrating their learning into one piece for performance at the school concert. As it turned out, the available time was best used in focusing on singing what had developed into a very long and involved song, and to use simple guitar accompaniment played by myself. This is typical of the interactive and responsive nature of my work in schools whereby the content and direction is adjusted 'on the fly' to get the most out of the participants and to best harness their enthusiasm and creative impetus. In the time leading up to the concert, and for some time afterwards, the children would launch into their song with wild enthusiasm and obvious pride at every opportunity.

The following year I worked with many of the same students and amongst our various activities was another song of our own invention (this time the melody was original from beginning to end) about multiculturalism, entitled *One Planet* (Appendix 3 and CD track 3). I was delighted when one day some of the students cornered me in the schoolyard to perform for me their original choreography, developed in their own free time, while singing our song. They had so much fun together with it that day that it moved me to think that I must have the best job on the planet. The socially cohesive tendency of practical music activities relative to other disciplines was noted by one of the Grade 3/4 teachers in describing our sessions:

> “I think too that music brings everyone together. I think that regardless of their level, they were all together. They were all doing the same thing and I think that is what makes it. It is really good. In the reading groups Lardenay can’t be with certain kids because he is not at their level.”

Is music the great leveler then? The other teacher thought so:

> “Yes. For example, Montana doesn’t always fit in because she is off doing her own thing but she shines in music.”

The teachers had noted definite improvement in Montana’s classroom performance and she was the biggest contributor in our research discussion. She was also the most prolific contributor of ideas in the music sessions by a long way. She clearly was in her element.

First teacher:

> “She really is a natural performer but for us it is really important to pick up on those sort of things. We can hone in on that interest of hers - to encourage her, engage her. This is something that we need to build into our curriculum because she is at her best when she is performing or when she is preparing something to perform, whether it be music, dance or whatever. Maybe, for example, if she is doing research that she knows she is going to be presenting … that might be what Montana needs to get her going, I don’t know. But it was interesting because we

were able to see it. It really, really stood out when she was doing the music, when they were singing. It stood out."

Second teacher:

"It's good to have someone like that in the grade."

Music seems to have given this particular student an important role in the group that she otherwise may not experience. I sensed that she knew she was onto something and she was going to run with it. Daniel was another student in the group who seemed to find his special place within the context of arts practice. He plays, or in his words, 'sort of plays' the recorder and is guided at home by his mother who also plays. In our group discussion, he told us that he sometimes writes songs for himself.

"I like to write songs and then sing but they are not very good."

Interviewer:

"They might be better than you think."

He had written two or three songs but said that he couldn't now remember them and I wondered if perhaps he was merely too shy to share them with us. There is a degree of vulnerability involved in sharing your individually created songs, and perhaps here lies a

potential conflict of being for the composer/performer, between introversion and extraversion. Daniel clearly has creative artistic tendencies, writing music and words, and most likely feels that he has more to lose if his creations are not well accepted than someone who is simply dabbling, since he is laying bare part of himself, or at least feels that he is. Creativity and insecurity are common bedfellows even in the professional arts world. Daniel cited his mother as a definitive influence, and his tendency to writing is probably a function of a creatively supportive family environment. Daniel, like Montana had a great deal to gain from assuming a special role in the music project.

When I asked Grade 3/4 students about other practical music activity happening in their lives outside of our sessions, I found that there was not really a lot. Corina takes piano lessons and plays the piano every day. She plays her exam songs and has been doing so for three years. Josh used to play the recorder at his old school, but had since stopped. Somebody else had been taking guitar lessons for two years. Montana used to take group singing lessons on a weekly basis. She also used to go to dance classes but then "…stopped and did something else." She is obviously another child who receives artistic encouragement from her parents, in this case through supporting her in a range of paid workshop activities. Isabella does choir and dance on Wednesdays at the current school and mentioned doing a local performance at Highpoint Shopping Centre. Across the cohort as a whole however, there seemed a considerable gap between the enthusiasm that students felt for practical music and the availability of musical options in their lives.

An organisation for which I frequently work in schools has actually cited the twenty week programs that it offers as long term, which only goes to accentuate the failure of the education system to provide for ongoing music education in the state of Victoria. There is currently a strong emphasis within that program on building capacity for ongoing music activity in the schools after teaching musicians leave. Whereas this is certainly a worthwhile and noble endeavour, it nevertheless represents a further example of the undervaluing of musical expertise in society. Wishful thinking as to the possible effectiveness of the transmission of skills from teaching musicians to teachers in such a short space of time is a very poor substitute for adequate provision of music educators in schools. Meanwhile many of the teaching musicians are chronically under-employed and regularly discuss amongst each other the prospect of relative employment security, which is passed over to pursue a passion for the artform within the available work opportunities. It is worth also pointing out that the delivery of music education outcomes for the students is one job. Training teachers to become music facilitators is quite another, yet obviously the teaching musician's available time, attention and energy are finite. It should be said that many thousands of children across the country would have missed out on music education almost altogether if not for the organisation in question, and they should be saluted for brokering an effective working relationship between professional musicians in the community and schools. They have laid the foundations for a model with educational potential of massive proportions given appropriate support and direction.

Though there was a great deal of enthusiasm for music across the Grade 3/4 cohort, support was not quite unanimous. One child professed:

> "I'm not interested in music."

And my Sudanese adult music hobbyist interviewee Majok, who has three children (aged six, nine and thirteen years), when asked if he would like them to do music said:

> "No. They don't like music."

According to Majok, his children didn't like the music that they were given at school on CD to listen to at home. The example he gave was "*High School Musical* – from United States". I have found this particular CD to be very popular amongst many primary school students who have often requested or recommended it in workshops. Are Majok's children missing out on developmental opportunities available through music because they are not being sufficiently or appropriately engaged? Perhaps the material offered to them is not something they can easily relate to. Sometimes it is the nature of the work to proactively seek out what music or musical experience may excite the children and of course cultural predilections come to bear. Perhaps Majok's children though, like the lone child disinterested in music in Grade 3/4, are simply uninspired by it. It is important that students who show little interest should still have the opportunity to be part of the practical music sessions and can be given roles in practical music sessions that suit them. Often if they are engaged in a small way, they find it fun after all, and get a sense that

whatever their role, there is something to be gained from working co-operatively in the larger group.

Some students are not learning very effectively across the range of their school activities and sometimes whole schools struggle to implement effective learning cultures. Asked if discipline was an issue in his facilitation of musical development at the primary school where he taught, Richard responded:

> "That's an issue here certainly, which impacts on my facilitation of music and that can be frustrating in the sense that I think there are some students who would probably be able to get more out of what I do, but their opportunities are minimised or lessened by some of the other students. The biggest frustration is that there are kids who I can see have potential but it gets lost. I don't think its a peer pressure kind of thing, which might be happening in other settings around the school. I think it's that inability to focus on what's going on and the possibilities of what can be achieved."

In the act of playing music, discipline is involved in how you express something by making a choice and then implementing that choice with some kind of technique. However basic the technique is, the act of expressing something musical with sound usually means some controlled action or even a relatively uncontrolled action giving voice to some preconceived idea. In a group situation, if some people refuse to conform

to the idea of being disciplined, it can limit what kind of discipline the others may experience as a group to achieve a musical effect.

Richard:

> "I think with some students it's a bit more basic in that a kind of lack of discipline pervades most of their lives. The discipline of participating in music is linked to a more basic discipline but maybe you need to have that base line of discipline before you can proceed. For some of the youngest children in prep grade just sitting down in the group for more than one minute is very difficult and the cohesion that in some sense you need in music is lost to them. You can't get past that very first base."

Capacity for controlled action and concentration certainly influence what is possible in any given class. Richard:

> "I will have only a small group playing at once rather than the whole lot because otherwise it's just total chaos. You'd have so many different tangents. It's very hard so you have to focus on having a small group playing at once. For example, using the tuned percussion, sometimes if they're all playing the same thing it can be good for building that group cohesion and you have to be careful when adding parts not to diffuse the unity."

I find in my own work in schools that it is often about finding the appropriate degree of difficulty and discipline for the particular group and/or individual. This is arrived at by trial and error, usually according to an initial plan, but often spontaneously devised. This can become an extremely complex process for the facilitator when students are at different levels of ability and application, and may require disparate roles across the group. More advanced students need to be challenged as much as a struggling students need to be nurtured, but in a practical group music environment this becomes more complex due to the collaborative nature of the activity. This is at once an obstacle and a wonderful opportunity for development, for shared and social learning.

The nature of music dictates that discipline is a factor in music performance, whether it is for a public audience or not. We can adjust the content and process of a musical activity to maximise the experiential outcome for students, but ultimately, discipline goes to the core of music, musical experience and musical ways of knowing. Even the apparently low input musical activity of purely environmental listening requires a degree of focus and self control on the part of the students. Perhaps it is the need for application in order to achieve the satisfaction of making music, and the facilitator's potential to manipulate that ratio of input to fulfilment, that positions music making as such an effective tool to engage 'at risk' students. It is, however, a prerequisite for success that the student approach the task with some degree of commitment.

Richard:

> "Unfortunately some students seem to see music as just one of those subject areas where they can just do whatever for an hour."

I asked why he thought that was so.

> "There are students who don't think I am a teacher because I'm the music person so it's not seen or perceived as a subject area. It's not perceived as important. I don't know how or why that is."

I wondered if it might be at least partly because music is considered too much fun to be serious.

> "Possibly. Students will come up to me and ask: 'Have we got music today?' If I say yes, they cheer up. It might sometimes be the kids who don't have the self discipline to be able to concentrate, to interact or whatever, but I think they do enjoy the sessions, so maybe it is that there is that idea that fun and serious are two different things."

Fun was clearly the dominant element in one of the Grade 3/4's music sessions that their teacher regarded as one of our very best. I had asked the children to pick up any percussion instrument they liked and to just play along while singing our current song,

Jean Harlow. When in our research discussion the teacher asked the children who had liked that particular session, many raised both hands. I asked why they were so enthusiastic about that activity - why was it so much fun?

> "You could play any instrument."

> "You got to do anything you want with it. You got to hit it."

> "You could be creative and make up your own tune."

> "You didn't have to practice. You could do what ever you want."

Josh's recollection of what had happened:

> "We were practicing (the song) *Jean Harlow* and me and Lardenay were mucking around with the instruments and then everybody picked up an instrument and we started to shake it around and sing to the tune of Jean Harlow."

The teacher asked the children what had made that particular song so much fun.

> "It was simple."

> "There were so many verses you were repeating."

> "You were saying a story as well, as you were singing it, and it was fun how we had to do the 'du be di doo' sound."

The teacher pointed out that all those sounds we were making in our sound on a number exercise could therefore make sense in a song. Jack was quick to proudly emphasise that he had told everybody so in our earlier discussion.

Josh:

> "I remember when we were singing the words to the song:
>
> *Jean Harlow died the other day*
> *These were the very last words I heard her say*
>
> "That's where I put in the 'du be di doo'",

as if they were the very last words he heard her say. The class was quite amused and spontaneously launched into the song to demonstrate the above. Even listening back to the audio recording of the interview session, my heart is warmed at hearing the readiness of the children to sing spontaneously and the apparent joy and fun in the activity.

Certainly in that session it seemed that the children had so much fun because they were able to be very free and do exactly what they felt like doing. Also they were moving around the room a lot, almost dancing, almost in procession. This was entirely unsolicited so I think that the children were really acting on how they were feeling, which in turn generated more and more fun. The fact that the song structure was there throughout the entire process I believe also contributed greatly to the success of the 'piece'. As I pointed out to the children in our discussion, if you didn't have the song going, then there may not have been enough there to hold our relatively inexperienced group of musicians together and I think that the cumulative fun phenomenon would have dissipated fairly quickly. In effect, the tune held them all together in time without them having to think about it much. There were always enough people singing the actual song, just by doing it when they felt like it, for the sense of the song to be continuous. The process at play relates well to that of jazz improvisations on standard jazz song structures where the players share a sense of where in the form they are at any given time without it necessarily being that obvious to the untrained ear.

Montana confidently volunteered:

> "I think everyone was confident in that song."

It is a very catchy and joyful song in spite of the apparently sad lyric content, which only seems to add to the fun in this case.

Student:

> "I just like the tune."

Sometimes we don't really know specifically why a piece of music works for us.

Teacher:

> "I just can't say what it is but there is something about it."

When I worked with a school choir at Richard's school, in the year after he had left to work at a different school, I encountered issues around how far to encourage the students' sense of fun as against a need for a level of discipline in order to achieve a result. There were a few 'too cool for school' kids in the group who I had worked with in hip-hop music sessions the previous year. At rehearsal, in about week three of the project and during the first song, the boys started to improvise answering responses and adding rap style exclamations to our choral pop song. I was inwardly rubbing my hands together and aiming to draw focus to it when I stopped, as they were musically alluding to a part that I was thinking to introduce anyway and adding something musical in the process. Could it be that singing in a choir could actually become a 'cool' thing for these kids? Before I had a chance, the teacher had interjected and reprimanded them for mucking around, separated and alienated them. I was rueing the missed opportunity (if it was one) and wondering if there was some way to recreate it, but the moment had passed. Maybe they

were ‘mucking around’ but if it was going to work musically then maybe that didn’t matter – perhaps it was an opportunity for transformation. Having said that, the teacher’s expertise in creating a workable environment through implementing some discipline in the room had seemed essential to my work in the school at various times. Without it, perhaps the whole session may have been a waste of time. If the students’ enthusiasm for making music is crushed however, there seems little point in having the sessions at all. A firm approach was at times successful in promoting enjoyable sessions for the students and there were other times when the students responded well to pleas for responsible co-operation to make things work well for all of us. Perhaps the particular instance cited above was a product of confusion around artistic intent as much as process and discipline, between teacher, the students and myself. Respect is the all-encompassing antidote for the malaise and perhaps the teacher saw something in the exchange that I did not.

If some of the students at the school struggled to take music seriously, as Richard suggests, I wondered if it might perhaps be plausible that the education system itself does not treat music as a serious subject.

> “I’d go with that one as well. Music now under the VELS system is one aspect of performance arts - so it’s not treated in its own right as an art form totally separate from drama and dance. I don’t know if that is a matter of convenience or an indication that it isn’t taken seriously.”

In the VELS framework, music is deeply imbedded in one of the eight areas of discipline based learning – the arts - and is not adequately recognised as essential in its own right by virtue of the fact. In the VELS structure, discipline based learning is one of three core curriculum components deemed necessary to enable students to meet the demands of a modern globalised world. The other two are physical, personal and social learning and interdisciplinary learning, both of which are well served through musical processes and activities.

In schools, music is often seen as a way to explore other curricular themes. This can be useful and effective as demonstrated in the age-old practice of times table chants. But music as a self-contained educational activity in its own right is worthy of its own place in the curricular tapestry. Moreover, what makes a good song lyric is not always the same as that which effectively communicates information and ideas around other disciplines. Poetry is often effective by way of its ambivalent meaning and open interpretation whereas we would like to think that children accept that two times two is always equal to four. Ghanaian indigenous Zigi music is one example of a genre that effectively marries poetry and instructive learning in texts that are highly educative (Dzansi-McPalm 2006) but the material is largely comprised of life lessons, stories and philosophical attitudes, which typically lean well into artistic forms.

If we insist on always relating music to other curricular themes in education we risk overlooking the vastly beneficial effects of freedom of expression that working creatively with music offers. Music that supports other curricula should reside at least in part in that

curriculum's allocation of resources. There can be interaction of objectives and this is often beneficial, but music in it's own right must be valued and those outcomes, for example free creative expression, that are inherent in music for music's sake should be afforded a space to blossom and be nurtured. There may be some objection to separating music out but the reality is that resources for teaching and guidance are and must be allocated discretely to specific purposes and outcomes and the special expertise that musicians and music educators bring must be considered when allocating these resources. The usefulness of music to other endeavours, together with the tendency to neglect appropriate allocations of resources, actually works to impoverish music education and development. If music is so effective as a learning partner to other disciplines, then the development of music skills should be encouraged in its own right. This would not only better enable music activities to function effectively in support of other learning, but also help realize the potential educational value in music for its own sake.

In the case of Grade 3/4s *Helping Hand* song, the students' science lessons around natural disasters provided a starting point for the lyric, which was subsequently informed by a more humanistic approach to the consequences of natural disasters. This in turn lent itself more appropriately to a poetic approach as befits a musical and artistic expression. Poetry has its own musical and aesthetic sense and should not always be hijacked by the process of factual learning. The initial science lesson on natural disasters had provided a springboard to develop our song. It provided some great content to stimulate the childrens' (and my) imagination and a potential opportunity for subsequent discussion on the difference between factual research and artistic creativity and aesthetics.

I asked Richard if he thought that music could be elevated in importance in the education system and his response reflected what he sees as ongoing competition for resources according to perceived educational priorities at any given time.

> "I suppose being a generalist primary teacher (Richard was a generalist teacher prior to working as a music specialist) there is always this whole idea of crowded curriculum - getting pressure from society to have this or another thing in the curriculum. A few years ago the Moneghetti Report came out, suggesting a lack of physical education in schools - and then later on the focus shifted back to the three R's because literacy and numeracy standards had gone down. Then they had the national review of music education looking at the importance of music in schools, so in the end there is constant pressure to provide for everything."

Richard's school is one of the few I have worked at that had a dedicated music teacher on the payroll. Nevertheless he thought that some students could benefit from doing more music and that class structures could be a key to maximising effectiveness.

> "There are children here who could certainly benefit from doing more music and there are probably kids for whom literary and other skills need to be combined more with music. Maybe we are constrained by the way education is set up. The students are in this class with twenty-five or so others, who all go to this special room for this specialist subject in the same large group of people. Perhaps it could

> be beneficial if there was an opportunity for more specialised kind of music work. There are some students that could definitely benefit. Perhaps it is too difficult for schools to be able to do that. Perhaps it's a resource thing. You may require more staff for smaller groups and there might be more 'to-ing and fro-ing' around the school which could be considered disruptive."

After Richard parted ways with the school, I worked there for one year as a teaching artist in the absence of a dedicated school music teacher. In this time I arrived at some ideas on how music education might work in the school for the greatest benefit to the students as a whole. My proposed strategy had I remained in the school was to reward the students who were willing to learn to work co-operatively with access to music activities, so that the outcomes could be satisfying for all participants. Students who wished to join the music program but who failed to prove that they could co-operate appropriately would be given periodic opportunities to demonstrate a willingness to learn and be included in activities specially tailored to their needs. There is already almost universal enthusiasm for music in the student population and this would likely increase as the musical results, and therefore participant satisfaction, improved under the above regime. The music teaching resource would then be effectively applied to music teaching as opposed to managing and maintaining order (more like babysitting), while providing incentive for students with discipline issues to progress in that area. This would necessitate a lower student contact hour result, but in my opinion, a vastly greater educational output for all. It is important to ratify the benefits of the proposed system since it may imply an increase of resources to accommodate them. However, judging

from my experience of working with children in schools with noted behavioural issues, the projected benefits are significant and tangible. The ongoing social capital at stake is enormous.

I have found that school teachers and principals are among the first to acknowledge that making music is likely to be very beneficial to students and particularly 'at risk' or struggling students. Yet teachers often hesitate to release students from regular classes even if their time spent in regular classes may be relatively unproductive - perhaps due to a lack of enthusiasm for and engagement with the subject. Why is it unproductive? Students usually disengage from activities because they haven't experienced either a) success or b) enjoyment in those activities and sometimes they are more stimulated by feeling important in front of their peers by being a disruption in the class. Positive engagement in music could certainly be a higher priority in schools where behavioural issues are rife and structures to resource the work effectively are paramount.

Richard also believes that it is harder for specialist teachers in that they are not with the same children all the time like a generalist teacher.

> "Kids come in for one hour a week and it's seen as this time where they can let loose for a bit and so definitely that comes back to that discipline thing. It's much harder because you see those kids for one hour and then they are gone and then you don't see them for another week."

If the playing field is different for the specialist music teacher comparative to the generalist teacher, then the teaching artist scenario is different again. As a teaching musician I tend to work in any given school one day per week over a twenty-week period. Each school has a different culture and each teacher within a school may have a different kind of relationship with myself and with the students, and could favour various different teaching styles. Each new posting requires the setting up of a new set of relationships.

In general, teaching artist and artist-in-residence models are usually seen as an added resource for the school, provided for by outside funding. The artist in residence role suggests that the artist practices his/her craft in the school and shares it with the students in some way, whereas a teacher's primary role is to teach. The teaching artist title suggests a combination of the two. There is a strong emphasis on engaging the students in practical music making, and one looks to impart knowledge around music as a discipline, but to some extent I find that this is hampered by the short-term nature of the programs and the lack of opportunity for continuity in the students' learning around music in the future.

There is in fact a very wide range of different skill sets relevant to people in music facilitating and educational roles, which is reflected in the huge variety of approaches used by, for example, the teaching musicians working in the same sphere as myself. When I suggested to Richard that he is quite advanced in his own musical training he pointed to the pronounced specificity of its type.

> “Well maybe on the French horn, but in other aspects I might not be so technically advanced. I don’t know that I need to be in this kind of setting, though sometimes probably it would help.”

Richard possesses a broad range of skills that enable him to deliver a diverse and engaging range of music activities for his students, and of course he also has the major advantage of considerable teaching skill and knowledge as one might expect from a classroom teacher of his experience and training. Although there is always a qualified teacher in attendance at my sessions, I have needed to some extent to develop teaching skills befitting a primary school environment, by necessity, on the job, in a hurry and through trial and error.

Perhaps the defining skill in my role as a teaching musician is responsiveness. Flexibility of content, driven by the need to include or be directed by the students’ ideas precludes the possibility in many cases of a preplanned structure using already known material. There is, therefore, a pressure to review the material, learn it, explore its potential and plan around it, in between sessions and this is a particular skill. The Grade 3/4's *Helping Hand* song was the end result of a process of collaboration, which required my own aesthetic judgment as an artist. It represented a meaningful artistic interaction with the children, which ultimately communicated well to an adult audience as well. The children’s input was significant. Mine was also significant, and apparent, which is by no means a bad thing. My training and experience as a composer is one of the reasons I am

engaged in this work.

Felicity Haynes (2004) points to a possibility for wide discrepancies between the expectations of teachers and artists in schools that highlight potential differences of approach between broad education driven programs and those concerned primarily with arts and artist promotion in the community, which may be funded by public arts agencies. She cites mimetic, pragmatic, expressive and formalist approaches to arts education (Elfland, 1990), which respectively promote imitation, problem-solving, self-expression and formal knowledge as learning ideologies to be "recognized and retained in a complex pedagogy of relations". Haynes discusses some case examples of "conflicting conceptions of creativity held by the arts industry and the art teacher" and what in some cases "seemed to be massive miscommunication between researchers, teachers and visiting artists," while she rightly insists that "artists visiting schools omit attention to the child as authentic creator at some peril to future valuing of the arts".

Miscommunications of the kind described have been virtually non-existent in my own work in schools as far as I am aware. I do try to gauge the expectations of teachers and to interact with that, and I find that teachers respect my role as the musical expert in the room. They quickly see how much I value the children's creative input and allow me the freedom to take the program in whatever direction I believe will be the most beneficial to the students. Musical expertise does certainly play a role in the dynamic of the relationships, but within an open and nurturing context. It is a valuable feature of the

work that the students get first hand experience of how musicians work and how musical decisions are made.

Positive engagement with music in school is a logical indicator to students' enjoyment of and participation in music making later in life. Richard sees the substantial music training he received as a young person in an inner suburban Melbourne private school as nevertheless quite limited ("I guess it was that fairly traditional notion of music education") and not conducive to ongoing engagement in his particular areas of musical interest.

> "… music is not given enough importance, so that it is up to individuals to later on pursue the particular genres or music that they are interested in."

In his article, *Freeing Music Education From Schooling: Toward a Lifespan Perspective on Music Learning and Teaching* (2005), David Myers says that:

> "… large numbers of school-age students do not believe that music education as typically practiced in schools is relevant to their needs and interests" and that "…this is not so much because our programs fail to incorporate enough popular music or culturally diverse music or technological innovation, or because children don't enjoy music classes, but because of a failure to energise the fundamental drives for musical expression and musical understanding that lead children and

> adults to seek a host of musical opportunities – many of them highly sophisticated – in their communities."

He is addressing an American situation where there is a very strong band culture in schools, but which nevertheless fails to translate into "post diploma" music making. He says the major issue of concern around the ensembles "is how we position them within a lifespan perspective on learning and teaching." Richard, who still occasionally ventures into small, original 'private' band projects, limited now by time and energy constraints, ultimately took up music education as his profession and now looks to maximising ongoing interests in music for his students.

> "I have since tried to open myself up to other possibilities and styles and now I want to allow my students to know that there is other music beside pop music too. You can only expose students to as many different styles and possibilities of music as time allows, and then it's later on that people will pursue whatever if they are interested in I suppose."

The sobering reality is that schools in Victoria are vastly under-resourced when it comes to music education, but for students at Richard's school, music was part of their program, whether they liked it or not. Richard:

> "For some of them it's just because they have to, and they are told to come in here. They don't have an option. Law requires them to be here and this school

> says the music session is part of your educational program so you are obliged to come in here."

For the most part though, there is overwhelming enthusiasm for music sessions in the school population anyway. It seems a waste to forego the harnessing of the inherent enthusiasm for music which is evident in primary school aged students, if merely to access them to such a positive learning context, which could be transported to other areas of their education. We should look further than that though, and consider what role music could play in life for these students once they are out of school. Perhaps we should consider what kind of structures for music in broader community life could also support the educational context, school-aged and beyond.

It is true that aside from its formative educational value, music is widely and highly valued as something to enjoy throughout life and music in school is likely to have a pronounced effect in influencing children's future potential for this. Past the consideration of music as an essential element of education in the formative years, music education as an ongoing life choice, whether or not it is aimed at career objectives, is important. Education clearly has a role in life after school and one could hardly consider any example of music practice without some inherent aspect of education. People learn songs to sing or pieces to play. Even when improvising music, one brings a framework of existing knowledge and/or experience, relating to pre-learned structures, traditions and forms, to a greater or lesser extent. Learning is central to music making in all of its manifestations but learning involved in supporting any given musical pursuit may be

more or less formally structured, according to various criteria. Some distinguishing features of formal educational structures are:

- available access
- recognition of formal qualification
- commitment required over a period of time
- objectives of the institution and of the student
- recognised degree of difficulty in the music practice
- the technical and artistic demands of a particular musical form or genre

Some peoples' music education takes place in a community or volunteer musician context. At the mention of education and music Amber referred to her experience in the Multicultural Choir. She actually called the sessions singing lessons, referring to myself and Peter Mousaferiadis, successive choir directors, as her teachers.

> "The only teaching I got is from Peter and you."

Though Peter is a trained singer, I certainly don't consider myself a specialist vocal teacher. Amber subsequently added CDs and books as sources of her music education. She remembers no other previous educational experience with music in her life including her formal schooling, and learnt no songs from her parents as a child. With regard to her present instrumental activities:

> "I just bought the stuff and I just play with it."

Asked about future relationships between education and music in her life:

> "In the future hopefully I'd like to be learning how to play my flute from somebody who knows what they are doing. That's my wish - that I come across somebody who can get through to me so I can learn how to do it, and I don't have to struggle by myself."

Amber indicated that she would be prepared to pay for such lessons, which raises the question of why she hadn't come across a flute teacher up to this point. How many people don't know where to look for music education that they would actually be prepared to pay for? Majok suggested that recently arrived migrant communities in particular sometimes suffered from a lack of guidance where music education is concerned. When asked about frustrations to his music practice, he indicated a need for professional leadership and guidance for practicing non-professionals.

> "Another issue or problem we are facing now if you learn to play music you need a professional person in music to guide you and give you the proper instruction to play the music properly. Like yourself. You have studied music. Sometimes because I just play the music from nature, I don't know all the structures so I need a professional person to guide me or to tell me the right way to play so that the music will be better and better."

I asked if he thought himself a leader in music in his community.

> "I can't be a leader for the music in my community because I didn't learn enough to be a leader or to give instruction to other people. My level has not reached that high."

I asked: "Is there someone in your community that you would describe as a leader as such?"

> "I don't think so. I don't know any person that is qualified to lead the community in music."

There are musical leaders in the local Sudanese community in terms of music performance, but their ability to impart guidance other than by merely playing music with others would likely be very limited without substantial training and guidance themselves. There is however, a local Ethiopian musician, tertiary trained in his homeland, who is now attempting to develop a Saturday school in the inner West, for people wanting to develop their skills and knowledge in Ethiopian music. Majok did agree that, in a way, he was a leader in that he was showing people just by doing it, that live Sudanese band music was a viable recreational option.

I was involved as a mentor for Majok and the *Zel Zel Band* as part of the *Let's Discover Our Talents* project, initiated by the local Sudanese community and supported by Vic Health under the auspices of Multicultural Arts Victoria. The band involved a curious mix of professional, semi-professional and hobbyist motivations and members were very keen to learn music theory and notation. I developed a method of delivery that had immediate relevance to the Sudanese music that we were playing, this being imperative in the context that we were also preparing for performance in a limited timeframe, and it was already such a leap for these musicians to be playing according to something written on paper. Aside from their desire to learn about notes, the process was a useful one in a practical sense, since their habitual 'follow the leader' aural approach was at times producing fairly unflattering results. The use of written notation, however basic, may be seen by some as an imposition of Western sensibilities onto what is regarded largely as an aural tradition, but the music itself had already moved in its contemporary form to the use of harmonic progression (ie chordal accompaniment) and the use of notated music was just another tool to help the band play in an agreed structure to avoid inharmonious clashes. African culture is less dependant on paper than Western culture as a rule, and this was another example of cross-cultural development, or more fittingly, another step in that continual process, as dictated by necessity and the evolving musical paradigms. It is also a feature of this particular educational relationship that the mentor was required to learn the musical repertoire from the participants before the project could effectively proceed, though I did have some previous experience playing Sudanese music. An equally qualified teacher with a lifetime of experience in the relevant musical tradition

would probably be preferable, but this is not always a possibility in minority communities.

A local university bridging course for African community in music in 2005 highlighted the need for appropriate recognition of roles and motives of participants and for music projects to be managed by musicians (ie those that have an understanding of the workings of musical culture both in a technical and a social sense). Yared was involved but left the course because he had been 'lumped' in with people from the African community with little or no musical experience and no distinction was made between professional and amateur participants. The course is also discussed in a later chapter on roles and structures.

Just as artists of professional standing require appropriate recognition for their talents within a training or educational context, amateur musicians often require a very nurturing approach not unlike that necessary when working in schools. Amber described her flute playing frustrations:

> "Especially with my flute I just can't get my breath. I just don't know how to do it. I need to learn how to do it properly but I don't know how to get somebody to teach me because I felt like I'm so unteachable. I need to find it like with my singing voice. I don't want to have to labour at it because if I have to labour I go backwards. If somebody says 'Amber do it this way' then I freeze. I need to find my way of learning so that I can feel more smooth about it because I am

> struggling with it now. That's my frustration with my flute - I have to get over this blockage, this fear about learning it, or not be worried however I am sounding - it's all right. It will come to me just like my own voice did - how I reconciled with listening to my own voice and being glad and happy with it."

The emotional state of being of the learner is an important consideration for the teacher or facilitator in working with non-professional musicians, whether it be in a formal educational facility or an amateur 'community' setting. In one of my sessions at Western English Language School I singled out a teenage student who had a beautiful and strong voice. It sounded very nice except that she wasn't quite getting up to the intended pitch because it was close to the top of her range. When I drew her attention to it and gave some technical pointers, she was able to sing consistently in tune. In this case the desired outcome was achieved but in some cases it is not. In these instances it is particularly important that the teacher does not discourage the student from the path of achieving their musical potential whatever that may be. Nothing is lost in trying to improve a musical outcome, but a sense of failure may inhibit a student's progress in musical as well as other areas of their education. Particularly with young children, we must be careful not to dampen their enthusiasm as they gradually come to terms with the fact that success in any endeavour is rarely guaranteed. However, whether a musical activity is community or professional, at any level, we still should be moving in that direction of the musical outcome matching the intention. Someone who is aspiring to a professional level must have a realistic grasp of their musical shortcomings or limitations with a view to reconciling and extending them. Even if it is not quite so crucial for non-professionals,

the quality of the musical outcome is fundamental, and actually a great source of inspiration as it improves.

When I related the above story to Amber, her response revealed an almost desperate concern that the participant be carefully nurtured through such processes. Clear communication between teacher and student are for her of utmost importance.

> "I think it is important to try to show someone how to do something in a way that the person knows your intent. That person would be more relaxed if it is not a demand - to reach up to that one, or to push through to this. You just have to really take that person up there with you. You have to take them. If I am not taken there I don't know how to get there. I'm just being told to get there. I don't know how to do it, full stop."

Bethany Cencer (2007) says:

> "… while they are instructing within their field of expertise, teachers are simultaneously motivating, advising and supporting their students."

Sometimes the teacher does not readily know how to get the student 'there' and will try different things. That's partly because everyone is different.

Cencer also says that

> "the best way for teachers to support their students is to first get to know them."

The effective teacher aims to pitch the task to the next achievable step in the student's development and this very individualistic approach is an important axiom of arts education since individual expression is typically central to the act of artistic expression. There is no guarantee that the step in the students development will be successfully taken in a strictly technical sense, but alternative ways to define success, other than strictly technical, are crucial to student centred learning, especially towards the non-professional end of the spectrum.

Amber:

> "Everybody needs a different way. Maybe that person can't go that way. What other way can we go. You are groping in the dark sometimes. Maybe it is not meant to be yet."

Some people learn more instinctively, and sometimes conscious thought can get in the way. I have noticed that people who struggle to sing in tune with a given pitch often can do it, if only they are asked to repeat the pitch back as quickly and spontaneously as possible, that is without hesitation or particular regard therefore for whether or not it is right. The phenomenon underlines the importance of hands on practical music for students in a way that responds to their input, output, needs and limitations.

Amber described a lack of volume in her singing voice as an ongoing frustration in her music making although she is partly satisfied at having made progress in this area. One reason for her progress she cites as improved breathing technique. Another is her ability to go with the flow, in other words, to do with her own attitude towards the practice – her expectations of herself and of the music making experience. The issue nevertheless is ongoing to some extent, and Amber's comments betray a strong desire for the process to be painless. Of course, one would expect a voluntary action to be painless but as humans we bring a range of complications to the table. For example, fear of failure, fear of powerlessness, fear that we are not good enough, fear of rejection, fear that what we thought was a wonderful escape from the troubles of life may not work all the time.

The sense of achievement that can be gained through music though is often proportional to the effort and commitment of the practitioner. Robert Stebbins (2007) says that:

> "…every serious leisure activity contains its own combination of tensions, dislikes and disappointments, which each participant must confront in some way."

and

> "…the drive to find fulfillment in serious leisure is the drive to experience the rewards of a given leisure activity, such that its costs are seen by the participant as more or less insignificant by comparison."

Musical performance is strongly related to one's emotions and this is true for music professionals as it is for amateurs. It is also inextricably linked to technique, creating a kind of two-way feedback loop, around the practitioner's musical actions and his/her state of being. Amber's comments concerning her frustration with a lack of volume in her singing voice emphasize how fragile these relationships can be.

> "Once people say I can't hear you, right away I will lose the niceties of the whole thing. I have to struggle. But if people let me be, leave me in a quiet room, my voice will soar and I don't have so much performance anxiety. So I have this hang up when people say that I cannot hear you. It's almost like somebody is driving me. I am being driven. I'm not good enough. Maybe technically I wasn't quite right and I don't have the skill."

Self-doubt around musical performance is something shared by many and teachers working with students at any level of musicianship must always be mindful of the fact. In my own practice of musical learning, I work to reduce very difficult tasks to a series of smaller 'do-able' ones and use repetition to incrementally raise the bar until the originally very difficult task becomes comfortable. It is a meditative kind of approach, which can transform frustration into fulfilment and enjoyment, and one that I often try to impart to students.

Children of around Grade 3/4 school age seem often to be more (but not completely) immune to the more inhibiting states of self-doubt and their chances of benefiting from

musical activity later in life are likely to be largely enhanced if they have access to music at a young age. Given ongoing engagement in musical opportunities throughout their student life, the potential for musical fulfilment in later life could be maximised. Nine out of the seventeen Grade 3/4 students in the focus group said that they would like to study music in later life. Twelve out of nineteen indicated interest in music as a possible future job or career. This means that at least three students were interested in music careers but not interested in studying music. This may be because they had a narrowly conceived definition of what constitutes study, or it might be that they didn't yet understand the need for skills development in order to reach a high enough standard to be able to practice music as a career. The teacher asked the children if they thought they might need to learn about music if they wanted to do it for a job and how they would do that.

> "Sing songs" commented one boy.

I offered some further explanation to the discussion:

> "Well actually it depends on what you mean by learning or studying because I think that if you want to have a career in music, it means that other people are going to give you their money to hear you perform, or to teach them or record or do something to do with music. So you are going to have to be quite good at it. That means that you have to learn as much as you can about music. Some people do that without learning it at school. Some people just play a lot. You may still be studying even if you are not doing it at school."

When the children were asked if they would like to do music in the future, Montana and Corina came to the fore once again.

> "singer, back up singer"

> "performing for audiences, pianist"

Of course it is reasonable to assume that not all twelve of those children who expressed a desire to do so would find careers in the field of music, and their response can reasonably be interpreted as an expression of excitement and enthusiasm for music at that particular moment. It is also a reasonable question however, to ask: What are the future possibilities for those children to develop that enthusiasm and apply it to real musical experiences in adult life - and what are the possible pathways?

As for children in their formative years and adult amateur practitioners, educational pathways for professionals, whether themselves educators, performers or other music producers such as composers, is an important consideration. Richard expressed frustration at what he could do musically in his current situation and, speaking about his own future development and education as a musician, commented:

> "…it's hard to know whether it should be more education experience for me or just musical experience, probably a bit of both."

A change from his current school at the time was on the cards.

> "I just feel like I need to work at another place to maybe see what other experiences I could get. This place has got a certain culture to it. I need to experience somewhere else to see what musical possibilities there are."

The inhibiting cultural considerations at issue were around student behaviour. Richard seemed almost surprised when I asked him what he thought or hoped music could offer him personally in life. His first response was in jest, but belied his feeling of being overstretched in his professional teaching role.

> "In my life? I don't have a life."

Richard had been so busy teaching that he hadn't thought about his own musical development for quite some time. His music activities outside of the school environment didn't surface in our discussion until near the very end of the interview and then only with a deal of prompting.

> "I play a little bit. I still play French horn with a guitarist, sometimes a full band - original stuff, but it's that energy thing. When you have been working with sound all day, you kind of want to switch off, which is frustrating a little bit. Maybe it's having young kids too."

I invited Richard to imagine he could ask for whatever he wanted in terms of his own immediate musical development.

> "I need somebody to pay me to just have the opportunity to go and do some of my own music again. That's not going to happen is it? I would like someone to pay me to go and just play French horn for 6-12 months in something."

Now he was warming up.

> "And get me a new French horn, because I am a bit embarrassed about my cheap Weltklang French horn."

There of course were obvious obstacles to this ideal.

> "…the mortgage and the fact that there are probably no openings for me to go and play French horn for 6-12 months. It's not likely that anybody is going to say: 'Richard, you have been working, teaching music in a primary school for 14 years. You deserve to come and play with us for a few months and we will pay you.'"

Asked if he still enjoyed classical music:

> "Yeah I do sometimes. Well I don't generally play it, but sometimes I think it would be nice to go back and play it for a while, yeah."

It is important that our music educators remain musicians, and professional development for music educators could more often include ongoing development of their musical aspirations. There is also a question around whether educators' own musical motivations can be better married into the educative role, and this may be a function of how well and realistically teacher resources are managed and supported. Some of my most satisfying musical projects in recent years have been in my role as a teaching artist in primary schools. Writing songs in collaboration with students has presented challenges not unlike those encountered when writing contemporary 'art' music for professional classical players and generated a similar degree of satisfaction for this composer. Creating a backing track (CD track 4) for students at Richard's school so that they could perform their original rap songs at Hamer Hall (Victorian Arts Centre) was rewarding. It involved combining fragments of recorded materials from the rappers' music sessions, excerpts of the school band, found beats and a few of my own touches, into a carefully edited accompaniment. As a composer, I enjoyed both the process and the outcome immensely, and the rappers loved it. The students benefited greatly from both of the above styles of collaboration. Both, however, took a great deal of input on my part, much of which was carried out away from the classroom and this is a luxury not afforded to Richard in his teaching role.

The greatest single obstacle to my own ongoing music education appears to me to be a shortage of available time to pursue skills development. The demands of working for a living, albeit in music and education, and the writing of this thesis, albeit around music and community, among other essential activities not directly associated to either music or education, consume all the days of the week. Of course my work also contributes to my development, and the thesis is developing my thinking around the social structures, motivations and philosophies associated with music practice in general and my own work in particular. However I do feel a strong need to allocate significant time, probably on an almost daily basis, dedicated solely to the maintenance and improvement of those skills that define me as a leader in music practice in community that are of a technical nature – ie musical skills. Development of other important skill areas such as communication and aesthetic creativity is largely catered to in the actual practice of my professional work. I do feel well placed to develop technical skill areas in my own time at home, and am currently looking to formulate a personal skill professional development regime which time constraints have until now prohibited. Another significant area for development is the learning of repertoire, particularly teaching materials for different demographics (for example very young children) or particular cultural groups (for example, Tigrihna music).

Music education for me now is largely to do with developing skills to open up new experiences and overcoming or addressing obstacles to the achievement of musically and professionally satisfying outcomes. My early life music education was unsubstantial but I do remember greeting each successive available offering of musical experience with a

degree of enthusiasm, sometimes excitement, and this has not really changed. These days musical enjoyment and career or income considerations overlap as driving motivations to seek further musical education and development. It is important to me that I feel confident in my profession – in teaching, facilitating, performing and/or composing – but it is still a kind of creative curiosity and the will to further develop and explore musical ways of knowing and experiencing that provide the greater impetus. For musicians performing professionally in the public arena, development is often viewed in purely artistic terms, but music education is nevertheless ongoing. Learning brings new possibilities. Old skills can be upgraded and, importantly, new ones developed. I asked Yared to describe the relationship between music and education in his life, in the past, present and potentially in the future.

> "I learnt from experience about music. It's all about talent but I think it's the most important thing for people to get education so they can communicate. It makes it easier if Africans learn music so they can communicate with other Western musicians. For us (Africans), we talk with music. We don't really read. We communicate by sound and beat, so it can be really tricky if you don't have that knowledge to express how the music should go, how you feel ... if it's not right kind of thing."

Yared values education very highly and in general conversation often articulates pronounced respect for people who are 'educated'. He thinks education is a very

important issue for Africans in general. However formal music education endeavours did not figure in his own future plans.

> “Education is very important for every human being, especially for Africans if they get the chance. I think for me, I wouldn't really go to music school and learn about music, but I think from what I've been doing and what I am doing, I'm learning all the time and I know that I will improve in music. I'm still young in music.”

Yared’s experiential approach to musical development stems back to his earliest years. An excerpt from Yared's publicity bio:

> “My roots are thick in Ethiopian traditional music. My mother and father are musicians and all of my brothers and sisters are too. However it was my voice that my father loved. At the age of four he would ask me to sing for him again and again. This continued throughout my life as a boy.”

As well as the masenko, his father played piano accordion but Yared was not allowed to touch it. He was not taught directly by his father and in fact says that he did not have any teachers.

> “He (Yared’s father) plays accordion and masenko but never taught me. I taught myself. My Dad wasn't that talented (with a chuckle).”

Given Yared's insistence that music education is good for other African musicians, I asked if he might reconsider more formal music education in the future? Was it an open book?

> "Not really. For me I just want to perform and make an album, maybe go back to Ethiopia and research some ethnic Ethiopian music to bring it recognition in Ethiopia and other parts of the world."

Was he not interested in learning about written ways to communicate about that music?

> "Not really. Not at the moment."

In the future perhaps?

> "You never know."

I asked if he thought that it would be a long journey for him in that particular area?

> "Yeah, but for me ... sometimes I believe in talent as well. You can be the most educated person in music. You have a formula and that doesn't mean you are a good performer. For me I have the talent, as long as I understand I can perform, I can create my music I don't really need to go to music school and learn about music. I don't need it. That's just how I see it. I have the talent. I got everything I

> need. Maybe I could learn music but it's still the same thing I'm gonna do. But I would still think, if you get a chance people should learn it. I will support other people."

Towards the end of writing this thesis I was spending a good deal of time with Yared and took the opportunity to offer him a music theory lesson. He accepted my offer and, using the piano keyboard, I proceeded to describe the modern twelve-note system, the notion of octave equivalence, the diatonic and pentatonic subsets and triads, and then applied the knowledge in a practical way to the Ethiopian music we had played together and to his instrument, the masenko. In the session, Yared progressed his theoretical understanding of music very rapidly. His practical experience and knowledge seemed to enable a number of breakthroughs. He was very enthused to learn more and I gave him some notes to review at home. The last time I saw him, at the time of writing, he had once again lost interest in this kind of musical development. Lack of timely reinforcement of his learning probably contributed to the decline in motivation, and the promise of enhanced communication with his musical colleagues, it seemed, was not sufficient cause for him to seek out ongoing learning opportunities. Yared is a very talented singer and an experienced masenko player but I have no doubt that enhanced knowledge of what he is doing and the workings of the music he is playing would develop his potential as an artist, and his overall professional musical activity in a very practical and real way.

It seems we all have desires to better ourselves as much as we have perceptions that something is holding us back. It is the nature of learning that it is tantamount to shining a

torch into unknown areas. It is the knowledge we do not have, the skills we fall short of achieving and the experiences we have not experienced that we must explore in order to progress our selves. The educator or educative facilitator is especially responsible for the nurturing of the student through the yet to be experienced experience, and for inspiring a positive exploration at least, awe and wonder at best. In the field of music, education plays a special role to enable communication between musicians towards a harmonious coexistence in the musical moment, whatever the agreed musical genre, item, gesture or social relationship. It is important also that educators and professional practitioners themselves have opportunities to perpetually reinvent their own passion and love for music through an ongoing process of discovery, development and fulfillment. Most importantly, children in the formative educational years should not and need not miss out on the fundamental developmental benefits, the personal joy and social coherence that music brings.

Technology and Music in Community

This chapter looks at technology as it pertains to music in community with reference to relevant comments by the project respondents. The Oxford Dictionary of English (2003) defines technology as "the application of scientific knowledge for practical purposes." Science is defined therein as "the intellectual and practical activity encompassing the systematic study of the structure and behaviour of the physical and natural world through observation and experiment." Whereas technology is and has always been key to the available possibilities for human musical expression, the application of scientific systems to music theory, while useful, is compounded by human subjectivity in the interpretation and experience of musical meaning. Furthermore, universally applicable structures for scientific analysis of music have in the past been hampered by a failure to accommodate diverse cultural practices. Technology in music is nowadays most often related to computer technology.

The mention of technology prompts most people to focus on relatively recent developments that more likely stand out as novel by way of their freshly evident contribution to changes in lifestyle and life quality. But while computer technology tends to dominate contemporary discussion on the changing nature of music production, consumption, distribution and economics, perhaps a more remarkable development, in the context of a broader historical picture, took place a little over one hundred years ago, when Lee deForest's 1906 invention of the triode made it possible to amplify electronic signals for the first time (Smith, 1980). The extent to which recording and sound

reinforcement technology has since concentrated the labour of musical production and communication is unprecedented, a sobering thought given that one hundred years represents such a relatively short period in the history of human musical activity. Perhaps the technology has been in common use for long enough to be largely taken for granted. Ted Hoff invented the microprocessor in 1969, but the ensuing development of the personal computer enabled far-reaching personalised usage and application, and the fact that the technology impacts on so many different aspects of modern life, not to mention other technologies, has placed it at the forefront of popular thinking in relation to technology in general. Yared and Richard both automatically assumed that I was talking about computers when I asked them about technology and music, while Majok referred to the electronic keyboard (the kind with automated play functions), itself a computer dedicated entirely to music production with attached performance interface (keyboard).

The Musical Instrument Development Interface (MIDI) protocol, conceived and refined in the period 1981-82, provided a means to easily interconnect different electronic musical instruments, including personal computers equipped with sequencing software and massive editing and data storage potential. Rapid increase in the availability and affordability of processing power, storage capacity and digital recording resources further propelled computers onto centre stage in the public perception of music technology. When I asked Grade 3/4 about music and technology, they were consumed for a lengthy period in discussion about techno music. Motion techno, hard-core techno, reverse techno and experimental techno were all cited as distinct genres and the children's knowledge collectively extended to an awareness of turntables, decks, DJs, scratching, mixing, the

use of existing recordings to make new music, computers and beats. Although they stumbled around the correct terminology, they displayed an impressive understanding of the concepts. To stimulate a broader discussion, I held up a piece of paper with printed music on it, and asked in a general way about the technology involved. The children's response demonstrated previous exposure to music software and various computer sequencing techniques such as 'cut and paste'.

> "You do the line and do it again and again and again."

> "You can make your own music on the computer."

> "You could like type. You get a pencil on the computer."

> "You have like an arrow that can make a shape when you click."

> "You can use the computer to write the music notes."

> "You can type the lyrics."

Montana, as usual, was thinking 'outside the square'.

> "Before they had computers they had a thing with paper. It looks like a telephone."

She was referring to the typewriter, which the children all agreed was also an example of technology. They were divided though when I asked whether the humble *biro* represented technology at all. I drew their attention to the fact that one of the biggest advances in the history of music is considered to be the invention of the printing press, which allowed mass production of printed music and the ensuing ramifications for distribution and communication of musical ideas. How might that have affected what people listen to (content) and how it is played (culture)? The Grade 3/4 teacher committed to a post session Internet search on printing presses, whilst Montana, enthusiastically contributing her latest revelation, was going the other way.

> "They used to use like just ink and a feather."

The ongoing rate of technological development and its practical application appears to be exponential and the Internet has obviously propagated an explosion in the capacity for communication and distribution of information, including digitally stored (encoded) musical works. A survey reported by the Australian Communications and Media Authority (2009), exploring take-up and use of the Internet across a range of socio-economic and demographic factors, found that more than half of respondents aged 14 to 49 years used the Internet daily. On the other hand, 44 percent of Australians over 65 had never gone online. It is unlikely that usage amongst younger people will taper to anywhere near that extent as they grow older, and the figures amplify the impact of recent digital technology on lifestyle habits and activity.

Whereas the Internet's capacity to bridge physical distance and access vast amounts of information has enormous ramifications for the distribution of recorded music and the sharing of ideas, it does not necessarily accommodate well the special aspects of music that are of most value. Its relevance to a real musical interaction is dubious. The Internet is credited with stimulating global communities and there are some worthwhile experiments occurring around the notion of displaced audience in cyberspace. In general however, the human aspects of musical experience, and they are the essential ones, are diminished in the subversion of human contact by substituting long distance electronic communications. Those aspects of the technology that can enhance the musical life of individuals and societies should be used to advantage, but we should be careful not to pretend that digital technology can replace those elements of musical practice and experience that are most life affirming.

Amber had very little to say about technology initially –

> "CDs are a good thing really"

- but thinking more deeply about it reflected on how technology has contributed in a broad way to her life and her music:

> "I think technology has helped definitely to get me to where I am at today. Without television, my CD player, the piano, public transport, everything that

> would help to transport me to where I am today… I think everything contributes to everything else around us, and more so in music. I think music owes a lot to technology as to how far it has come today."

Recording and synthesis technology for her represent opportunities to revisit musical experiences as a listener and for creative metamorphosis of musical content.

> "Without technology we would be singing the same thing over and over again. But with technology, we can hear things over and over again - and how many songs have been revamped from songs of the old to make … different dimensions, more 'space-agey' and stuff like that? So I think bravo to technology."

Richard immediately interpreted the technology question in relation to computer music applications in the classroom.

> "In a class room setting it is tricky to utilise and I probably don't have the skills. I have looked at a couple of basic music programs that could be used but in a class room set-up it is hard and I think you probably really need some sort of lab set up where you can have all the students accessing it at the one time - maybe have somebody facilitating workshops where students can develop basic skills and to be able to go off and develop their own work."

New musical possibilities offered by the technology are balanced against the more tactile traditional approaches.

> "…the way that music is recorded nowadays, it could open up possibilities for students. Maybe secondary school students are getting more of that kind of opportunity. There is the argument that at primary school you should just concentrate on a more hands-on kind of musical experience."

I drew attention to the various technologies extant in the music lab surrounding us without even flipping an electric power switch. The immediacy of music making, which after all is itself a new thing for young children, is often lost when electronics come to bear. Even professional musicians find sometimes that using computers and recording machines can actually get in the way of musical experiences even as they may at the same time open up more possibilities. Richard was enthused about the backing track I had created for and with the Grade 5/6 rappers in our project.

> "The stuff you were able to do with the hip-hop group was not instantaneous because you spent hours and hours at home on it, but for the students to see those possibilities was really good. I think it can encourage them to think that they can actually do the kind of stuff that they are hearing on the radio and that is good."

Because the students directly interacted with technology that is predominant in the popular culture they relate to in every day life, it impacted on their relationship to what they were doing when they came to school.

When I asked Richard how audio CD technology had influenced his facilitation of musical experience for the students, he cited the obvious advantage over cassette tapes for cueing recorded music, which made it easier to keep students focused. Cueing recorded music is also a significant process in my own practice, in rehearsal and preparation for workshops and performances, where the further use of computer based audio sequencers enables precise location of sections or fragments within a track or file, particularly useful for transcription purposes or to reference a small part in the middle of a song during group rehearsals.

Richard also noted the capacity of recorded music to reference repertoire for students.

> "…to play examples of different styles of music. There is the possibility of hearing a song before we then try and play or sing it ourselves. If I have a group coming in to perform, the possibility of the kids being able to hear some of their music beforehand is good, so that when they go to the performance they can recognise some of it. It is good to hear some new stuff but if there is some stuff that they already recognise that they then hear being played live, it is good experience for them too. "

Majok too relied on recordings, in addition to live exposure, to access repertoire. His songs were mostly learnt through an aural process.

> "Some of them are recorded. Sometimes I hear the singer actually singing and I can copy it."

I prompted Richard to comment on the use of CD backing tracks.

> "As vocal accompaniment they can be good. I use them for singing sessions rather than a dodgy guitar accompaniment. I guess it comes back to that popular culture thing around what the kids are used to hearing. If they have got a full band behind them while they are singing rather than one acoustic guitar …"

I have found in my own work that my lone guitar accompaniment works far better than pretty well any backing track, and that students tend not only to accept it in the absence of full band accompaniment, but to really enjoy it. Backing tracks invariably are cheap MIDI sequenced versions of the songs, and in any case, a full band sound does not come from two speakers. That is a mere facsimile and ideally, the students should be empowered by a real experiential understanding of this. Live accompaniment is the absolute pinnacle for cueing music because you can instantaneously play the piece from wherever you want. Furthermore, live playing enables one to interact musically with the students. Playing style and tempo (very important for second language English students) can be adjusted to the sound, standard and preferences of the participants. You can repeat

difficult passages ad infinitum for concentrated improvement. The singers themselves are able to effectively hear their voices within the texture, not always the case when using recordings, which are non-interactive both texturally and of course in an overall performance context. Above all, the use of live accompaniment is a purely musical process.

Richard actually has reasonably good guitar skills but probably not the range of guitar knowledge that I do. He might struggle with the odd song but it is not a far stretch to imagine that with a little extra application to that side of his development as a facilitator, he could easily manage an accompaniment to pretty well anything the students might like to sing. I laboured the point:

> "Do you think there is a downside to the use of CD recordings as accompaniment?"

Richard:

> "Here I'm using instruments as well, but in some schools if there isn't a music teacher, they might only use backing tracks or CDs. The downside might be that the students don't get to experience the value of having live instruments, live playing - musical experiences involving instruments. They might not have that opportunity and therefore never see it as necessary."

Richard's students had access to live group playing in the classroom and in the school band and the fundamentally hands-on practical processes in which they engaged utilized a myriad of commonly used technologies that tend to go relatively unnoticed. Amber's latest technological acquisition was simple yet practical.

> "I even got a music stand and so I am happy with that."

But when I suggested that it was a good thing that she was learning to read music:

> "I don't know how to read music. It's just pictures representing which holes I can press. When it comes to reading music I have no idea."

The prevalent method of printed music communication in the world today, the one taught in our schools, is the one produced by the Western classical music tradition. It is also a diagrammatic representation, though less literal. While it is true that this system is often very useful across diverse music cultures, it is fundamentally geared to major minor tone structures, and perhaps not the best possible system for universal purposes. Unlike Amber's flute diagrams and other examples such as guitar tablature, it is reasonably transportable across instruments. There are of course numerous examples of written music notation across various cultures. Majok referred to another version:

> "Because I didn't study music I can't read the music notes but sometimes they translate the notes into Arabic words and then I can play them."

Similarly, Richard's students were well used to following sequences of letter named notes on the whiteboard when playing their marimbas. Musical notation technology has greatly influenced the way in which music can be communicated around the world but any system is valid only as far as it is useful and according to its broader acceptance. Still, a more universally appropriate system than we are used to is probably overdue.

Majok thought that broader technological developments in music had provided a new imperative for practitioners to be educated.

> "Because of technology the music has become very advanced and it will become very hard for you if you are a normal person that didn't study music. For example, I was a mechanic before and now I am studying mechanical engineering so I am seeing the difference between when you become a normal mechanic and when the technology becomes very advanced, higher than my skills."

I asked which particular facet of music technology he was referring to.

> "With the technology in music now … with organs, one piece of equipment can play many instruments, but before in the band you would use drums, guitars and many instruments. Now with the technology it's become quite complicated. With the sound system, you can play all…. the organ can play all the music so you don't need all those other things."

I suggested that this was a bit of an illusion and that you cannot really play those other instruments on the keyboard. The subtleties of expression of, for example, the saxophone, are for the most part lost. The MIDI keyboard generates limited numerical information to describe a performance, such as note on and off notes messages for timing and key velocity for loudness, and cannot possibly match the real instrument for the generation of meaningful musical variables or access to these for the player. The engineering in the real instrument has been perfected over time according to the human potential for manipulating a subtly complex acoustic system. Replacing this with a MIDI keyboard represents a regression to an inferior interface for which there can be no subsequent adequate compensation. Even if the complexities of a real performance could be adequately represented in digital data (and digital audio technology testifies that it could), it is really the performer interface with the system that is most seriously lacking in synthetic substitutions for acoustic instruments.

Majok is aware of the shortcomings from practical experience:

> "What you are saying is true. In recordings, it's not going to give you the real sound. It's going to be different. The recorded one is not the same as the real instrument."

but

> “In my opinion, the organ sometimes covers you so that you don’t need the other equipment … you don’t need to bring them.”

The danger that economic factors may diminish artistry and aesthetic values of musical cultures is very real. Despite pronounced enthusiasm for technology in general, Yared was very strong in his objection to what he sees as inappropriate use of technology in music.

> “Technology makes life easier. Technology is something I have so much dependence on. It’s really good if you use it in the right way but what we are doing in Ethiopia…I think we are using it in the wrong way.

and

> “... technology is the best. I love technology. I like to see all this stuff. Without technology it's challenging. We have to challenge what we can do and what can technology bring in making peoples' life easier and sometimes it can destroy you if you don't use it in the right way. With computers and music you should use the computer for back up - not to do the whole thing with the computer. If you do, you actually lose all the elements of music. It just destroys it. But if you use it in the right way technology is the best thing to have.”

So what are appropriate questions to ask in order to determine appropriateness in the use of technology? Certainly technology fulfils many functions in music, from teaching and learning to performance, recording, listening, balance and amplification. Sound reinforcement has enabled performers to reach a larger audience in real time and perhaps more importantly from an artistic point of view, a greater control over musical balance. Combinations of instruments with disparate dynamic ranges are possible now where issues of balance previously were an impediment. Unskilled use of sound reinforcement however, can easily negate the artistry of a given performance by the most skilled musicians.

The production of sound recordings has itself become an artform as well as a means of mass reproduction of musical performance and its distribution. There are obvious ramifications for the consumption of music and how it relates to employment and/or earning potential of musicians. Copyright and reward for effort/talent become important issues. Access to recording technology on the one hand provides a new means of creative expression for the masses. On the other it is responsible for the proliferation of mediocrity. There are, however, a range of functions beyond the production and reproduction of aesthetic works provided by recording technology that can contribute towards musical ends. Many of the recordings on the audio CD accompanying my Multicultural Family Songbook were either of sub-standard audio quality at the source, or less than perfect performance quality, and were included purely on the grounds of their usefulness to the user in learning the songs. Yet despite their usefulness, it is doubtful

they would pass quality control for a commercially released product. Since the book was for local use in the participating schools only, this was no issue.

The relatively recent technologies of sound reinforcement, recording, digital data storage and transmission tend to transform the nature of engagement of audiences to performers. New possibilities are offered, but none of the above are really necessary for acts of musical communication. They simply offer variants on age-old human customs when considered in light of musical value. The limitations of acoustic instruments have always driven musical language and new technologies fuel new developments in the lexicon. It is important though, to remain mindful of what is the musical value – what it is that promotes those aspects of music making and consumption (or appreciation) which engage people on a truly musical level.

Resources

This chapter deals with resources of the inanimate variety since human resources are discussed elsewhere. Aside from teaching and other leadership personnel, accessibility to musical instruments, sound reinforcement equipment, printed music and suitable spaces (buildings) are necessary resources for music in community. The main reason that Richard continued to teach music at his school for as long as he did was that it has a dedicated music room, replete with extensive hand percussion, drum kit, djembes, electric keyboards, guitars, marimbas large and small and a small PA system.

> "The thought of having to cart around a little trolley of instruments from one room to another would put me off going to that school. I just don't think you can run a music program adequately if you are having to do that."

He felt that a dedicated space, especially set up, was an absolute necessity for any school music program.

> "… there was another school I worked at where the music room doubled as an Italian room or something, so you were limited in what you could have set up and limited in what you could do - limited by other equipment that was in the room for other purposes. I think to be able to run an adequate music program you need a dedicated space. I am grateful that I have a space."

In fact, I conducted my music sessions for the nearby English language school which is within walking distance, at Richard's school for the same reason, all the time hoping to dodge the rainy days, which on occasion forced me to run a more limited program at the language school's own campus. The provision of a suitable room and available instrument resources has been a key factor for success in my twenty-day (over one semester) residencies in schools and there is an especially wide discrepancy in instrument resources across the schools, most of which are categorized as being socio-economically disadvantaged.

Shared instrument resources are a natural fit in the school environment and for some community applications but learning an instrument ideally involves access to one at home. During my residency at Richard's school, six students were allowed to take guitars home while under my tuition. Of the fifteen out of seventeen children in my Grade 3/4 focus group who said that they would like to play a musical instrument at home if they had access to one, only four did. Majok played guitar in his homeland Sudan, but when I asked if he had possessed an instrument back there, he laughed heartily as if it were an absurd suggestion. Instruments such as guitars would have been prohibitively expensive in his homeland, whereas in Australia Majok shares access to instruments with other community and band members. Commenting on the availability of equipment in Australia as opposed to Sudan:

> "In Australia, the equipment is more advanced and is available for everyone. If you are interested you can have support and get the equipment easier. In Africa

> we play more local music – a lot more drums – we don't have guitars and these advanced things."

The support Majok speaks of is in the form of arts projects and community grants to support recently arrived communities.

Local availability of specific kinds of music equipment has an obvious impact on musical culture. In Sudan, the manufactured equipment is very expensive and few people can afford to buy it. Drums on the other hand are not very expensive because all of the materials are available locally and so they are more prevalent in music made in Sudan than than they are in Sudanese music local to Australian environments. Instrumental resources are an obvious and pronounced factor in determining the vitality of musical culture. Simple physical space and the way it is used constitutes another.

Majok's response to my question about place and space in relation to music referenced the African Youth Centre, in Barkly St, Footscray, which was supported by a major local sporting organisation.

> "In Footscray they have a very big space where you can play music. There is a studio and you can go there and play music and develop it in this Centre."

What about when there is an audience?

> "There is no problem. The audience can come and listen (at the Youth Centre). In Sudan it was like that too."

The African Youth Centre was actually a disused and moderately sized office building located in a local shopping strip. It has since ceased to function due to reallocation of the space to other purposes. My question about audiences was meant to refer to public performance spaces but Majok's assurances were about the culturally typical open house nature of activities amongst Sudanese musicians playing at the Centre. I tried again, asking if he thought that there were enough venues to perform at where large audiences could come to listen or dance.

> "For party? No problem. It's ok. In Victoria you can find a theatre that can take 550 people. I always saw them on TV. More than that, you need to go to the park."

But the only local venue he could think of was a hall at a community centre in a neighbouring suburb, which could accommodate 400 people. The venue in question has an 11pm curfew and very minimal production attributes. When Big West Festival, for whom I directed a large scale cross-cultural East African music project with local professional musicians in 2009, went looking for a suitable venue in the City of Maribyrnong, there really was none, and so we created one in Footscray Mall for one Saturday night in November. When I received funding from the Australia Council for the Arts on behalf of the Western Suburbs Musicians Co-operative to run some music events

in Footscray, it was not even easy to locate a suitable venue in terms of a functioning business with which to enter into a partnership, despite having thousands of dollars to contribute to artist fees.

Yared named the need for rehearsal space as one of a range of frustrations to his musical fulfillment.

> “Of course you need to have a studio. Some musicians can be frustrated not to get the right music equipment. It's inconvenient for musicians to have to get a job which is something you don't want to do because that's not a part of you but sometimes you have to work to get things how you want them. It’s a frustration to make your own album - to have your own band, to have a place to rehearse and put everything together. It's a lot of frustrations. Its a frustration that I want people all over the world to see what I do.”

Asked about place and space in relation to her music, Amber interpreted the question in relation to internal space and its relation to those around, ie the human environment:

> “Space is very important. I can be here but if I am not in my own space it means that I’m not comfortable, like if I have the whole house to myself. If I am not in my element I don’t have my own space to feel easy. Then no place is good enough.”

The only truly essential physical equipment need for choral singers are their own bodies, but Amber's sentiment accentuates the need for a welcoming and nurturing human environment as another important requirement for music in community.

When *The Age* newspaper (4 April 2009) "asked a dozen of the city's leaders and visionaries … for their best idea for Melbourne, money and politics notwithstanding," Pru Sanderson, who is chief executive of the Victorian Government's sustainable urban development agency VicUrban, had this to say:

> "…the outer ring is full of dormitory suburbs… Everyone in greater Melbourne should be a long walk or an easy bike ride from an urban village. This means encouraging small businesses, building schools and transport before houses, and offering interesting, varied residential and commercial buildings that encourage density while still giving people a choice, as well as making more of space above shops."

In the same article, Victorian Premier John Brumby is quoted as saying,

> "Great international cities need great cultural institutions …But they also need to be opened up in a way that encourages public access and participation." His "…longer-term view is to open them (venues in and around the city's Southbank arts precinct) up to each other, and then open the precinct up to other key areas of Melbourne."

It is a very positive thing to have a thriving arts hub in the city, but if there is an emphasis on participation and access, then arts facilities in the urban villages that Sanderson speaks of surely would be ideal. If arts are really going to be integral to our everyday lives, it requires more connection than an occasional hour long jaunt into the city centre to experience the offerings of the artistic elite in a city-centric arts precinct.

Footscray Community Arts Centre, where I was long-term music coordinator, was a worthy model, but even though it was for a long time the country's biggest beneficiary of the Australia Council's community cultural development arm, it nevertheless struggled to manage its resources to achieve broad community arts outcomes. One of the great positives in the Centre's structure was that decisions around who in the broad community would be supported, and how, were largely made by workers with specific arts expertise (artform coordinators). There was a strong sense of a community of communities around the building itself, and given sufficient support and recognition, the Centre could have provided a potent model for broader activity in the larger community. Though there were compensatory benefits, it was generally an impediment to the effective functioning of community music development that the various artforms competed not only for resources, but, more importantly, to propagate processes and strategies suited to their own ends and determined by specific artform needs. A dedicated music center would be far more effective for community music development purposes, given appropriate economy of scale, which surely would follow from appropriate support. Current federal and state funding sources are not adequate to stimulate community music to the point that

the benefits would be obvious to the majority of the general public. In smaller organizations, ironically, much of the resources are consumed in trying to maintain and improve funding levels.

Community music initiatives that have intersected public educative systems have tended to do so on an *ad hoc* basis. The Spotlight project, an arts bridging course run by Victoria University (VU) for Melbourne's Horn of Africa communities (2005), was based out of its Sunbury campus, which had a dedicated TAFE (Tertiary and Further Education) music department. Sunbury is some thirty minutes by car from Footscray, which has two major VU campuses and is locally central to the client communities, but has no available music facilities to speak of. The Sunbury music campus has since terminated and still there is no tertiary music education facility in Melbourne's West. The Spotlight course aimed to provide opportunities for participants to receive practical instrumental instruction but couldn't do so because of a lack of available community music resources in the inner Western area.

Shared resources for public use could be a major boon for broad musical participation and education alike. Despite working in a relatively well-resourced school, as far as socio-economically disadvantaged schools go, Richard might have liked access to a shared computer music facility.

> "You probably really need some sort of lab set up where you can have all the students accessing it at the one time - maybe have somebody facilitating

> workshops where students can develop basic skills and to be able to go off and develop their own work."

Though they are few, such facilities exist and computer resources in schools are being upgraded across the board, which may improve access to the music technology. In fact, schools that for the most part lie dormant after school hours would in many cases make ideal locations for music facilities. These could be shared across educational and community development objectives. Many wealthier schools already harbour top class performance venues that could be used more prolifically in community to propel a musically vibrant community life.

Much contemporary community music making requires appropriate equipment while a suitable space and place has always been essential. Of course anybody can sing virtually anywhere, but dedicated spaces equipped and set up to meet the needs of community music making will go a long way to develop musical culture in society. If we are going to advocate the overwhelming benefits and glories of music making for all, then we must give serious consideration to the provision of appropriate resources in the community for their delivery.

Artistry, Musicianship and Presentation

In the community arts sector, much has been made over the years of the 'evils' of elitism in arts and culture. Jon Hawkes (2001), once head of Community Music Victoria and one time Director of the Community Arts Board of the Australia Council for the Arts, said that:

> "Excellence is an appellation applied to consolidate the taste of a particular group – an attempt to claim absolute ascendancy of particular forms of cultural manifestation in order to consolidate one's own view of the world."

This statement represents a commonly held view but is underpinned by a very narrow definition of what constitutes excellence, as well as a simplistic assessment of how artworks become recognised as being of significant aesthetic and/or cultural value.

Where music is concerned, surely excellence can be assessed in terms of quality of experience, which in turn is related directly to quality of the musical 'product'. It is true that the perception of quality is subjective but this does not mean that it has no basis in reality. Artistic quality as a value cannot be quantified in an absolute sense but neither is it irrelevant. The perception of value will certainly vary from person to person and may be subject to a range of variables, such as:

- the subject's expected benefit from the music
- familiarity with the musical culture or genre
- any relationship with the creators of the music
- openness to new musical experiences
- ability to understand and relate to the musical language
- personal taste
- fashion, identity and politics

Education could provide a broad range of experience, understanding and knowledge from which individuals could draw their own conclusions as to what is of musical value to themselves. Still there will be decisions as to what educative strategies in music should be supported and promoted and skilled leaders in the field, who also have an understanding of the cultural forces prevailing in the constituent landscape, should be responsible for these decisions.

Furthermore, the function of artistry should not be overlooked in the process of finding one's creative voice through music and there is no good reason to ignore the potential for guidance from those with music expertise. Music can be an extremely personal creative expression but there will always be some technique involved and a relationship to some existing musical language, repertoire or philosophy. One does not communicate in a vacuum, and neither can one completely ignore one's own historical relationships. Expertise in musical expression does exist, as does excellence, however subjective it is.

Artistry is that which imparts value to a musical act. When people present music for the delectation of others, it is an act of sharing which in effect multiplies that value and there are many and various manifestations of performance protocol. The context of the exchange is determined by the understood roles and relationships of performer and audience, which, among other things, shape the performance environment itself. It could be a concert hall or a local community theatre performance. The audience might be mainly friends and family of the performers or they could be complete strangers. It could be a peer situation in a classroom or simply one person showing something to another. It could be that someone is playing music for and by himself or herself, yet somewhere in another room someone else can hear it. The player may be aware of this or not.

Amber's U3A community choir performs publicly twice a year. She would like it to be more but says:

> "…every time I sing with them, every day that I go to choir, I feel like I am in a performance already."

As Vivie of Grade 3/4 pointed out

> "…anything that you show someone is performing"

But a performance need not necessarily involve an external audience at all. A more fundamental definition of the term is, simply, "to carry out, accomplish or fulfil" (Oxford

Dictionary 2003). The discipline and integrity involved in making a musical statement nevertheless contributes to one's relationship to the act and the outcome, whether or not someone else is listening or it is a show for others. The term 'just for show' is sometimes even used in a derogatory manner. Are you doing this just to look good or are you doing it because it really means something to you? Integrity is a key attribute in musical performance. Is the performer authentically engaged in the act?

When there is a public forum involved, of any kind, there is a tendency to aim for a performance that satisfies the relationship between performer and audience. Sometimes a gap between achievability on the part of the performer and expectation on the part of the audience, can adversely affect the relationship. How much must or should a performer consider his/her audience and how much should the emphasis remain on being true to oneself? In a way, the public performance is a communion between the internal and external realities of the musician, professional or not.

Although Majok plays primarily to relax and has no professional aspirations for his music, he admitted to really enjoying the experience of playing for audiences and held that

> "…a very important thing is the way you prepare yourself to play for an audience and the way you play your music so that people will like it."

Audience satisfaction, he notes, is key to the performers' success.

> “It’s very important when you play the music that the audience like it, so they will stay there and listen. Sometimes people have pressure. When they listen to music they forget their problems, but sometimes when you come and don’t like the music you will get upset and just go and think about your problems. And sometimes people who play music drink alcohol to perform better, so that people will like their music.”

Whether the performance is actually better as a result of drinking, or merely appears to be so to the intoxicated performer is questionable. Perhaps this comment is more an indication of the pressure imposed through audience appraisal and expectation. A professional artist is likely to take a more realistic approach to audience satisfaction and Yared’s focus on performance quality is constant regardless of context, so long as an audience is present.

> “Whether it’s a big crowd or a small crowd you're going to do the same thing. What makes us happy is how the sound is and how the audience is. The sound may be different but you are actually going to play the same songs the same way whether you play for one person or for a million.”

Even Grade 3/4 students were acutely aware of the difference it made to our activities to be preparing for public performance.

"When we were practicing for the concert, we had a song to learn and we used the instruments less."

'We didn't have a lot of time."

"If we used the instruments too much we wouldn't be able to concentrate on the concert so much."

"We had to be prepared for what to do in the concert."

And when asked:

"What if in our sessions we only played music for fun and didn't worry about the concert?"

Student:

"Then we wouldn't know what to do if a concert came up."

"We had to practice so we wouldn't forget what we have to do and we would get better at it."

Interviewer:

"Why is it so important to do your very best in a concert?

Children:

"To sound good."

"So that it is more interesting for our audience."

"It was a long song. We had to really practice and practice."

"So the audience would like it."

The presence of an audience clearly makes a difference to an act of music making and the performer's relationship to it. For example, whereas Grade 3/4 were happy to share their 'sound on a number' game in the classroom, some expressed reservations about the potential of performing it before an audience.

Performance presentation is often highly valued in educational settings as it provides a special impetus for student learning, while in community or amateur settings it can lend a stronger sense of purpose to a group's activities. At the English language school where I work as a Teaching Artist there is a very strong 'practice makes perfect' motivation for secondary students because they know they will be presenting their performance for their

peers at the end of the term, and this can intensify the learning process. If one expects an audience to sit attentively at a performance, there is an obligation to do one's best to make it a good experience for them. Otherwise it will not be a good experience for the presenters either. The stakes are raised when one is subjected to the scrutiny of audience. Isabella of Grade 3/4 spoke of the nervousness she had felt when performing at the local Highpoint Shopping Centre.

In community music projects and educational settings with professional leadership/facilitation, what are the responsibilities and obligations of the professional musician - to students and community participants, to the audience, to his/herself? I find that in performance projects with non-professionals, very often the preparation and rehearsal period can be quite daunting; the end result seemingly might teeter at the remotest brink of possibility. Somehow though, the outcome usually gravitates to being the best that it can be in the available time. My job, and I think I do it effectively, is to balance the difficulty of the task and the pressure in achieving it with the satisfaction of making something good with music given the available time resources, talent, good will, aspiration and inspiration. This is a process of constant adjustment, which can extend right up until the moment that the performers take the stage. A community participant might in such instances interpret the leader's urgency as pressure, become stressed or even inhibited by it, and question their own desire to remain involved. As a leader, one must balance the reward with the risk, the outcome with the effort.

But who determines what a performance should be - what is satisfactory, what is good and what is not? What is the role of the professional musician (or leader) when performing with non-professionals, volunteers or students? Is the performance outcome perceived as the professional's work also? How does the outcome impact on the professional leader, as opposed to the participants or even a volunteer leader? How well are these relationships likely to be understood by an audience? How much does the musical or artistic outcome reflect the voice of the community involved and how much that of the musical leadership (ie professional artist)? Does the outcome reflect on the professional's artistic reputation as much as their facilitatory credentials? How does this affect the experience for all of the practitioners? For the professional musician and the professional music facilitator, payment for the job provides a constant in terms of motivation - in addition to aesthetic or artistic satisfaction, whereas the volunteer's artistic experience is purer in a sense. A complex range of dynamics is at play and our perception of what is pleasing or acceptable can be influenced by many and various factors. This may be different for individual performers as well as specifically for the professional leader/facilitator.

The nature and quality of the engagement can vary considerably and is a significant factor in the performer's experience of the event. Amber recalled her most recent performance with U3A choir, which she described as 'the greatest for me', and during which a fellow performer encouraged her to sing to the audience rather than just sing.

"I felt totally with it. I was with the conductor, doing all the right things. I wasn't concerned with the audience. I was happy. I wanted to sing my best but after a while my neighbour nudged me and said 'I think you should sing to the audience' ….so that was very nice encouragement coming from my co-singer. She was facing the audience and I was facing on an angle because I wanted to see the conductor properly. My co-singer said that I should sing to the audience, so I really I felt that she was encouraging me to be more expressive."

Interviewer:

"What changed for you when you started singing directly to the audience?"

Amber:

"I was so glad because I felt more connection. I was actually happier, calmer, more relaxed. I was giving whereas before I was only taking the cue from the conductor. Prior to that I was worried that they were going to distract me. I was worried that I won't sing my best because I have to please them. I have to look them in the eyes and what if I see someone not looking at me back or they are not even enjoying it. That will affect my singing. How can I sing better so that I can get them to enjoy the show? I was a bit mindful that I might be tempted to solicit their embrace and I said to myself I couldn't do it. If I have to solicit their

> embrace or their interest then I won't be really singing. I want to sing. I don't want to look at them."

And then, almost by way of compromise:

> "But when she said look at the audience and I said I'm not going to look at the audience. I will face the audience, I just will sing and I found that really, really great."

The sense of satisfaction one gets from the act is generally proportional to the feeling that the performance is well done, whether measured through accuracy of the performance, enjoyment of the sound or the appreciation of the audience. It is the relationship of the intention, the physical act, the sound produced and the player's experience and interpretation of it, which define the experience. The performer is always his or her own audience also, and whether a musical activity is community or professional, at any level, we should generally still be moving in that direction of the musical outcome matching the intention. Our satisfaction with a musical outcome is in direct relation to our experienced impression of what music is or should be, which in turn can lead to a perceived gap between a required skill level and a notion of what is worthwhile music to create. Yet there is also value in letting the music and one's experience of it be what it is, without demanding or expecting anything of it.

> "When I am rushing it because I want that song to make me happy then it won't work. I'm getting more upset because it doesn't come out right. But when I do not demand that the music make me happy and I just take my time and be really relaxed about it, then it is so much better. I really need to relax my body, my voice and then I go and sing the song, and then that song really comes out - really flows and then I experience the magic, my own magic."

Technique and confidence are interactive factors in musical performance for amateurs as they are for professionals. Amber's own perception of her aptitude, competence or skill level certainly can affect her enjoyment of a performance.

> "I think it's still my breathing really … I am feeling I have less such issues, but it was such an issue for me for such a long time. I still have a little bit of stammer. I still have those sort of … like if somebody says 'I can't hear you' … that fear that I am not good enough. I wasn't good enough because I didn't have that airflow before. Now my airflow is so much better. I don't worry as much even if they say I cannot hear you."

It is an aspect of artistry to be in touch with what is going on for one's self in the performance of the music – to accept the reality of the sound, to be present and at one with it, and to work with it from a position of awareness. Singing alone, where she can control the pace and dynamic of the music, enjoyment is easier for Amber.

> "…when I am singing by myself I feel … when I have got it … I can feel that the song is going really cool. But when I am sort of stressed and I am trying to prove a point or I am singing too loud in one place or too fast in another, and it is just not right, I'm not happy because it is 'against the grain'. But when I am relaxed, slow when I need to go slow, or if I need to go fast I go fast, then I feel really good."

In support of Amber's desire to live in a culture that supports an environment of 'at will' spontaneous singing, I suggested that birds don't attend singing lessons, yet are never criticized for bad vocal technique. Her reply bemoaned the crippling effect that even an accidental audience can have on the spontaneous songster.

> "We do hear people say 'oh shut up' because a bird was annoying, I do hear that. And I remember my kids used to say 'oh mum, not again'. … and that is very discouraging for me … anybody to hear 'oh, not again' … It's like 'what is wrong with me?'"

Perhaps mass media technology, by exposing masses of people to 'excellence', has unfairly raised the benchmark for the street singer, or maybe worse still, it has successfully propagated a myth that only celebrities and stars should sing.

Amber:

> "Unless you are perfect and you can sing like Pavarotti or whatever, then we don't want to hear. We want to hear perfection all the time and it is very hard to measure up – it's hard for anyone to want to do anything if you get those sort of commonly used put downs."

The notion that only the technical or artistic elite should practice music promotes a culture of criticism and overlooks the benefits of music practice for recreational enjoyment or for purely communal purposes. People who haven't tried to play music, or those who tried and gave up, may tend to be more critical of others making an effort at beginner level, but society should recognize worthwhile musical endeavor at even the most rudimentary levels. The context of a music activity, the environment in which it occurs, should play a major role in defining its meaning or value to the listener.

Amber:

> "…when it is too loud, when its too much like it is like continuously being loud, you just can't shut it down, that's annoying, but if I walk past somebody's window and this old lady is singing, I think 'how wonderful, she is happy - she is singing.' But if I have to hear it nine hours a day in the same room, or if I listen to a particular piece of music because I love it so much and I play it over and over and somebody else has to live with that, that person has a different culture than

> me and it's going to drive him balmy. I would really feel like that if I had to listen to something over and over again just because you love it that much."

Technology has perhaps heightened our capacity to annoy each other with sound. Electronic amplification in unskilled hands can be one of the most annoying experiences. Someone's singing may be technically not good, but in its natural state, at a natural level of loudness it is rarely very offensive, and can be quite pleasing in spite of technical deficiencies. Similarly, there is no form of audio repetition more exact than that provided by recording technology, and none requiring so little commitment from the instigator, who needs only to press a button. Ownership of and responsibility for a real live musical act on the other hand, can trigger self-evaluation to the point of extreme discomfort. Amber related what was initially a despairing performance experience:

> "I was encouraged on stage to sing for some people and I was so rapt that I was being encouraged, but I felt that the guy who encouraged me was really just being nice. I wasn't really up to scratch but I felt that I had to put up a show so as not to disappoint this person - he had such faith in me. I did this little number and at the end I felt so bad, because I felt that I wasn't all that perfect - I had no right to demand them listening to me and it stayed in my mind that I wasn't good enough. I had made an ass of myself. I just felt bad."

An alternative personal approach, though, subsequently transformed the experience totally.

> "But then I found afterwards that if I am happy with myself it doesn't matter if I don't get it right. Even if I have sort of forgotten some lyrics mid way, I am happy. I can make it up as I go because I am happy and I am singing that piece. Then no judgment came at all. There was no judgment, everybody was happy because I was happy. They were not listening to my song; they were listening to my happiness. I found it great that they heard more my joy than my music."

Amber has found at times that it can be a rocky road finding one's comfort zone in the face of seemingly insurmountable challenges without a clear direction in which to proceed.

> "In the past I think I have experienced too much performance anxiety or learning anxiety. I felt like I could never get it. Even with the best of intentions, people would say 'do it this way. I cannot hear you Amber. Do this.' It was like I sort of go backwards and I felt that I had not mastered that bit. The enjoyment is lost. In the Multicultural Choir I couldn't get it because I couldn't hear my imperfections. So how am I to know what to do? That was my frustration because I felt like … 'you know what to do, but I don't get it.' I haven't got it, but even if I ask and they say this is how it should be, it didn't help because I couldn't hear it. Even with this drumming in my ears … it's blocked. So that was hard. If they say it should be this way but I still cannot hear it - if it's written in black and white … 'don't you get it?' I still don't get it. I'm looking at it. And it is really hard for me.

> I really want to get it so that he doesn't give me that look again. So in the end Peter (choir conductor) gave up looking at me. He knows that there is no point: 'She is not getting it but she is happy - just leave her be.'"

It is good to try and improve on some musical thing but if you don't get the outcome you are aiming for at that point, you should perhaps let it go and try to improve on other things - it is not a disaster. There are situations, such as in professional ensembles for example, where certain performance standards require people to be of a certain level of technical ability in order to achieve results. Context and expectation are key.

Amber's learning and communication frustrations seemed to present in other areas of her life also.

> "It was with everything, every area of my life in the past. It's like … don't you get it? I asked you a question. People would be asking me a question many times and I just don't get it and I look … 'what do you mean?' It is like I am from a different planet. I don't exactly know what they want me to take in. It is almost like I need a special way … another way of getting through."

Her approach to her musical difficulties appears a little self-perplexing perhaps.

> "I realised that not everyone has got that right pitch from the leader. It's like I said, he is from a different culture from every one of us. We all have a different

> pitch and for us to arrive at the same pitch is highly impossible, highly difficult to get to that exact same pitch, because it varies doesn't it? There is no one pitch, which is the same pitch even though we can sing the same song. There's a variance. There is not such a thing as perfection. And actually when you are out of tune, certain songs actually sound better because it has a different ring about it."

There is a range of tolerance. Choristers are not likely to be singing exactly in pitch to the minutest degree, and imperfection is often responsible for desirable aural effect in music. Amber though is to some extent fudging the issue here. Musical incorrectness and freedom to voice whatever comes out as an expression of my own personal culture are not the same thing. There is probably agreed consensus amongst the choristers in question, within a slightly variable range of tolerance, as to what constitutes the *correct* or more accurately put, the *desired* pitch. This is reasonably agreed upon culture. There can, however be a culture of being less concerned with pitch, and this is often necessary in non-professional settings but there is culture, and there are mistakes. There is intent and there is there is lack of control. The degree to which this should and does affect performer and audience satisfaction can vary considerably, depending on the situation or the context.

If you have paid vast sums to hear the most wonderfully accomplished performer in the world, then you probably expect the outcome to match the intent quite closely. The performer needs to be able to do that in order to be the most accomplished person in the

world and presumably to command a living from her/his talents. For someone who goes to sing with people in the community hall to experience the physical sensation and the emotional effect, then the musical intent doesn't need to be so finely tuned. But for those wishing to expand their experiences, to progress their skills, to reach out to new achievements and the sense of well-being that they bring, guidance is important and there is a real need for musical leaders in community who can assist the artistic development of anybody who cares to partake.

The path to improvement in any field is paved by clear and honest assessment of the current state. Where musical, artistic and personal self-expression are involved, this should be undertaken with a nurturing spirit, especially in non-professional settings. But whether a musical activity is community or professional, at any level, we still should be moving in that direction of the musical outcome matching the intention. Even if it is not quite so crucial for non-professionals, it is still a fundamental aim and a great source of inspiration when it is achieved. There is a tangible link between our efforts, abilities and the desires that drive them and the various rewards and benefits of music making, be they sensual, emotional, spiritual, developmental or physical. In Amber's case:

> "It's very ……. not just therapeutic; it is so cleansing for me.

and

> "Well it is offering me the world and more now so it can only offer me more. It can only multiply can't it?"

How Amber works through her performance anxieties, the physical and technical aspects of performing, how well she does what she does musically, and how she responds to the results, very likely maps into other areas of her life. Making music for her is a matter of personal development, achieved through an ability to create her own 'magic' in a creative exploration of her own musicality and the processes involved in realizing that.

Music making exhibits attributes of empowerment then for the individual, directly relating to how the performance of the musical act is approached. Individual empowerment is clearly conducive to collective well-being, but to what extent does the actual artistic product of accessible music making facilitate democratic empowerment in a general sense? Hawkes (2001) sees equality in the arts as essential to the health of broader democracy in society at large.

> "In our pursuit of a democracy that really does engage all citizens, that facilitates active participation from the entire spectrum of the body politic, the democratization of arts practice has to be at the forefront of our strategies."

Everybody should have a creative voice and the arts can be an empowering instrument to this end, but does musical participation equate to political input? Lyrical and poetic content can stimulate and express powerful political views. Bob Dylan, Alpha Blondie,

John Lennon and the Sex Pistols are but a few examples and though the tendency for musicians to lead or stimulate radical thinking has probably long ago peaked, contemporary song is still a likely vehicle for political comment. These kinds of artists are not necessarily champions of egalitarianism through access to music though, depending on the angle of view. They have typically been dependant on media and distribution mechanisms characterized by monopoly and privileged access to transmission and broadcast rights and in some ways have supported commercial elitism. Also, the strongest political views tend to come from the most closed structures with regard to membership. Participation in private rock bands is obviously not open to all comers. Is the collective voice of a more open membership community music organization likely to be as conducive to strong political statements? Moreover, whereas the accomplished or popular artist may earn the right to a broad audience, and as an insightful personality may have some special view to offer, his/her democratic right to a political opinion is no more or less than anybody else's.

The function of art is primarily to express artistic views as distinct from, but often strongly connected to political views. Poetic, recreational, therapeutic and political motivations for music making operate equally as well in tandem or as stand alone drives, but artistry should be common to them all. Musical leadership in community can take various forms. The artist may impact society through their creative expressions or through facilitation and empowerment of others in their creative pursuits. Either way, artistry, creativity, expertise and talent inform specific leadership roles. Grade 3/4's teacher described Daniel's special role in the creation of the *Helping Hand* song lyric.

> “He has always been really interested in the creative writing and I picked him out to be a leader especially because of that. When we were brainstorming, some of the others were a bit lost, but Daniel was the one that came up with some of the ideas and that got everyone a bit confident in understanding what we were doing.”

Participation for all should not be confused with a misguided impression that artistic leadership in music is not beneficial to the processes and practices that benefit the individual participant and society as a whole.

Roles and Structures for Music Practice

There are many ways in which one may delineate the various roles inherent in music practice. Defined roles for particular instruments or players in a music performance are fundamental, while various types of leaders and followers, teachers, students, collaborators, composers, arrangers, instrument makers, sound technicians, volunteers, programmers, performers, audience, organisers, administrators, promoters, producers, bureaucrats, venue operators, software developers, policy makers and facilitators represent a plethora of others. A major aspect determining peoples' relationships to a given role is how that role relates to their livelihood or not. Robert Stebbins (2002) formulated a system for the analysis of serious leisure activities, which do not relate directly to one's livelihood and could be categorised variously as amateur, hobbyist and volunteer pursuits. All of these categories of activity are articulated in a range of music making in society. The hobby motive is associated with personal satisfaction and enjoyment factors, whereas the volunteer is more likely to be driven by altruistic causes. Amateurs share common attributes with professional practitioners.

According to Stebbins, amateurs are situated in a Professional-Amateur-Public (PAP) system of social relationships. Applying this system to the art of making music we observe that amateurs, like professionals, require a potential audience – a public interaction to their endeavours. But how are professional practitioners defined in music? In practice, the distinction between professional and amateur may not always be a clear one. For one thing, there is a strong culture in contemporary Australian life of amateur

musicians aspiring to professional status. Is professional status earned by achieving a particular standard of musicianship or is earning potential the benchmark? What would be that standard and who would ascribe it? Or how much money must one earn before one is deemed professional? Tertiary trained musicians may reach a high level of artistry yet remain unemployed.

Majok clearly sees himself as an amateur musician, but is nevertheless sometimes remunerated for performances.

> "I play music. I am interested in music. But I don't take it that I can earn income from music in my future. It's just my interest. I didn't ever plan to study music. I just played music. Even if you get older you just still play music."

Richard is a professional music educator with formal instrumental training, who also has been moderately remunerated through his personal performance practice.

> "I haven't really performed as kind of a living, no. Just the money from the gig put towards the next recording - that kind of stuff - pocket money."

The distinction between professional and amateur is not always clear but remains a critically important consideration in the design of structures to deliver music development outcomes. It can become even more critical when compatible yet differing objectives are combined within a specific project context as in the arts course for local

African-Australians, undertaken by Yared and mentioned in the earlier chapter on education. In this case, community cultural development objectives may have fallen short of their potential, when educative, artistic and vocational goals overlapped. Yared left the course midway through, disappointed that it had not lived up to his expectations. Certainly some participants benefited more than others and Yared's dissatisfaction appears to have been compounded by a lack of consideration on the part of the organisers for peoples' existing relationship to music in their lives. Yared had already performed widely as a professional, and has a high level of existing musical skill. He actually felt insulted to be offered a certificate for what he thought was a fairly tokenistic, minimal learning experience.

The program also comprised a theatre component and, consistent with community theatre culture, necessitated a performance outcome on conclusion, which aimed to showcase participants’ acquired skills. Experienced musicians in the project, such as Yared, would have had a significantly different relationship to, for example, the vetting and choice of material as opposed to those who had never performed before. Professional and artistic reputations could be at stake. An effective structure must provide appropriate incentive for all participants and this can be more difficult to achieve when the range of skill level, knowledge and previous experience is broad. In some cases it is necessary to design particular musical structures around these considerations and this may necessitate extra resources. There was little distinction in the above project, however, between seasoned performers and beginners. Experienced players in the course were given the chance to undergo some training as educators, but even here, there was little practical method

applied in the exchange, and small consideration given for realistically applicable outcomes. Overall, the objectives of the program from the beginning were not articulated with sufficient detail or accuracy for the range of stakeholders. Musical leadership in the organisational planning of a project and well informed allocation of resources is essential.

It is equally important, as previously mentioned, to recognise the role of musical expertise 'on the ground' in community and educational projects. It is too often considered expedient to largely overlook the artistic contribution of the professional artist in community music projects in order to better promote the idea of ownership by the participants. This can cause a distorted perception of what is actually happening in the process, which is in fact a creative collaboration of professional and non-professional music makers. Oversight of professional and/or artistic status can result from over-exuberance for participant led outcomes, in themselves an understandable aspiration for educational and community development facilitators. Naturally they wish to see demonstrable initiative on the part of their students and participants. Hopefully, genuine initiative is considered more important than the demonstration of such, which can readily be 'fudged', intentionally or otherwise. In some situations it may be justifiably useful to exaggerate the proportion of creative input that could accurately be accredited to participants, to engender for example, a sense of success and achievement engendered in young students as this can go a long way to encouraging self-motivated learning, risk taking and future creativity. At worst though, the practice may be extended to mislead funding authorities for example, as to the true outcome of a project that intends to

empower community participants through stimulating their own creative capacity, but fails to acknowledge the professional's creative input.

The process of composing an original song with the Grade 3/4s (Appendix 2) had been an immensely interesting and satisfying one for me. The children brainstormed in groups to generate text that could be used in or transformed into song lyrics and I did a lot of the subsequent transforming, tweaking and development work at home.

According to one teacher involved:

> "We just came up with the structure - with the ideas, and most of what they said was in there. You sort of put a bit more rhythm. You made it flow better, but generally it was all their (the students') work, which I thought was great."

The teacher's comments were honest, her intentions honourable, but not totally accurate in their description of what actually had happened. To be precise, the song was definitely not all their work. It was predominantly driven by their work, but the professional artist input was significant to say the least and crucial to the development of such a good song, which the children could take pride in and subsequently communicate in a very musical way to their audience of parents, friends and family at the school concert.

I believe that my artistic input would have contributed significantly to how the eventual audience related to the performance. They could be proud that it was the work of their

children and it was an impressive piece on its own merit. They could relate to the musical presentation and the song itself from an adult perspective probably even independently of the significant fact that it was their children's work.

Another teacher in the project commented accurately:

> "You tied it all together."

The question arises then - how much control should a professional musician working in community with volunteer participants exert? This is another movable feast. The nature of the project, the target audience, the project objective, the aspirations of participants, and the musician's professional reputation all come into play. I tend to approach the question intuitively in each given situation and feel that it is my job to find ways for participants to grow musically within a process that leads to effective, worthwhile, meaningful musical communication with an audience in the given context. If for some reason that is not going to happen for a given project, then I would avert the public performance in order to avoid undue pressure on participants. If there is an unavoidably firm commitment to performance, then I make sure that it happens. The pressure this brings can produce wondrous results. In order to use all of the text that the Grade 3/4s penned, and we did use absolutely all of it, I wrote extra lines and verses that made the song really quite long (seven minutes). The children rose to the challenge, memorizing all of it and enthusiastically volunteering to sing it at every opportunity. I was proud of their

achievement, which I believe represented a very positive educational experience for them.

Arts led objectives though may not always be seen as consistent with educative aims. Felicity Haynes' (2004) reflections about "conflicting conceptions of creativity held by the arts industry and the art teacher" again come to mind. Perhaps the key is to clearly articulate precise objectives and roles in any given project involving educators and artists. What does the practicing arts specialist offer the situation that the teacher cannot and vice versa? There is actually enormous scope here for co-operation and bi-directional professional development across the roles of teacher and musician.

It should ideally be a team effort between teacher, artist and student to achieve the desired outcome - which of course is advancement in the students' learning and development. The artist is presumably invited into the equation for his/her special skills and outlooks and should be involved in what is itself a creative process to best engage his/her talents in an educative context. He/she should be equally prepared to adjust and learn from the experience. In my role as a teaching artist, I have been lucky to have, in effect, received some sort of on the job teacher training, simply by observing how teachers manage their classes and promote learning in their students. On the other hand, the artist's perspective is an important addition to the students' learning, their understanding of artistic realities and processes – potentially expanding their worldview and providing a richer palette of responses to their experiences.

Where leadership or guidance are concerned in music in community, the true nature of the relationship between professional and participant must obviously engender teamwork, exemplified by Amber's perception of her role in relation to the conductor of the U3A (University of the Third Age) choir for senior citizens in Melbourne - and vice versa.

> "Her role is to guide me and …(big pause)… to give me inspiration and my role to her is I support her … by singing for her, following her cue and to be as a team. She conducts and I follow so we have to work together."

The U3A choir conductor role is serviced by an unpaid volunteer position. Volunteer roles according to Stebbins (Ibid) typically involve "a special class of helper in someone else's occupation" whereas in this case the volunteer brings a highly specialized and unique skill to the group, commensurate with a professional role and very much her own occupation. Stebbins also says:

> "Volunteers are identified by altruism and a certain degree of self interest, because they do often derive some satisfaction from serving and feeling needed."

The U3A conductor probably does not have a pressing need for income from the project and the above incentives factor no doubt in her contribution to provide the opportunity of a quality singing experience for older people. The skills required to achieve a positive outcome however are most definitely of a professional quality and deserving of remuneration. When I worked as music co-ordinator at Footscray Community Arts

Centre it was remarkable how often festival organizers and the like would express surprise at being asked for a fee for performance by a volunteer community music group, overlooking the need for professional direction in achieving a pleasing or satisfactory performance result.

Amber qualifies as an amateur musician under Stebbins' (1992) method of typology for music participants, as distinct from dabblers, recreationists and hobbyists, who engage idiosyncratically in a way that is not reinforced by a socio-musical system (Gates, 1991). As she performs for audiences, there is a public component to her musical activity. The perceived audience experience is usually a profound determining factor in any performer's own direct experience of the music. The Grade 3/4 performers would have picked up on the enjoyment and appreciation felt by their audience at their concert, quite apart from the parental pride factor, and Amber's experience, described in the preceding chapter, of singing directly to her audience for the first time underlines the importance of connection here. Yared attested enthusiastically that the relationship is certainly no less intense for professionals:

> "Audiences ... its mad … unbelievable … it's just phenomenal. It's special for me how they express ... how they see it. For my own people in Ethiopia it has the most massive impact in their life because they know the value and some of them understand. Even Australians, they don't really understand the language but they get really deep inside and they feel it. It's a really good response everywhere in the world. It's really great."

Reflecting on her first contact with the U3A choir, Amber related a blurring in the roles of performer and audience.

> "I fell in love with that choir because I went to their Christmas concert and I found myself singing with bravado at the back, and I felt like I was actually with them instead of being at the back."

Yared's early family musical environment was essentially an informal one where everyone sang, but even at age eight, a performer/audience relationship was developing for him.

> "Yeah I used to sing at school and for family, things like that. I started performing for parents and other kids and then building up from there."

Informal audience situations were the norm for Majok as a young boy in Sudan:

> "When I was young we had two neighbours. All of them played. Every Thursday they played music there. Every Saturday they played music here. I used to go there and listen to music."

The recreational aspects of music making were supported through mutual encouragement of regular people (amateurs) playing music together.

> "A lot of people like playing music (guitars, drums etc) and a lot like singing but sometimes they need other people to encourage them to do these things."

Don Coffman (2006) surveyed some ninety amateur band members in a Tasmanian program that involved six bands, to examine their motivations, hopes and frustrations, in search of a model for attracting and retaining adult learners in music performance. He found that:

> "Family and friends significantly influenced participants' decisions to join. The survey data indicated that family and friends comprised over half (54%) of the respondents' reasons for joining. People frequently commented that they were either inspired by or recruited by an existing band member or decided with a friend to learn together. Others …after a period of years taking their children to rehearsals, decided to join too."

Perhaps children are best placed to remind us that the most fundamental of roles in music making is that of playing alongside others. Grade 3/4 were asked,

> "What do you think about doing music with a group of people?"

and responded:

> “It’s good fun.”

> “It’s fun, and it’s better than doing it by yourself because you get more embarrassed if you do it by yourself.”

> “It’s boring by yourself.”

And asked why it is more fun in a group:

> “You get help.”

> “You feel more comfortable with other people around.”

> “I like it in a group because you feel more confident I think.”

> “You like to have people around so you don’t get embarrassed. (Otherwise) you get a bit self conscious.”

Several of the children agreed promptly when it was suggested that working in groups of two or three during the music sessions had helped by way of sharing and developing their ideas. The role that we play for each other simply by our co-participation in a musical act is extremely important and should always be respected though regrettably sometimes it is not.

Recognition of clearly identifiable and agreed roles within a group can be critical. It is interesting how the dynamic of co-operation and playfulness can vary in different areas of my work. Co-operative amateurs, for example an enthusiastic class of school students, can be easier to work with in some ways than professionals, as long as there is a good plan. A relatively small percentage of professionals I work with co-operate with leadership in the group as well, probably because there is usually no question in the school situation around who is in charge. An uncooperative group of amateurs on the other hand, for example a misbehaving class of school students, can be very difficult to work with, since the roles within the structure are challenged. The key focus must centre on a process of locating consensus for the group, which may tend to dominate every stage of the work.

Leadership and other roles take a variety of guises and can be instigated in different ways. In her article on indigenous Ghanaian *Zigi* music, Dzansi-McPalm (2006) notes that:

> "Leaders are very important, very expressive and self-chosen."

Remarkable as it is that the leader in this particular cultural context is self-chosen, clearly there must be an effective group process or dynamic that guarantees the appointment of a suitably qualified candidate, given the artistic virtuosity required to fulfil the leaders responsibilities. The *Zigi* leader is also the vocal soloist in the group and must be a good

improviser, embellishing the melodies and fitting new words to old musical tunes and themes on the spot. Perhaps more general cultural attributes specific to this community are significant here in guaranteeing strong leadership.

Not all of the respondents in the study preferred a group approach to music making. Daniel of Grade 3/4, who has written his own songs in his free time was a notable exception to the gregarious preferences for music creation expressed by the rest of his class.

> "I think it is better when you are on your own because you can use your own ideas."

His stance is more akin to Western classical music culture, whereby the composer, more often than not removed in time and place from the actual performance, makes important defining musical decisions. In many contemporary music groups, composition of material is shared amongst the players, though accreditation for the work is often centralised to recognise only the purveyor of the original idea, however skeletal (for example, harmonic progression, melody and lyrics).

Asked if he wrote music in the context of his 'out of school' band, Richard responded:

> "Not for this I don't, no not for that line up. David's kind of the traditional, or not traditional…what's the word I'm after? He is the singer/songwriter kind of thing,

> who will say 'I have got this new song. I think some horn might be nice. What can you put on it?' I suppose I do make up some of the lines or whatever, yeah."

Generic instrumental structures of music groups do relate directly to inherent social attributes to determine prevalent internal and external relationships. Rock and roll bands typically are small. By one definition at least, they do not represent a community music model since membership is usually strongly exclusive. This is because the instrumental makeup is not conducive to an 'add-on' approach, as much as it is due to a tendency for strongly individualistic musical, social and sometimes political expression. On the other hand, rock and roll has been hailed as the voice of the common man since it is a structure that enables people to form their own musical organisations on a (numerically) small scale that can express their own individual musical, philosophical and political views. Having said that, keeping even four people on a compatible 'flight paths' can be a considerable challenge.

Relationship and role structures in musical groups can be and often are determined or influenced by the musical factors. Music group structures like choirs and drumming groups tend to be more conducive to open membership. When I worked as a teaching artist in Richard's school (after his departure), in addition to workshops and whole grade sessions, I ran two special ensemble projects. The school choir was open to all Grade 5/6 students who wished to participate, but the instrumental band was accessible only by audition for reasons pertaining to manageability and instrument resources. One group

encouraged participation for all, while the other focused on nurturing talent and rewarding special effort.

Instrumental structures overall are of course by no means set in stone and rearranging the elements can generate new possibilities, hybrids and creative interactions that stimulate cultural flow. Richard:

> "Well I still play French horn so I suppose in some respects maybe I have gone back to classical, but its not classical music that I play. I play with a guitarist, sometimes a full band, original stuff."

The reasons that people take up particular instruments are no doubt varied. Coffman (Ibid) conducted more in depth interviews with a handful of his Tasmanian community band respondents and was surprised to hear that "six of the twelve interviewees came to play their instrument by accident." Their choice of instrument was determined by the fact that they relied on the organisation to provide an instrument and so the outcome hinged on instrumental balance and instrument availability as well as personal preference. I am myself an accidental bass player for similar reasons. Thirty-five years ago I was invited by two friends who had recently begun learning and playing drums and guitar respectively, to take up bass guitar in order to fill the vacancy in their soon to be 'hatched' band. My role for much of my music making life over the next three and a half decades was set in train by a semi-drunken conversation between three teenagers walking home from a party one night.

What factors determine our choice of music making partners? Inspired by a senior citizens' choir concert performance, Amber found her musical home in a demographic group to which she does not categorically belong.

> "I'm not that senior. I gate-crashed."

But people often come to be in a particular music group as much due to demographic realities as for reasons of musical preference, availability and access. In effect the internal reality of a group is often governed by the external. Some of the most exciting synergies in community music, however, occur when people connect outside of their 'normal' spheres of social interaction. Recently, the head of a music technology course in a vocational tertiary education institution expressed to me in passing his preference to include at least a few older people to balance his course given their positive influence on younger participants.

Many community arts projects though are defined by a demographic constant that pervades their constituencies. Some projects, for example Vietnamese Youth Media, which was based at Footscray Community Arts Centre in the 1990s, are prompted by a perceived need in the community. Others, such as the Choir of the Cultural Association of Hellenic Women, evolve organically from communities themselves. Sometimes they are artist led and sometimes they are concocted by agencies as part of a broader policy

agenda. Social and artistic aims are married via public arts and community cultural development ambitions.

In spite of an impressive array of community development projects that have enriched the cultural life of this country over a number of years, there is a raft of general structural issues endemic to the field, to which I will allude briefly in closing this chapter. The first is concerned with integrity of the 'community voice'. Sometimes the artistic desires of those working in public agencies and arts organisations generate projects that don't necessarily reflect the aspirations of the communities they claim to support and engage. Artists and organizations can be guilty of indulging their creative impulses and ideas to initiate projects that express their own social and artistic preferences under the guise of community expression and empowerment.

At the other end of the scale, obsession with democratic processes can in some instances actually work against community empowerment objectives. Deborah Mills (2004) proposes organisational structures that reflect the democratic values expressed by arts community development protocols.

> 'The full potential of community cultural development is achieved when it is effectively integrated into the way in which an agency goes about its business. …inclusion of community cultural development in the agency's policies, budgeting and strategies is further evidence of effective integration.'

But the ideal may not be compatible with the community's traditional culture. A prevalent community theatre model dictates that all participants are involved in every step of the project from conception to evaluation. These strategies may go some way to ensuring appropriate participant representation, but also may not fit for some projects with nevertheless clearly worthwhile community cultural development objectives. Some communities for example have inherently cultural leadership and/or decision-making structures that are not consistent with the above, and these must be respected. They are often as integral to the culture as the artistic practice itself. Taken as a definition for community cultural development, as it sometimes is, Mills proposal is not only narrow, but also in some cases self-contradictory, a product of theoretical idealism. In the presumption of its inherent culture of delivery as fundamental, it contradicts its own philosophy of self-determination. This is symptomatic of the tendency for a relatively small group of 'specialists' to assert idealist theories to the detriment of a full appreciation for the range of applications of cultural development in the community.

As earlier discussed, confusion around distinctly differing project objectives, even though they may sometimes be complementary, can be a source of ineffectiveness. At the commencement of our interview Yared was concerned about the word 'community' as it appeared in the participant information. If by the term 'community', we were referring to what he called a 'multicultural arts centre' context, then he was not willing to proceed. His concerns centred on a tendency by some to equate 'other cultural' with 'community'. He did not want to be labelled 'community' simply because he is from a different or 'exotic' culture. Only after assurances explaining the use of the term 'community' within

the context of this work, did Yared agree to continue. Promoting cultural diversity and supporting recently arrived communities through facilitating their cultural music and arts practice are both important areas of work, but distinction between artist roles, professional or amateur, remain significant for what have become known as culturally and linguistically diverse (CALD) communities. The need for clarity of purpose is pressing. Sufficient resources and informed and intelligent application of them are essential if public funds for community development in music are to be justified. It is regrettable that the minimal resources that are allocated to music for community cultural development purposes are not always used to maximum potential due to a mish-mash of objectives and inattention to detail.

Musical leadership is as relevant in community cultural development organisations that engage music to achieve their ends, and the bureaucracies that fund or appoint them, as it is in purely musical situations. Where development objectives involve music, then surely the arbiters of funding and strategic decisions should be informed by a profound understanding and knowledge of music practice and 'musical ways of knowing'. Perhaps the clearest distinction of roles associated with music in community hinges on whether or not they directly involve a purely musical experience. For example, the roles of instrumental music teacher, audio engineer and orchestral soloist do. Programmer, community worker and bureaucratic roles do not. It is advantageous to the sector, however, if the non-musical roles are filled by music practitioners, so that decisions are not taken in isolation from the reality of actual practice. There is also the question of passion. It is far less likely that bureaucratic, administrative and political roles are

undertaken as hobbies for example, because there is not the same level of passion. And people in these roles may have an interest in music but this is not so intrinsically related to their professional practice, as it is for those actively involved in music making. Administration are jobs that must be done but would not usually be undertaken for their own sake, unlike many purely musical roles which generally have a hobbyist counterpart. Strong connection between administrative agencies and actual music practice are important but currently not always evident. Yared may not have been moved to abandon his training program had its organisers demonstrated better understanding; of musical culture, both generally and specifically with regard to the intended cohort; and of the creative elements within the group - the possible relationships between them.

Many musicians already fulfil significant administrative roles around and in support of their musical practice. Adams and Goldbard (2002) identified an organisational component in the work of community artists:

> "Community cultural development describes the work of artist-organizers ("community artists") who collaborate with others to express identity, concerns and aspirations through the arts and communications media, while building cultural capacity and contributing to social change."

The special role of the professional artist in traditional community arts settings is defined by skill sets categorically grouped as social, artistic and organizational, suggesting an

implicit need for artistic credentials on the part organisers of cultural development projects.

Clearly there are various criteria for analysis of one's involvement in music and obviously one does not require any special qualification in order express oneself musically. But just as there are distinct in roles in any musical relationship, there is a need for recognised leadership in the delivery of musical outcomes for social and cultural development including education in all of its guises. This leadership must be informed and nourished by a capacity for profoundly musical 'ways of knowing' and a sound understanding of the various functioning roles and relationships therein.

The Economics of Music Making

If we accept that leadership in music making is of benefit to society, ought we not consider what conditions will accommodate such leadership? Should and can society reward those dedicated and talented enough to deliver important social capital with at least the means of achieving more or less an average standard of living? How can we gauge the current economic and working conditions of those contributing in this industry? A brief glance at the Musicians Union of Australia (2010) Award Rates for professional musicians is not encouraging. Therein, a casual principal instrumentalist, that is a leading or only player for that particular instrument in an ensemble, is entitled to $119.60 per three-hour call. When one considers the skill level required to secure an Award supported position, the amount of personal practice time likely, as well as usual kinds of business costs, such as equipment, networking and promotion, not to mention down time between jobs, $40 is not such a good hourly rate. The casual recording rate pans out at $32 per hour for a three hour call, for a situation where every note played is recorded for posterity – where the provider is payed only once but employers and their clients have access to the recorded performance indefinitely. Annual salary for a rank and file orchestra member is $36,398. These rates are minimum and negotiable. One would certainly hope so.

From a general business perspective, in the negotiation of fees for musical services, both provider and customer regularly overlook considerable aspects of the process leading to service delivery, and the provider might sometimes become painfully aware of this in

moments of doubt. During band rehearsal for a gig with Yared at a major Melbourne metropolitan multicultural music festival, the guitarist commented:

> "I already used up all of my pay for this gig even before this rehearsal, just sitting with the recordings learning the music so that I can do the job well."

Oftentimes the freelance musician's working efforts are directed into necessary marketing chores. Arts funding is available to make demo recordings in order to garner paying work while creative development funding is often dependent on the quality of existing recordings by the artist. There is now an increasing demand to provide video documentation to get work, and once again the musician is generally expected to bear the brunt of the cost, with no commensurate increase at the remuneration end of the bargain. In 2009 I participated in a recording project (Appendix 6 Track 1) with a professional local Ethiopian band of which I am a regular member, supported by a publicly funded multicultural arts agency. It was a worthwhile venture given our market situation. There was no monetary cost for us and we garnered a useful track for the purposes of promoting the band and getting more gigs. Looking at it from a different perspective though, the musicians were the only ones in the process not paid for their work. Though the funding is there to support musicians, the administrators are paid, the recording engineer is paid, as are the graphic designers for the CD that the agency produces as a result. The musicians are not because they can use the recording to attain employment, which more likely than not will be underpaid anyway.

Market forces are often not very musician friendly but instead of lending support for a struggling industry, government regulators are sometimes guilty of quite the opposite. Many Melbourne hotels who for years operated weekly jazz gigs have recently been forced to cease doing so, because of an expensive legal obligation to provide security guards if they run music. The laws seem to suggest that music automatically creates an environment conducive to conflict and violence, at odds obviously with the well-worn adage, 'music soothes the savage beast.' Jazz music is undoubtedly more prone to induce a harmonious atmosphere in a drinking environment and these counter-productive laws are effectively removing that possibility. At the time of writing, the liquor-licensing regulator was in the process of reversing 'blanket high-risk enforcement' on all music venues, thanks to public outcry but the case-by-case approach now in force still puts the onus on the venue to approach the authorities for exemption. The legislators' attitude is steeped in ignorance, an indication of their inadequate understanding of musicians' contributions to society. Citing an absence of research linking live music to anti-social behaviour, John Perring from Melbourne lobby group Fair Go 4 Live Music said in *The Age* (2010) newspaper that:

> "This issue of linking live music with the security conditions, that's what's knocking off the gigs around town and creating the cultural carnage."

There are other examples of governance procedures impeding cultural activity in the community. Musicians are often asked by Councils or festivals to shoulder unnecessary

public liability insurance costs, incongruent with the transient nature of the engagement and the shifting constitution of band line-ups.

The economic equation for musicians working at a local level is already extremely challenging. Bands wanting to develop their profile will often take into account a projected future benefit as a result of audience exposure and musicians sometimes do gigs for less than a truly fair fee because they know they will at least enjoy it. How often we hear "it will be a fun gig" from those persuading us to perform for less than a reasonable rate of pay, and how often we agree to. It is a small business situation like many others in many ways but different in that a motivation other than the financial comes strongly into play. This sounds acceptable when we think about the arts because there is a view that an artist should be concerned about his/her artistic outcomes beyond and even perhaps independently of fiscal concerns. Is it fair though to expect a professional musician to work for three days to earn only $200, as might often be the case taking into account preparation and rehearsal? It does not reflect well on society's readiness to value music as an important pillar of our culture.

There are those that are making a reasonable, even sometimes a very good living from playing music in Melbourne but many are not. Musicians perform regularly for audiences of thousands at festivals and the like for $150. This does not seem commensurate with the level of public outcome. Often the musician's capacity to negotiate the fee is diminished by intermediary agencies charged with a responsibility to support them, but who often sell them short in favour of the client in order to ensure an ongoing relationship. The

musicians or band in the meantime have no reliable relationship or commitment from anybody past the ‘one-off’ gig contract, no access to direct negotiation with the client and a weak collective bargaining agent.

An alternative employment for professional musicians is to work in schools as a teaching artist as I do. The work is extremely rewarding at times but also can be quite taxing. Sometimes it is like doing a five-hour gig with inexperienced musicians who you are training on the job. There is often not much ‘quiet time’ as might be the case for generalist teachers, the pay is variably good to a little on the meagre side and again overheads are perhaps insufficiently taken into account. Schools are usually chronically under-resourced to facilitate hands-on music practice.

The work tends to a philanthropic ambit regardless of the funding source, supporting children in economically disadvantaged schools that will very likely not experience any further music education, save what their generalist teachers might provide. Even the most enthusiastic amongst the students are probably unlikely to attain a tertiary music education in the long run. There is in fact an economic imperative in the dynamic of representation in ‘visible’ culture with regard to educational opportunity. Tertiary music education institutions have traditionally provided a space for pure artistic realisation and development in music and this sense of a supported artistic life for our musical leaders is essential, but demographically speaking, who inhabits this space?

What are the conditions that lead to a solid music education and the possibility therefore of attaining a relatively acceptable economic position as a practicing musician? Are they fair? Is it a matter of talent and commitment or a matter of birthright? How is one's potential impact on cultural life related to one's postcode in early life? What is the likely worldview, if we could say that there is such a thing, of the highly educated artist in a formal/technical sense? It is not better or worse than that of someone who is economically disadvantaged but it is likely to be different. As a society, we should be committed to the values of cultural pluralism at least to the extent that a broad range of voices is represented in the cultural milieu.

How does remuneration for professionally trained musicians compare with commensurately qualified (ranked) professionals/workers in other fields? These musicians may hail predominantly from the more privileged classes but, judging from Musicians Union Award Rates, their choice to pursue an artistic profession condemns them to lower strata pay scales. The Australia Council for the Arts' manual on how to develop an arts project, *H2W2: Where To Get Help, How to Develop an Arts Project* (2004), offers a sobering indication of the business potential in creative arts practice:

> "…even the most successful and well-known creative projects never entirely recoup expenses through earned income. Most of the time you'll need to have some other ways of making money – either within the industry or outside of it – in order to pay the bills and fund your own creative work."

The aspiring professional musician, truth be told, is short changed at every turn in the drive to make his/her important contribution to society and it is his/her passion for music that actually supports this unfortunate economic balance. To redress the problem - and it is a problem - it is necessary to look beyond the normal flow of market forces. Publicly funded support for the work is in evidence in the form of arts funding, social welfare, community building and education programs, but how well structured are these instruments and how well does the magnitude of government support match the desired outcomes?

Other questions around the dominant cultures of music practice relate to matters of access and connection. Where are the adequately remunerated musicians working? Who is their audience? Are they simply 'preaching to the converted' in the sacrosanct safety of the middle class concert hall? What is their contribution to the musical and cultural life of the full demographic range of society? Are they servicing Melbourne's Western suburbs in a meaningful way? Perhaps there is a need to be expand the market place by connecting more with the broader population in everyday life. How does the tertiary music education system connect with the real world work environment and with community well-being objectives?

For the amateur majority, the economics of music making revolves as much around available time as it does around equipment requirements, tuition, guidance and physical space. But musical leadership to support music for recreational, health and developmental purposes is a vital cultural resource, which must be adequately resourced. Shouldn't

public funds be allocated to adequately support infrastructure and artist fees in order to enhance, improve and develop musical cultural development throughout society? Is it at least worth considerably more investment than is currently available in order to give music and musicians an opportunity to demonstrate its/their worth to society?

It is not easy to dictate an appropriate level of public funding to music in community or even for music in education and it is not enough to simply argue the case for more funding to support musical outcomes in community. Neither is it enough to convince the relevant decision makers of the need. Since governments are elected by their constituents, broad public awareness of at least the potential of music to enhance living standards is essential. Therefore, the resources that are currently allocated need to be effectively used and seen to be so. A review of the music industry, beyond the narrow definitions of the so-called commercial market, would be helpful. Active participants in the industry from the peak decision makers through to the artists, who are our musical leadership, need to be working at the top of their game in order to bring the broad population to the 'party'.

Is there a way to integrate the range of functions of the various types of publicly funded music programs as well as 'free market' musical activity so that they support each other more effectively? If all of the many people who share this vision of a society that values musical experience - professionals, audiences, students, volunteer performers alike - were able to assemble themselves as a trade organization or commerce group, what would the business plan look like?

SUMMARY

This work illustrates some of the findings that are occurring around research models based in community collaborative practice, examples of which are represented in the appended audio recordings, transcriptions, illustrations and song lyrics, all outcomes of my work in music in community. The thesis has drawn extensively on perspectives of a small sample of music practitioners who engage in musical activities on discretely unique and specific terms. That is to say they have differing relationships with others involved in their musical processes and the structures that facilitate them. What is generally quite consistent amongst them are their motivating objectives for participating in music, though these can vary in emphasis considerably.

Amber found music therapeutic, cleansing and the source of her highest happiness. For Majok it was enjoyable and relaxing, while Yared could not imagine doing anything else with his life:

> "I could never be a happy person or satisfied at all doing some other thing."

He felt he was born to make music and that it is what defines him as a human being. Grade 3/4 students found our music sessions enjoyable, fun, confidence building and challenging. They liked to hear and create new music and got "a really good feeling" from it. Their teachers commented on the cohesion that it created in the group and its capacity to engender positive learning for otherwise struggling students. Richard valued

music such that he thought it imperative that everybody has the chance to participate. Music's potential for social inclusiveness was for him it's most important attribute. Interestingly, those respondents whose musical activities least related to income derivation, Amber and the Grade 3/4s, were the most inclined to articulate music's direct effect on them personally. For those whose livelihood is connected in some way with music, perhaps the appeal is ingrained – a 'given' that does not require further statement and therefore remains habitually absent from conscious thought. Their commitment to a firm belief in the beneficial attributes of music is, however, obvious.

However we define happiness, whether through one's ability to work positively to influence one's own destiny, to realise one's potential, to share in communal well being, or simply to maintain a joyful frame of mind, we can confidently claim that music practice contributes to its attainment for many people. The immersive quality of music is conducive to a state of personal harmony where "heart, will and mind are on the same page" (Csikszentmihalyi 1997). Thoughts, wishes, feelings and actions are engaged in momentary interaction of the maker's responses and the interplay of intent and outcome that transpires.

The relationships of the individual experience of music to the collective, the sense of self to harmonious coexistence with others, and of the internal to the external realities of the musician, are essential to the value and practice of music in community. It follows that ameliorated individual well-being through musical action will flow through to the benefit of the collective just as, inversely, individuals benefit from a healthy social environment.

Individual well being, social inclusion, cultural diversity and active citizenship are all possible outcomes of music in community, though the latter is perhaps sometimes an exaggerated aspect, since artistic and political expressions, while potentially complementary are not necessarily so. Furthermore, enhanced social engagement, self-esteem and fun can transpire from positive interventions undertaken to support those deemed 'at risk' in society. All of the above functions of musical benefit in community are fuelled by the satisfaction, fulfillment and enjoyment gained in performing a musical act to the best or thereabouts of one's ability. This may be in regard to technical skill, capacity for self-expression, poetic statement or a range of other criteria.

For Yared the professional, artistry is everything in music. For Amber and Majok, whether performing in public, playing alone or jamming with others for fun, it informs all of their musical actions and strongly influences their satisfaction and fulfillment. Grade 3/4, in their school music workshops, were learning about the nature of artistry by creating their own musical expressions, applying musical techniques and acquiring relevant knowledge and information. Children in the formative years of education have an especially profound benefit to be gained from learning about music through practice and they are generally, in fact almost without exception, very enthusiastic about doing it. There seems to be widespread agreement in the community at large that this is so, but the children do not have the means to grasp a music education by themselves. It has to be made available to them. Richard, as a music teacher, was facilitating all of the above in his own school, but as music education is best considered as a lifelong development – especially so, one would think, for teachers – the question of education also arises around

his own development and potential as a musician. The need to stay in touch with and develop one's own artistic musical identity should be acknowledged and serviced by appropriate creative musical opportunities for educators - significant, challenging, rewarding and practical professional development initiatives that aim to stimulate and inspire, positively supporting and complementing their teaching activities.

The well being of those offering leadership in a field that promotes the well being of others should certainly be of concern. It is only fair, but also very necessary in order to guarantee the best possible return from the sector for society. For professional musicians, music becomes a matter of well being on a business level as well as an experiential musical level. This is true for professional creators and performers as it is for educators. Poor work conditions for musicians should not be tolerated simply because the inherent passion that practitioners have for their work goes so far towards sustaining their momentum.

It was not intended that the chapter on education should comprise the largest segment of the thesis but it is perhaps not surprising. A good deal of my musical work while writing it was in schools and in any case, music is virtually always associated with some aspect of development or learning. Clearly though, music education meant different things to the various respondents in the work. For Yared, it hinged wholly on its usefulness to his professional performance practice. For Majok it could increase his ability and satisfaction to make music for leisure – to do it "better and better." Similarly, for Amber it related to the improvement of her recreational music practice, but also seemed to have a very strong

personal development focus. Richard, in the business of educating others about music, felt a lack of opportunity to further develop his own existing musical skills and experience. This is an unfortunate state of affairs since, given appropriate stimulus for his own personal musical growth, his teaching position surely would guarantee a flow on of benefits to others. An overall deficit in educational opportunities was apparent across the board. Of the 17 students in the grade 3/4 focus group, only four, those who received private instrumental tuition outside of school, would be guaranteed ongoing future music education of any description in their lives. This is despite the fact that 15 out of 17 expressed a strong desire to sing or play an instrument at home.

Music education involves the exploration of creative expression through sound, whether it is learning by making one's own music or through experiencing and understanding music made by others. Knowledge, technique and expression are combined in the act of making music to develop creative skill, in effect - artistry. Music has manifest qualities amenable to special educational requirements. 'At risk' students are more likely to stay in school and music is especially useful for students learning English as their second or third language. Richard emphasized the fact that many of his students "could benefit from doing more music" and that "literacy and other skills should be combined with music more." Special structures may be required in order to do this though, since 30 students to a class may not always work very well and the unique way that music works in a technical sense is often more suited to small group situations. This requirement is accentuated where students have difficulty behaving in a co-operative manner in the classroom or music room. Due to the intrinsic qualities of music making though, the

particular technicalities involved and the kinds of social artistic relations that prevail, structures that work for music practice in general are likely to differ from those for other areas of education and this must be accommodated in delivery practice in order to achieve the most effective results.

Just as different cohorts may have differing needs in order to facilitate effective development in music, so too do individuals. People are driven by differing motives to progress their musical development towards diverse roles and types of relationships with those roles. The nature of development varies and different learning styles must be accommodated. Special requirements might also exist for specific groups such as newly arrived immigrant communities and these should be adequately supported in appropriate ways. This would include support for professionals working in their new environment such as Yared, as well as for recreational musicians like Majok, but there is a need to discriminate between professional and amateur roles, the different kinds of structures involved and how they might interact.

The benefits of music to society and to individuals justify serious attention to the issue of access to continuing effective music development for all. Music in its most immediate and potent experiential form has the capacity to stimulate and enrich all of us from infancy to the grave. From antiquity to the current day, from Plato to the practicing professional African-Australian musician in Melbourne's West and the average Footscray 9-year-old, there is strong consensus that music is the most important of learned disciplines. Any 'vox pop' will reveal how the general population feels about music, yet

it is not supported in education to anywhere near the same extent as its omnipotence in consumer consciousness would suggest is appropriate. Music offers so much educationally speaking; on so many levels, and even the most reluctant of school students seem eager to be practically involved and engaged with it. Is the role of music in human development in Melbourne's West – that is, its potential to enhance the quality of life for individuals and societies, which is the purpose of all education – being properly fulfilled? Have we moved beyond tokenistic expressions that convey a general fondness for all things musical but fail to provide for its full benefit to flourish? This is a serious question pertaining to individual and societal well-being. How we answer it, and more importantly how we respond to it, will define music's future place in the cultural milieu.

Appropriate resources for music education will not only contribute to social and community health, they will also invigorate a strong and vital musical culture in itself – which in turn feeds back into the broad social fabric. Along with education, the subject of culture provoked one of the more substantial bodies of response from the research participants. Shared experience is almost always at the heart of musical endeavour, in one way or another, either in real time or through some historical perspective. Though there were indications of uncertainty around the precise meaning of the word 'culture', all were in agreement and very clear about the importance of music as part of their own culture.

Culture is that which is defined by shared meaning, yet at the same time, it is that by which we distinguish ourselves from others, both as groups and as individuals.

Amber:

> "When I am singing my songs I am expressing my culture through a whole host of different cultures."

It has a tendency to influence very strongly our sense of what is acceptable and what is not and is often synonymous with tradition, customs shared and reinforced across generations, that tend to inform and strengthen community and family relations. Importantly, culture is perhaps more transient now than at any other time in human history and because of a quantum leap in media and communications technology, cultural interaction on a global scale is reaching new heights.

Rico Lie (2003) explores the notion of globalized/localized cultural identity, by which global and local identities are not to be considered as mutually exclusive. In fact one does not exist without the other and the space in between is described as a continuum - a constant process of changing cultures.

> "Globalization and localization in the field of culture – however defined – are the result of communications in its widest possible forms. It is through communication that culture is made public and shared and it is through culture that the forms of communication are shaped. … Culture and communication seem to be two interlinked and inseparable processes."

The relationship of culture to technology for Lie is complex to the extent that it defies definition.

> "There is no direct, straightforward relation between technology and cultural change."

For him the disparity of location of audience afforded by modern technologies creates sets of consumer groups as opposed to significantly cultural groups. In discussing the importance and limitations of audience ethnography he says of global audiences for music groups such as The Spice Girls and The Rolling Stones:

> "The historical roots are missing and there is not always a lifelong commitment." They "have their own rituals, and as such one could speak of a culture, although it lacks ethnic roots. Ethnicity is important for a group of people because it strengthens the ties between the members and gives the group a shared history and identity."

Perhaps through modern media we are now dealing with complex webs of disembodied identities. There are more possible connections but they run shallower in a sense. On the other hand one could view this as a vast cultural richness. We have access to the ideas and values of others as never before but the distribution of resources and therefore cultural input is not balanced. In Australia, we are inundated with television content for

example from the USA, in gross disproportion to the reality both of our local more deeply felt culture, and to the global reality.

But technology has an unavoidable bearing on all of life. Furthermore, music is inextricably bound in technology and has always been. From Amber's newly acquired music stand and the printed notation she places on it to my sequencing of hip-hop backing tracks and the downloading from the internet of commercially released consumer-orientated recordings by the Grade 3/4 children, technology is always at play. There is technology in Yared's expert rendition of traditional vocal techniques and devices that have developed and been passed on over centuries between generations. Recording technology has largely changed the way in which we experience music and at the same time allows us to access an extremely broad range of musical content. Richard talked of the advantages of exposing his students to the music of visiting performers before they arrived so that they could relate better to performances. Majok learns songs directly from CDs and Amber is inspired by listening to them; Yared more so by making his own. Recorded music no doubt constitutes the majority of Grade 3/4s listening, but the recordings that excite them the most are ones of their own musical performances.

These of course are much less polished and produced than what they hear on the radio but there is a living breathing personal connection. Authentic musical experience is generally more likely and more profound at the local level *in situ*, than through more consumer-orientated remote exposures offered by recent communications technology. The recording (Appendix 6 Track 3) that I made of the Grade 3/4 numbers game represented a

very imperfect performance of a raw musical construct which many of the students had said they thought was not even music, yet they were the most excited and attentive possible audience on playback because it was theirs.

Technology is useful in as far as it allows us to more effectively realize our goals. In ascertaining the value of particular technologies to our musical life and experience, we should be mindful of the real effect they have on the musicality of the experience. How does the technology draw out the humanness of the experience - the *flow* factor - and to what extent does it tend to replace it and why?

The backing track that I created for the hip-hop group in my workshop program at Richard's school (Appendix 6 track 4) functioned in a sense as a band would in accompanying the students rapping and could be said to be replacing a potentially human element in the music. Creating it was for me though an intensely musical experience. More importantly, it had a very personal and event specific relationship to the students' experience in that it used elements that they had created. Recordings of the students playing live were sampled, and their own compositional ideas, which had been facilitated in the workshops combined with 'found' elements such as a commercially available beats or loops. Recorded fragments form the school band playing a composition (from a book) that was to be segued with the hip-hop section in performance were also worked into the track to give a sense of cohesion and development. The students were happy with my contribution but also felt genuine ownership of the work. It was an authentic product of our time together in the music room.

Commercially available CD backing tracks to accompany students singing in schools represent quite a different dynamic of technology in musical experience. Whereas the hip-hop backing track was home grown and had a direct relationship to the participants, the former is more a device of convenience. The students are hearing someone else's production – someone they do not know and have not sat in the same room with. The student singing experience with prerecorded backing tracks may also be deemed inferior for technical reasons. The process is not interactive in real time and the students' voices may become buried in a studio-produced texture created in their absence. Backing tracks such as these may of course still benefit student learning, especially where there are limited live music resources in the school, but let us be mindfully aware of what we may be losing or casting aside in our various relationships with and usages of technology. Do they come between the participant and the real musical experience or do they promote it?

Access through recording technology to the enjoyment of music in everyday life is obvious and extreme, impacting systemically on cultural life and development. Is it possible that we will have so much great recorded music stored on discs one day that there will be no need to make any more? What qualities reside in live human performance that cannot be replaced by storage and playback of musical gestures? Primarily, there is the experience of making music oneself, the first hand immediacy of engaging in the challenge of interacting with the process of creating and shaping sound, and the corresponding empathetic experience of the audience. Spatial elements in a live music situation are typically unique, and whereas theoretically these could be simulated,

the authenticity and atmosphere of the situation cannot. Expression of musical ideas and the face-to-face communication of these are something to be highly valued and appropriate structures to ensure healthy local cultural transmission and expression are essential. The culture of this place and time is a product of the myriad influences at hand and the work that enables connection of the various aesthetic voices must be supported.

The Multicultural Family Songbook (Appendix 1) perhaps expresses on a small scale an example of an instrument or intervention to nurture and support artistic communication across cultures. In fact the cohorts with whom I work across various music and educational contexts do bring a vast legacy of what could be called cultural capital, by implication representing a richness of musical content, language and experience. On the more sophisticated level of professional performance presentation, cross-cultural musical interaction can sometimes be a most intense process, almost akin to the development of an entirely new musical culture in the degree of complexity involved. This is very worthwhile work that needs to be supported to effectively realize its potential for cultural development.

Public music performance situations offer a forum for cultural understanding where acceptance and tolerance between communities and individuals are enhanced through musical sharing, appreciation and communication. As earlier suggested, music really is in the ear of the beholder. The listener is also very much a creator in the exchange, actively determining his or her own musical experience in response to whatever he or she is exposed to. There is an empathetic relationship to the performer, but more than this, the

listener's interpretive response filters through his/her own cultural reality, its history, and the immediate and momentary response - by choice or by instinct. Audience experience can be just as much a *flow* experience as can performance. Conversely, when we are being the creator we are also our own audience and how well we are the latter is inseparably linked to how we manifest as the former.

Grade 3/4s teacher proffered significant developmental potential for her students in music performance.

> "This (performance) is something that we need to build into our curriculum."

Culture is not just the kind of music we make. It is also the way we make it, how often we make it, why we do so, with whom and where. As Amber suggests, society could benefit greatly from a culture of people more freely making music and a 'snowball' effect is not hard to imagine. David Coffman's (2006) study of Tasmanian amateur band members highlights how people are inspired to play by others. Though recreational musical culture is varied and distinct from professional music culture, there are clearly grounds and means for practical interaction between the two in structures that maximize potential for well-being through music. What do we want our musical culture to be? Is there cause to encourage more live music making in the home? Should there be practical music making opportunities for every child, and access to social music making for all? Any activity on which we expend energy and time is deemed worthy of the effort only in so far as it rewards us in one way or another and this is as true for primary school

students as much as it is for the career musician. And whereas some aspects of the stated objectives of the respondents' respective music activities were obviously different, for example educational requirements and livelihood support, the most strongly articulated reasons for making music were unanimously around enjoyment and fulfillment.

Amateurs are serious about music but do not consider the possibility of making money from it. There are also aspiring professional musicians who are paid for their performances but do not earn enough to sustain a living. Many of them never will. Whatever the economic circumstance of their music making, all of the respondents in this study were agreeable to a need to nurture a culture in which making music is an everyday occurrence. Richard was concerned that students at some schools "might not have that opportunity (of playing live instruments)" and would therefore never have a chance to grow an appreciation of the value of instrumental music participation. Community enhancing access to music begins with children and if appropriate resources are not made available in the education system, then we are conceding to a culture of minimal real musical interaction.

Objectives for music education may be embodied in educational requirements for children as ordained by a particular school or education policy. Motivations for adult participation may manifest in vocational training, recreational pursuit or musical guidance supporting broad access to music in community, and the nature of roles and relationships will fluctuate across all of these applications. In addition to human

development on an individual level, which in turn correlates directly to education, community cultural development hinges around relationships between people.

Teaching and guidance roles in their various guises are particularly significant. The teacher's role to facilitate learning – be it technical, emotional, spiritual, physical, personal, social or discipline based – is obvious; while flexibility, responsiveness and knowledge are among the required skills and attributes for effective teaching. Music teachers are concerned with the discipline of music, yet are simultaneously working at a number of levels.

Community music facilitators, whose role is to assist people who may not regularly play music in an ongoing capacity to exercise and develop creative potential in a temporary arts environment, ideally share many of the same characteristics of good music teachers. The medium of community arts, however, is more directly associated with a process of nurturing or 'seeding' the creative voice of the cohort, as opposed to teaching the art form. The community artist or facilitator does convey skills while at the same time drawing out the talents and ideas of the participants, often helping them to organize their creative contributions into some kind of product, often for presentation to others (ie audience). He/she interacts musically with participants, provides leadership and direction, and is typically careful to defer to the creative ideas, expressions and preferences of the participants as much as possible. In my work in schools, I am often referred to as a teaching artist – a combination of the above roles – moving variably along the continuum

between. All of these teaching and development facilitation functions represent leadership roles.

Questions will arise in any musically collaborative relationship around responsibility for various kinds of decisions. In an educative context, who is doing the creating? Who is leading the developmental direction of the musical culture? Who is 'writing' the music? In his school music program, where the children do have access to whole of class instrumental activities anyway, Richard often favoured CD backing tracks for class singing over live solo guitar accompaniment because of the "popular culture thing around what the kids are used to hearing." It is reasonable to suggest however, that by using his own guitar playing skills to accompany the singing, Richard would be working with the children to create their own authentic musical culture in a localized and therefore more engaging manner. This may represent an example where the teacher overrides the preference of the students on either pedagogical or philosophical grounds, or on the other hand, there may be reasons to defer to popular culture for reasons of engagement as cited above. The point is that musical, hence cultural leadership is all-important in the educational landscape and it follows that human resources are key to the everyday functioning of community development whatever the context.

Physical resources are equally important. Culture is determined to some extent by available resources, whether in the natural environment, as Majok alludes to in his reflections on life back in Sudan, or capital resources provided collectively for the greater good through for example, community arts or educational structures. Available resources,

as they always have, shape our musical culture. Musical equipment and physical space are essential and it should be acknowledged that appropriate music performance spaces are very difficult to find in Melbourne's Western suburbs. There is no tertiary music institution and no dedicated community music center. One might reasonably consider how all of these resource requirements, both human and capital, could be effectively accommodated by an institutional approach - not to replace the existing breadth of music activity in the community, but to support and better enable it.

In consideration of existing models, music development institutions, courses and ensembles could be categorized according to questions of accessibility. What are the necessary requirements for an individual to gain access? At the other end of the equation, one must consider what is on offer for the client. Is there recognition through some formal qualification on completion, and if so, what is the benefit to the participant of attaining it? Or are the participants' motives for involvement purely around personal motivations of development, satisfaction and enjoyment? What is required of the participant once he/she is accepted into the fold? What level of commitment is required and over how long a period of time? Is there a recognised degree of difficulty in the music practice and what are the technical and artistic demands of the particular musical form or genre? Is the relationship beneficial to the other participants as well as the institution and the individual in question? These questions define the nature of the educative relationship and are key to ensuring that the objectives of the institution and of the student or participant are realized.

The acknowledged function of any given musical activity whether it be for fun, income generation, personal health and well-being, self expression or public performance, defines the nature of the relationships involved. So long as they are adequately recognized and provided for, the various motives can be combined in certain structures with overlapping functions however. The *Lets Discover Our Talents* project, in which I was engaged as a mentor - Majok as a participant - represented a range of objectives at both organizational and individual levels. The stated project aim centred on providing a positive and supportive environment for often-traumatized refugee youth to gain a sense of security while becoming inspirational role models for other Sudanese youth. Development of confidence and artistic potential were key. The project was initiated by the Bahr el Ghazal Sudanese Community Development Association, one of several similar Sudanese community organizations in Melbourne, with support from Multicultural Arts Victoria and funded by Vic Health, a Victorian state government instrument.

VicHealth's Strategy and Business Plan 2009-2013 features

> "a particular focus on increasing participation in physical, social and economic environments, and the role they play in priority health issues. A key strategic priority aims to reduce health inequalities (2010)."

Social exclusion and discrimination are among eight major health challenges confronting the broader community which are cited therein.

Multicultural Arts Victoria's stated mission is

> "to foster cultural diversity and respect through the promotion, enhancement and celebration of multicultural arts in Australia (2020)."

They aim to do this by offering

> "unique opportunities and support structures to artists and communities from culturally and linguistically diverse backgrounds as well as showcasing their talents to the public at large."

In the Lets Discover Our Talents project, some participants, such as Majok, had no professional aspirations in the musical area, while others not only sought to develop their musical careers via the project, but also had considerable prior experience as music professionals in their homeland and here. Their inclusion in the project clearly was due to their demographic status as members of the Sudanese community, but the economic structure of the project did not adequately allow for their musical standing. One musician in particular became quite disgruntled by this and abandoned the project, which suffered as a result. The way in which peoples' involvement is impacted upon by others in project relationships is always significant, and music has cultural tendencies, peculiar to its nature and technical requirements, that distinguish it from the other art forms. Hence its practice should be supported by dedicated structures and agencies informed by expertise and know-how that is specifically musical. A less fragmented approach to accessing

musical leadership incorporating good community cultural development practice is preferable.

Cultural practice in music then is informed by sets of relationships delineated by apparent dichotomies, which are more accurately described as continua representing the functions of contextual roles. Some of those already alluded to are musician/organizer, educator/student, creator/listener, performer/audience and professional/amateur roles. A further way to define musical activity identifies whether membership is *exclusive*, as in Yared's and Majok's bands, or *open* as in Amber's U3A choir. Even in Amber's case there is an edict that the choir should serve senior citizens (though Amber is not one herself) and qualification for membership of musical groups is always a consideration if not a determining characteristic. The Grade 3/4 situation is unique in that participation is considered compulsory by the school, though in reality the act of music making remains, as it always must, a voluntary act. Their sessions are obviously exclusive for class members, though there is an inclusive emphasis within the group, and a stated philosophy here and elsewhere that all children should have the chance for music in education.

The professional/amateur continuum is one of the more important non-musical aspects of relationships in music. When one looks to generate personal income from music activity the relationship with the musical activity is altered. Musical expertise is probably the most important expense that needs to be covered in providing sound musical outcomes from an experiential perspective, if music and its full potential for societal well-being is valued and understood. Extensive musical activity with no professional component is to

be encouraged, admired and striven for, but development, provision and sustenance of artistry in music and musical guidance must surely be desired present within the wide range of human activity warranting economic support. The benefits are clear. What is not is how this very important contribution to the greater good of society should be supported

FUTURE MUSIC – THE EMERGENT MODEL

The profound benefits of participation in music practice for individuals and for society in general are widely understood and that is borne out unanimously by survey participants in this study. Each of the respondents also expressed either a sense of frustration relating to available infrastructure for music practice or pronounced enthusiasm for an imagined society with greatly enhanced capacity for music making. The thesis raises questions around what could be done to address such frustrations and to promote such dreams. In doing so, it proposes possible new relationships for educational, arts funding, music business and social welfare models. The following strategies to maximize community benefit from musical practice articulate possible processes, structures and relationships, identified as a result of community based research conducted collaboratively with 22 co-participants in musical activities across a range of existing musical relationships.

Requirements for a better musical world in Melbourne's West centred around several key areas of need:

- musical guidance and how to find it
- localized meeting spaces
- funding to resource educators
- expertise in running special projects with social welfare outcomes
- remuneration for those dedicating their working life to music practice and reaching a high standard at the local level
- musical professional development opportunities for music educators

- tertiary music study programs that connect into the real musical fabric of society
- local performance spaces and forums
- rehearsal spaces
- access to useful technology entwined with well informed and relevant training opportunities
- a culture that encourages ready creative expression through music in community

A culture that could adequately support all of the above must by necessity, almost by definition, reside in the minds and hearts of individuals on a large scale, but also must be borne out by a physical reality of sufficient capital resources.

Since music in community generally requires the coming together of people, it makes sense that many of the above requirements are connected to a need for community space - buildings set aside for the practice of music in community. A facility capable of fulfilling all of the requirements will indeed be expansive, whereas some of the needs may be accommodated as an interim or partial solution. In order that all residences in the West be within in an easy bike ride of a community music facility, to expand on Pru Sanderson's village vision mentioned earlier, there will in fact need to be a large number of facilities across the region. They might be typified as places where families go, for example, on Friday evenings or at specified times on weekends to experience music performances and participatory activities which could overlap. During the week the facilities might

accommodate specialized community music recreational pursuits and more intense training opportunities at tertiary, post-graduate and diploma level, as well as professional development programs. Again, these might integrate well into weekend performance events. Ultimately, there might be one major campus in Melbourne's West, underpinned by strong tertiary music education objectives, which feeds and connects with local centers across the region.

Not all of our 'dream' solutions can and neither should be accommodated within the walls of the proposed community music college. Of course, if the aim is for real live music experience to be part of everyday culture, then it cannot be confined to a specified space. All primary school students, for example, should experience music education in their school environments. Live music in the home is highly desirable and Amber's vision of people singing freely in the streets is one to be behold.

Still the value in housing educational and community music functionalities together go beyond the obvious and very significant benefit of maximizing physical resources. Musical and social connection across cohorts and stakeholders has cultural value and provides wonderful opportunities for learning and teaching in context. What is proposed here is essentially an institute for music in community whereby professional practice and performance links interactively into community or amateur practice. In an ideal world, what would such a facility look like?

The environment should be supportive of and conducive to development of the highest musical skills, alongside community access initiatives, so that the broader community may be inspired – not intimidated – by exposure to highly accomplished music and musicians. A regular performance program is imperative, while a substantial music library and database of local resources, for example teachers, are desirable. Professional development for school teachers – both generalist and music specialist – represents another very important function, while school excursions to witness musical performances - not as a special treat for children as they are now, but as a regular part of the school curriculum – could also be accommodated. Well-resourced accessible music venues for school concerts are scarce in the region and sharing venue resources in this way might remedy the shortage.

Musical cultural diversity should ideally be a core objective of the organization, especially in accessing the vast musical expertise present in immigrant communities. Opportunities should be provided for newly arriving professional musicians to continue their practice while contributing positively to local musical culture. The flow on of social capital to the artists' respective communities, and as a bonding mechanism between communities has vast potential to enhance positive social cohesion and community well being. Community support, intervention and social welfare programs that incorporate music could be supported through the provision of music professionals experienced and/or trained in a very practical way, according to the needs of community music applications. Planning and organizational support from a very practical music perspective would likewise be accommodated for projects that may operate either at the campus, or

for a variety of reasons, at any external site. A ‘pass it on’ mentality should be encouraged but a temptation to forego professional community music facilitators by using students not yet experienced or fully trained in these roles should be avoided.

It is perhaps instructive to consider how the above model would work for each of the respondents in this study. For Yared it could provide tailored music education that is practical and relevant. It could be an interactive situation whereby the trainers are most definitely also learners in that they could best assist Yared by coming to know his genre of music to some extent in the process. The facility could be a great forum for live performance by artists such as Yared, who could also benefit from access to suitable and well-resourced rehearsal space. Networking is another valuable aspect that could also lead to new and exciting prospects for community building through music and special projects. Amber might find a place to access a bamboo flute teacher, or at least some information on how to go about finding one. She might access vocal workshops for a fee, or if financial considerations were preventative, she might be able to pay for them by doing volunteer work at performance events or in promotional activities such as mail-outs or poster runs for example. It would be more likely that she could find a nurturing environment for communal singing close to home and may become involved in special creative development and performance projects similar perhaps to *The Colour of Water* (Appendix 4), which she participated in through Footscray Community Arts Centre in 2001.

Majok could participate in community development programs that support the Sudanese community who, like many other newly arrived immigrants groups, are confronting multifarious settlement issues. Such programs may access the physical resources - rooms, instruments, amplifiers and PA systems – as well as tailor made music education pathways to provide much needed guidance and stimulation. Richard might find stimulating musical opportunities in his 'out of school' musical life, while professional development music projects for music teachers keep the creative 'juices' freshly flowing. The Grade 3/4 students may access the facilities with their families outside of school as participants, audience or both. As part of their school curriculum, they might visit the performance facility to experience music performances by professionals and by other students, not as a special treat, but on a regular basis. They might be involved in school performances after school hours for family and friends as well as performances within school hours involving other schools. Schools in fact could access professional musicians to work with their students, as currently happens on a small scale, and the said musicians might access appropriately in depth and targeted training that is sufficiently time efficient to be accessible for those who otherwise expend large amounts of time and energy in their own creative musical pursuits. All of the above could conceivably interact in one project leading to public performance, provided it was well planned, or they may equally as well stand alone as areas of activity in their own right.

A number of key physical attributes are desirable to maximize the effectiveness of a site dedicated to music making in the twenty-first century. A meeting place for people to enjoy music in community should be able to accommodate various spatial and acoustic

requirements to suit the various musical and social needs. Easy set-up of different kinds of performance spaces to reduce labour and associated costs should be a consideration and simple community friendly catering facilities are a big advantage. Ready access for the loading and unloading of heavy music equipment including vehicle access is absolutely essential. A range and combination of music technology and office equipment should be accessible, as one might expect on a university campus, with particular regard of course for musical applications. Photocopying, scanning, printing, CD burning, recording (easy access spontaneous two track recording, as well as more 'high tech' applications), sound reinforcement, piano and drum kit should ideally all be present. All of the above are to meet musical requirements quite apart from administrative ones.

The aesthetic direction of the organization should be strongly informed by a sense of innovation, community, diversity and excellence. Musical quality must be recognized, not in absolute terms, but as a tangible value nevertheless. Those in governance and directive roles must be musically savvy and will likely have pronounced preferences and biases, but aesthetic values must be broad in their accommodation of the myriad aspirations, cultures and applications in the public sphere.

Differentiation of professional roles and how they interrelate is another consideration. Teachers, community facilitators, coordinators and presenters may overlap in their various roles, but all must have musical expertise while opportunities for effective mobility across these functions could do much to develop the field of community music. In fact the development of structures for music learning and communication, curriculum

and teaching techniques should underpin the philosophy of the organization. There should be effective mechanisms for marketing performance events according to performer status. This may sound elitist but consider young student performers or adult beginners in their first public presentation. It is only fair that audience expectations should be seasoned by an understanding of the context of the presentation.

A key to the feasibility of the whole organization might be that people are able to enroll in courses and projects on a manageable and appropriate scale. One must be able to access the system on a short term or very part time basis to suit one's situation, aspirations and requirements. Selection or admission to courses and programs may hinge on a number of factors - such as previous music education level (formal or otherwise), ability to pay, or vocational potential; places in specific programs may be reserved for targeted demographics – a kind of short term scholarship program working in a similar way to community arts projects designed as positive interventions.

A possible funding structure for the community music college stems from the suggestion that a large proportion of existing applications of music in community - funded by initiatives driven by multifarious motives – might be compatible in this interactive, inclusive and mutually beneficial environment; an environment that should ultimately become recognized as the best way to access musical expertise into the various applications. A fitting mix could incorporate arts, education and welfare funding sources alongside a 'user pays' structure.

SUGGESTED FURTHER RESEARCH

This study has implemented a holistic approach to review and analysis of music wherever it occurs in community, through the prism of my own musical interactions with others in various contexts. Further work to address the issues and potentials raised in this study could deliver significant social benefit by enhancing and improving the real working landscape of music in community in Melbourne's West. Some suggested worthwhile avenues for enquiry are listed here.

- Research within the context of establishing a working facility along the lines of the discussed 'emergent model' or part thereof

- Search and review the proliferation of existing institutions of this type around the world

- Systemetisation of functions of music in community, which could enable effective processing of data from a much larger number of respondents

- Expanded catalogue of stakeholder types surveyed, for example secondary school music students, participants in welfare intervention programs that use music and musicians who are providers of community music services

- Census of musical activity in community including work conditions for leaders in music in both creative and educative roles

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APPENDICES

1. Multicultural Family Songbook

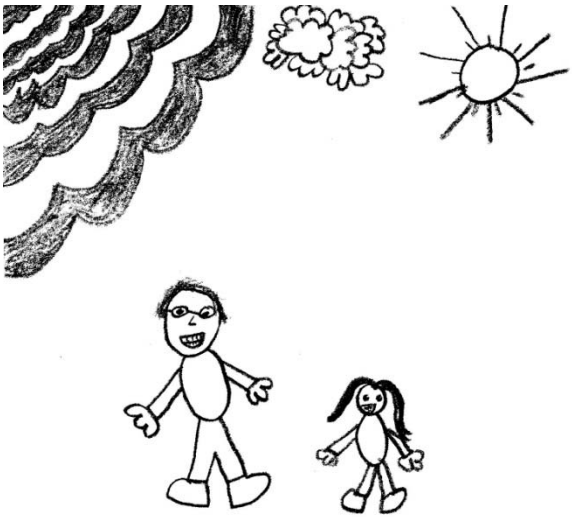
This book was created through a six month music program in two Melbourne primary schools, Debney Meadows Primary School and Christ the King Primary School (Braybrook) in 2006. Part of The Song Room's extensive music in schools program, the project was inspired by a desire for greater representation of more recently arrived immigrant communities and their children in available music literature in schools.

Children, their families and communites contributed songs in a variety of formats, including audio recordings, lyric sheets and, in true oral tradition of course, live singing. Due to practical considerations, many wonderful contributions did not find their way into this edition, which paves the way for more extensive future work in this area.

My thanks go to all of the wonderful children, teachers and others who contributed to the making of the book. Special thanks to Therese, Louise, Vicky, Khadra, Lien, Martha, Trinh, Seble, Melaku, Tesfa, Asther, Deborah, Sam, Gillian, Munira, Sasha, Lauren, Kayla, Lou, Jennifer, My Tinh, Loan, Xuan, Thao, David, Megan, Betty, Fardawsa, Kevin, Nikki, Helen, Thanh, Kayla and to everybody who offered ideas, suggestions, songs and pictures.

Duncan Foster

Song Room Teaching Artist



Illustrations by Shanee, Kim, Kaltun, Thao, Lisa, Lauren, Nielany Lynn, Anh, Karla, Abyan, Jennifer, Ihsan, Sara, Taylah, Fatuma, Sanyata, Cathy, Lisa, Maewa, Khalif, Daniel, Ken, Cathy, Megan, Sara, Anh, Tam, Linda, Rankine, Arichana, Vonnie, Angel, Huy, Kimmy, Cindy, My, Jenny and Quang. Special thanks again to all of the children who offered artwork (over 100 excellent pictures were submitted). Unfortunately we couldn't use them all because in most cases there was only room for one picture per song.

Cover design: Samantha Thornton

Cover art: Grade 2/3H (Christ the King PS)

Colour Cover

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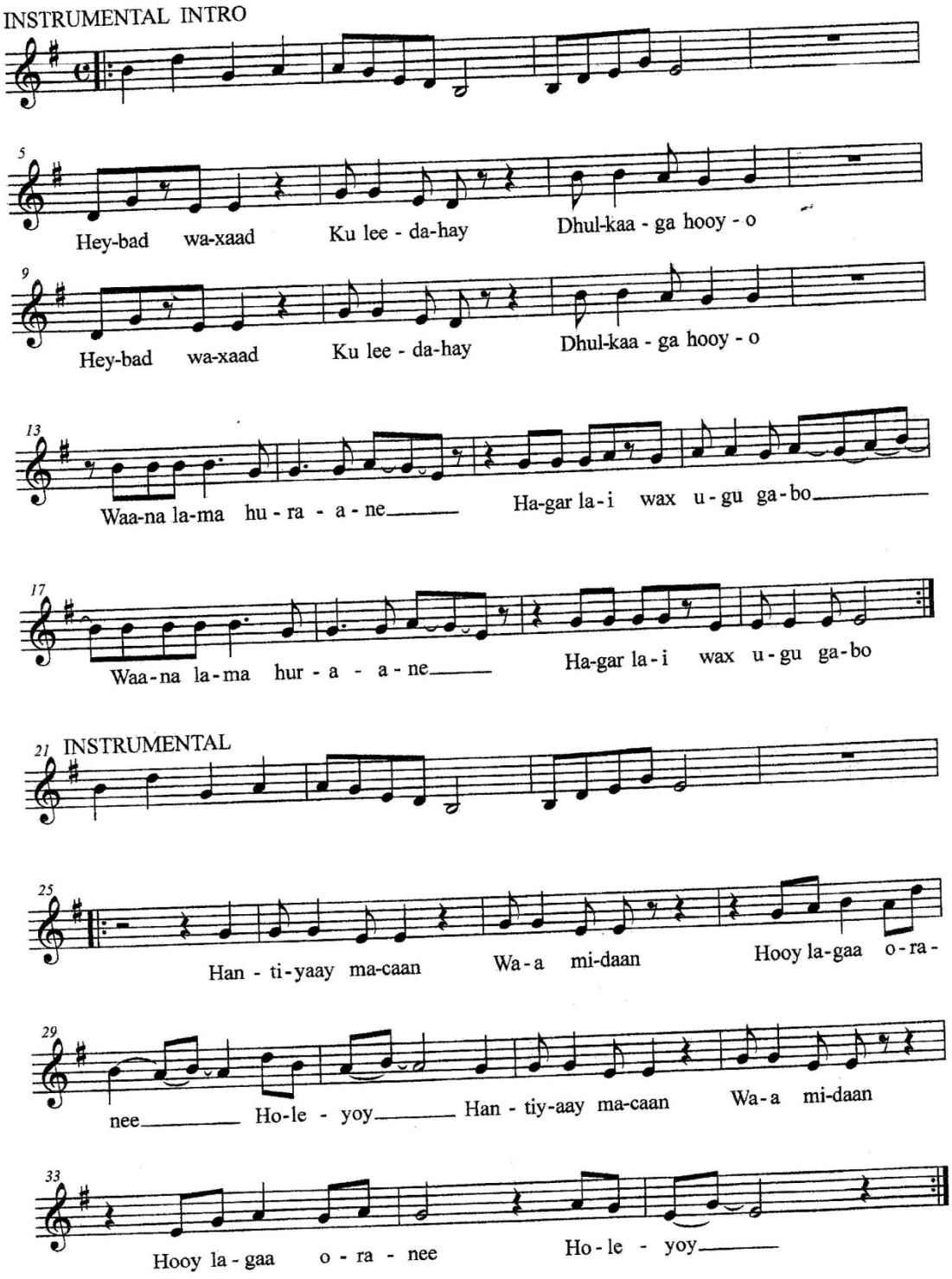
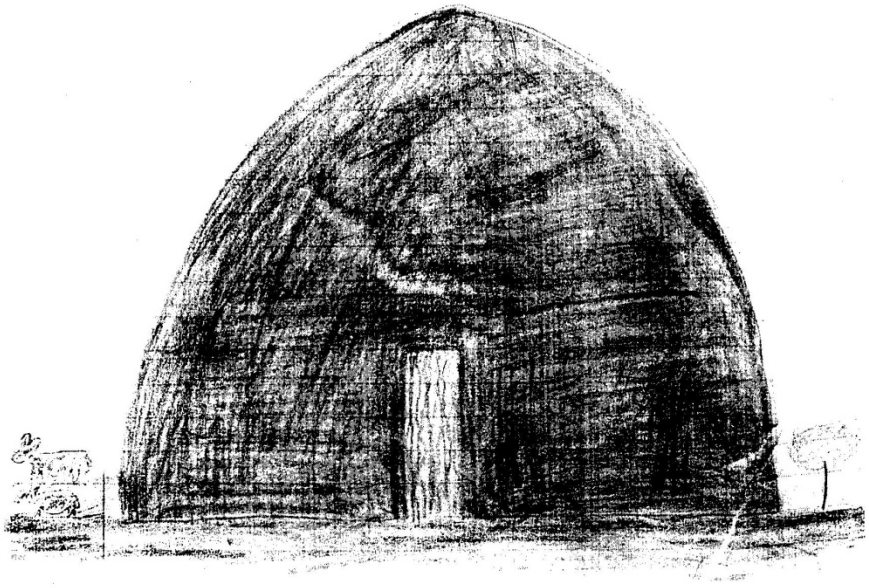
Heybad Waxaad

Somalia **Somali**





This song is a reflection of Somali people who have moved from their homeland to live overseas.

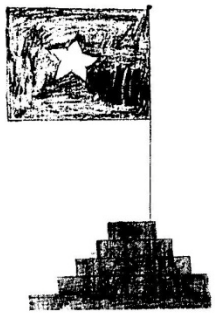
It says:

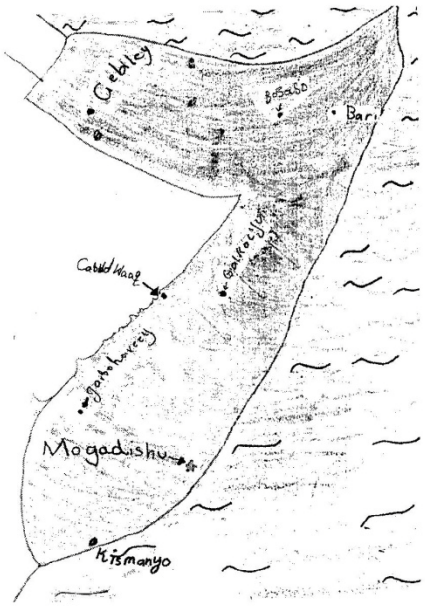
'things are good when you are in your homeland'

and ...

'it is good when you have someting that noone can say is not yours, like your own flag'

It is a modern song from about 2002. If you play guitar you can play an E minor chord all the way through it. Somalia is in East Africa, which is sometimes called the Horn of Africa. You can see why on the map.

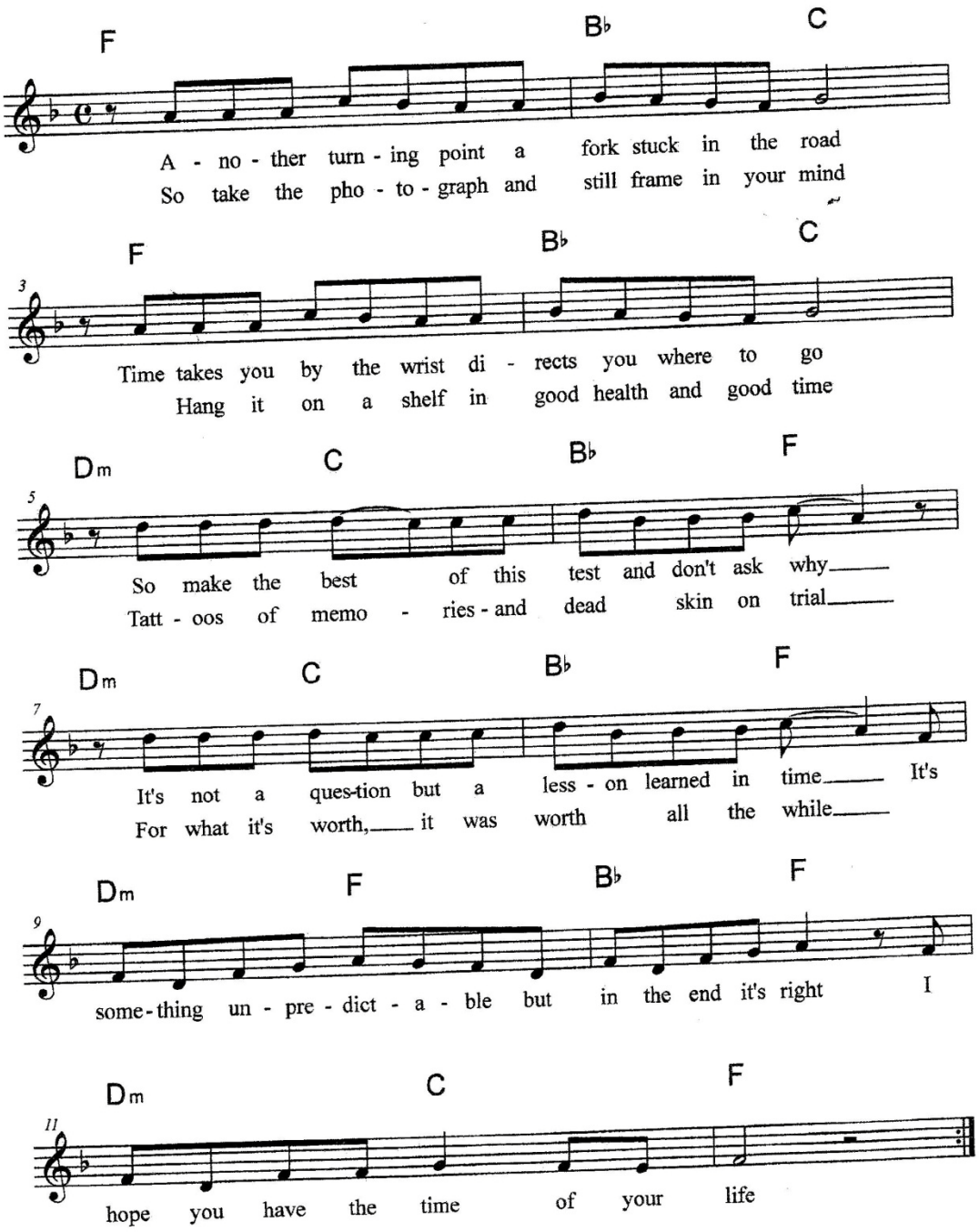


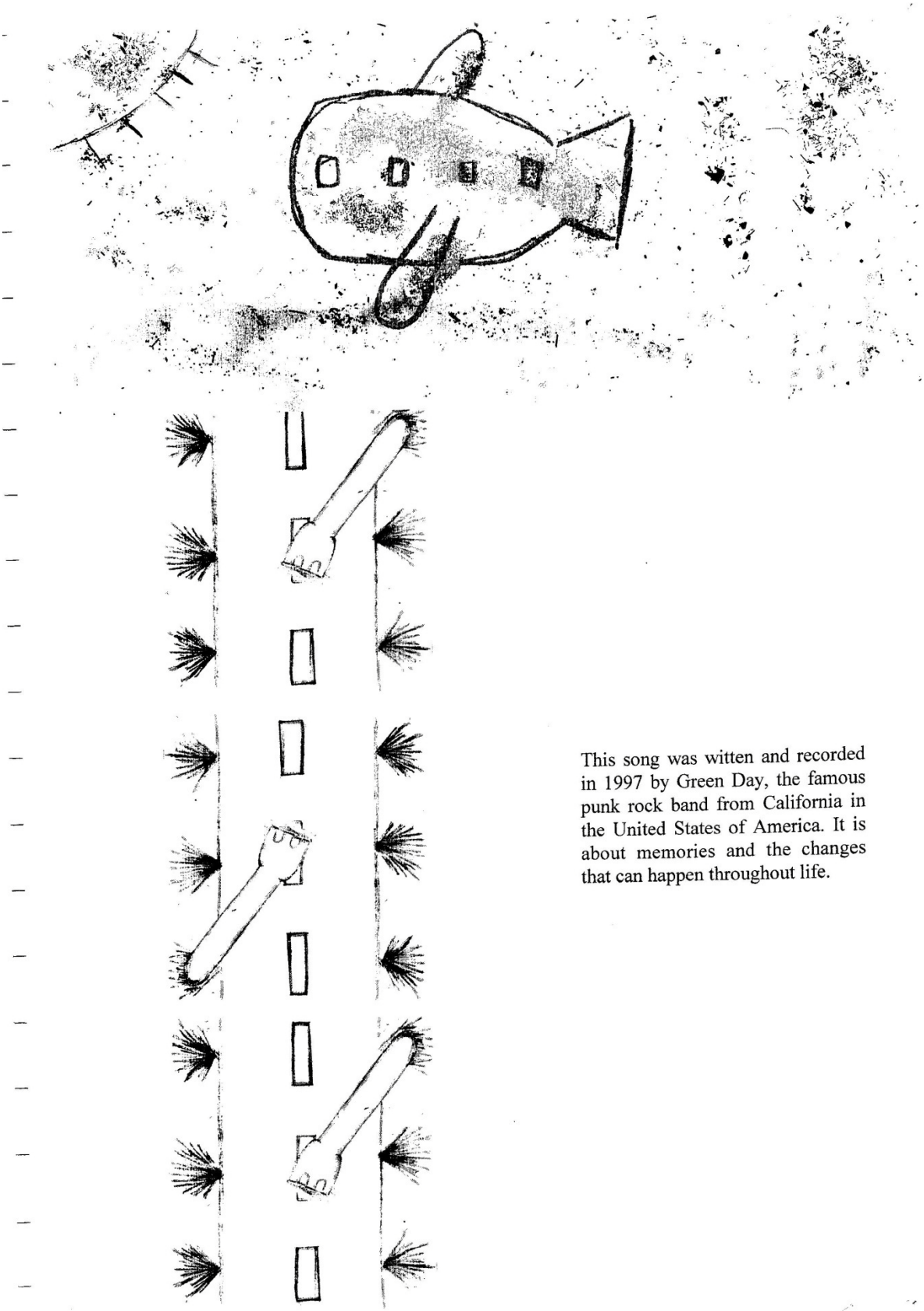


Time of Your Life

USA

English

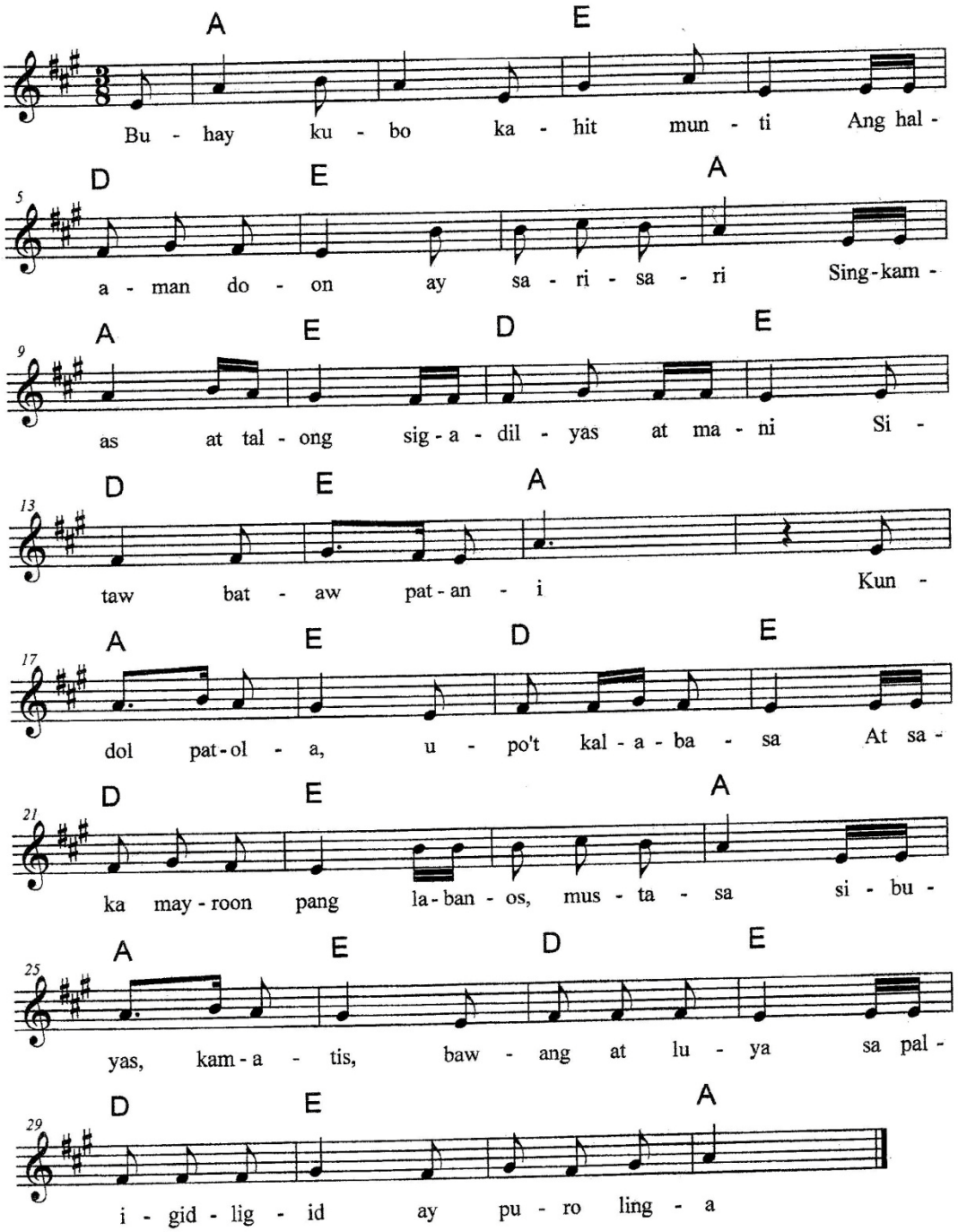


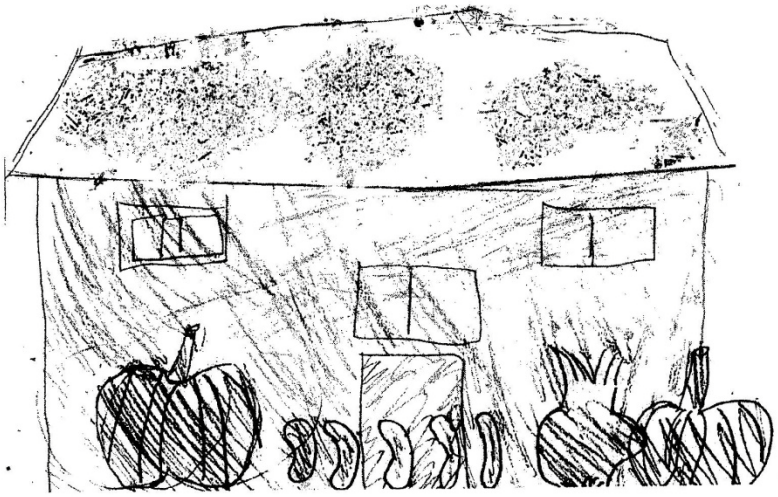


This song was witten and recorded in 1997 by Green Day, the famous punk rock band from California in the United States of America. It is about memories and the changes that can happen throughout life.

Bahay Kubo

Phillipines **Tagalog**





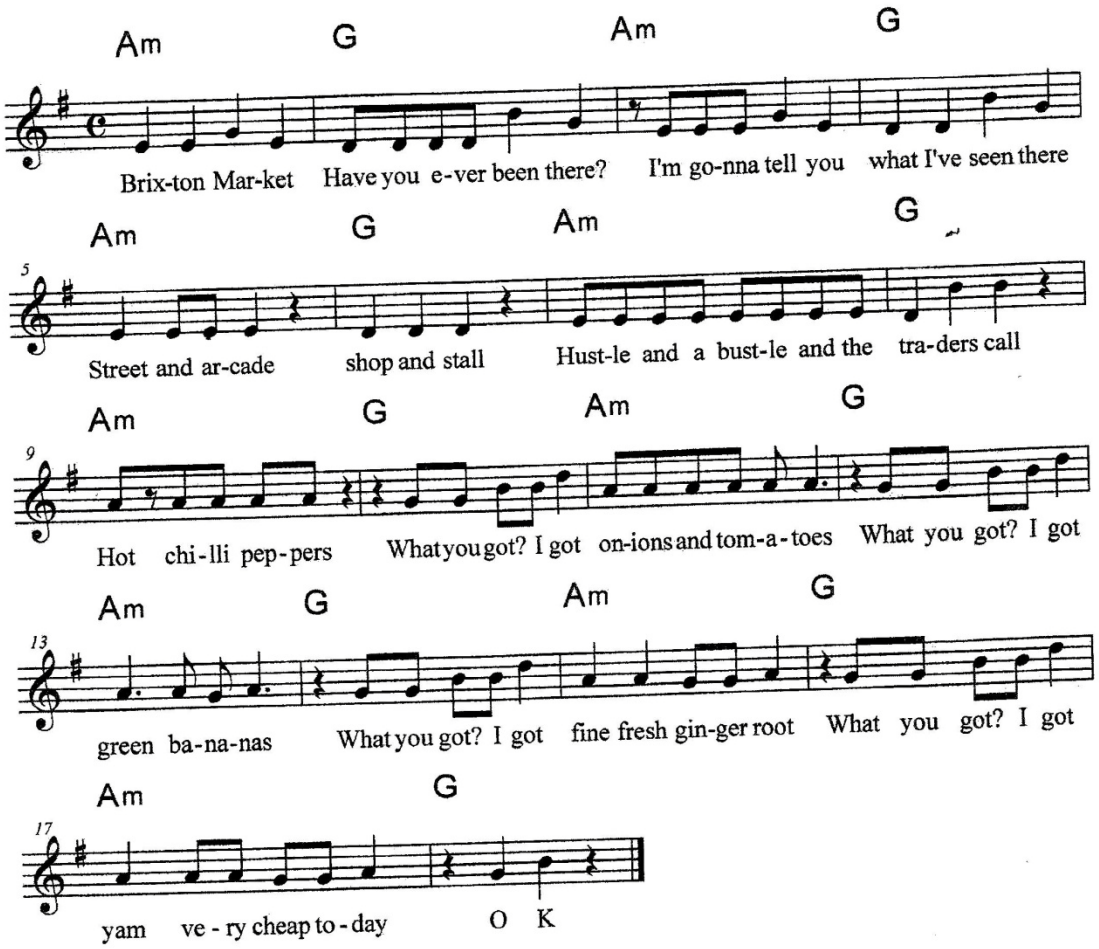
Even though the Nipa hut is small
The plants it houses are varied
Turnip and eggplant, spinach and peanut
String beans, bataw, lima beans
Winter melon, sponge gourd, upo and pumpkin
Radish, mustard
Onion, tomatoes, garlic and ginger
Everywhere

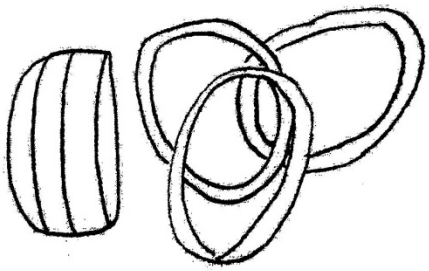
It is said that Filipinos have two
important secrets which enable
them to face life's challenges:
FAITH and MUSIC

Brixton Market

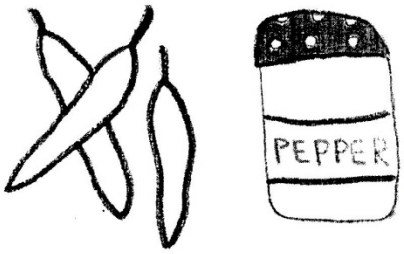
David Moses

England **English**





Onions

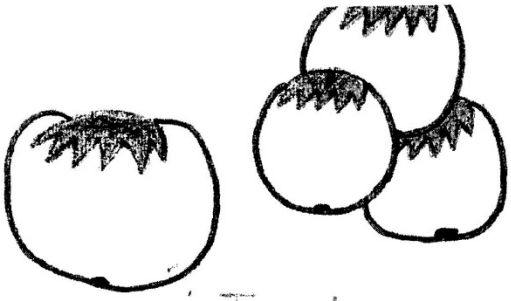


Hot Chilli Pepper's

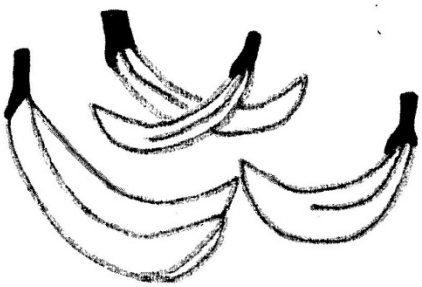
This song was written by English composer David Moses about a famous market at Brixton in London, England where a lot of people of Caribbean background go.

You can think of your own products for sale and do call and response between the 'traders' and the 'shoppers'. In our sessions for example we had cereal and ice cream, strawberry cake, apples and milk, but my favourite was ..... hot chips!

The song sounds good in a reggae style with chords on the offbeats (beats 2 and 4 of each bar). Reggae is a kind of music from Jamaica in the Caribbean Sea and the beat is sometimes called a 'skank' rhythm.



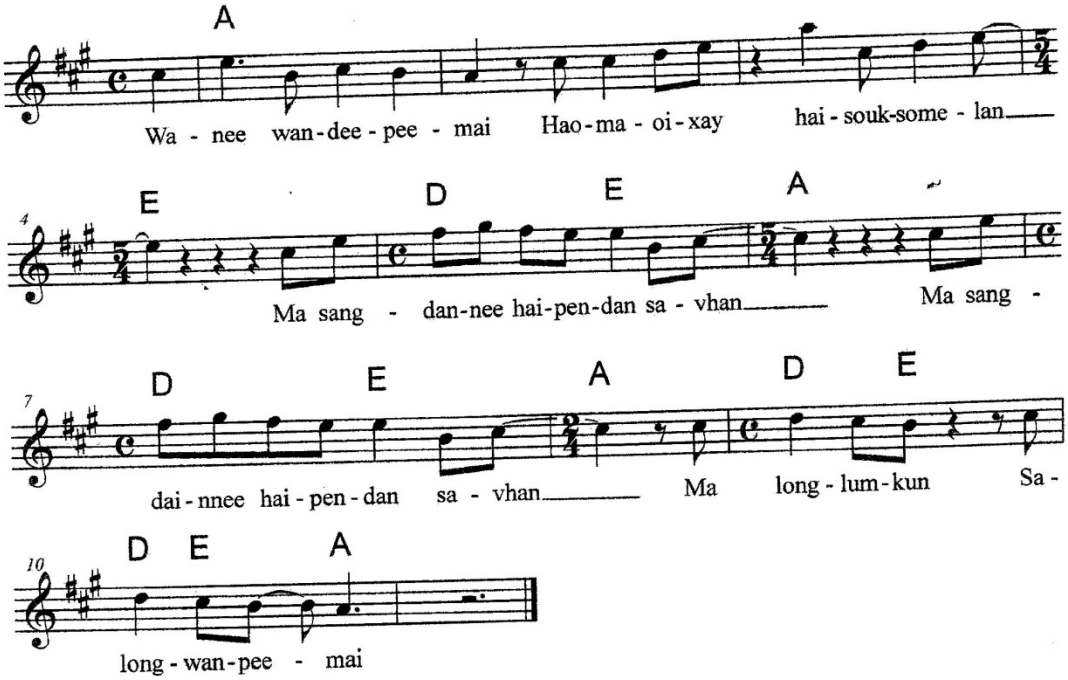
Tomatoes



Green Bananas

Penglaopeemai

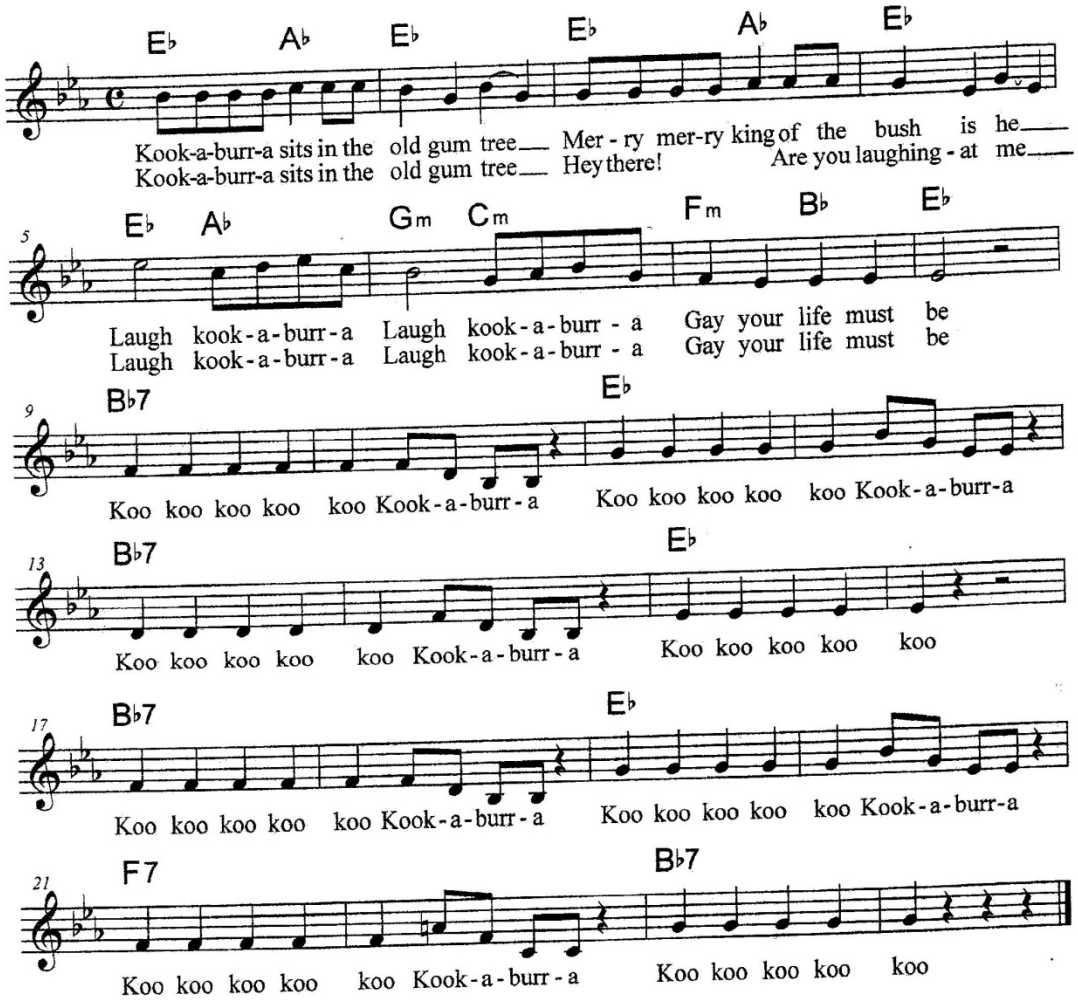
Laos **Lao**

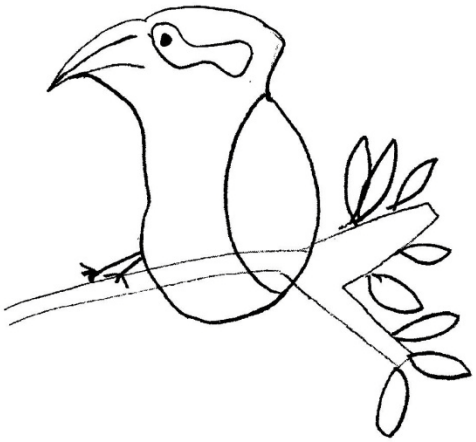


A song all about celebrating the New Year

Kookaburra

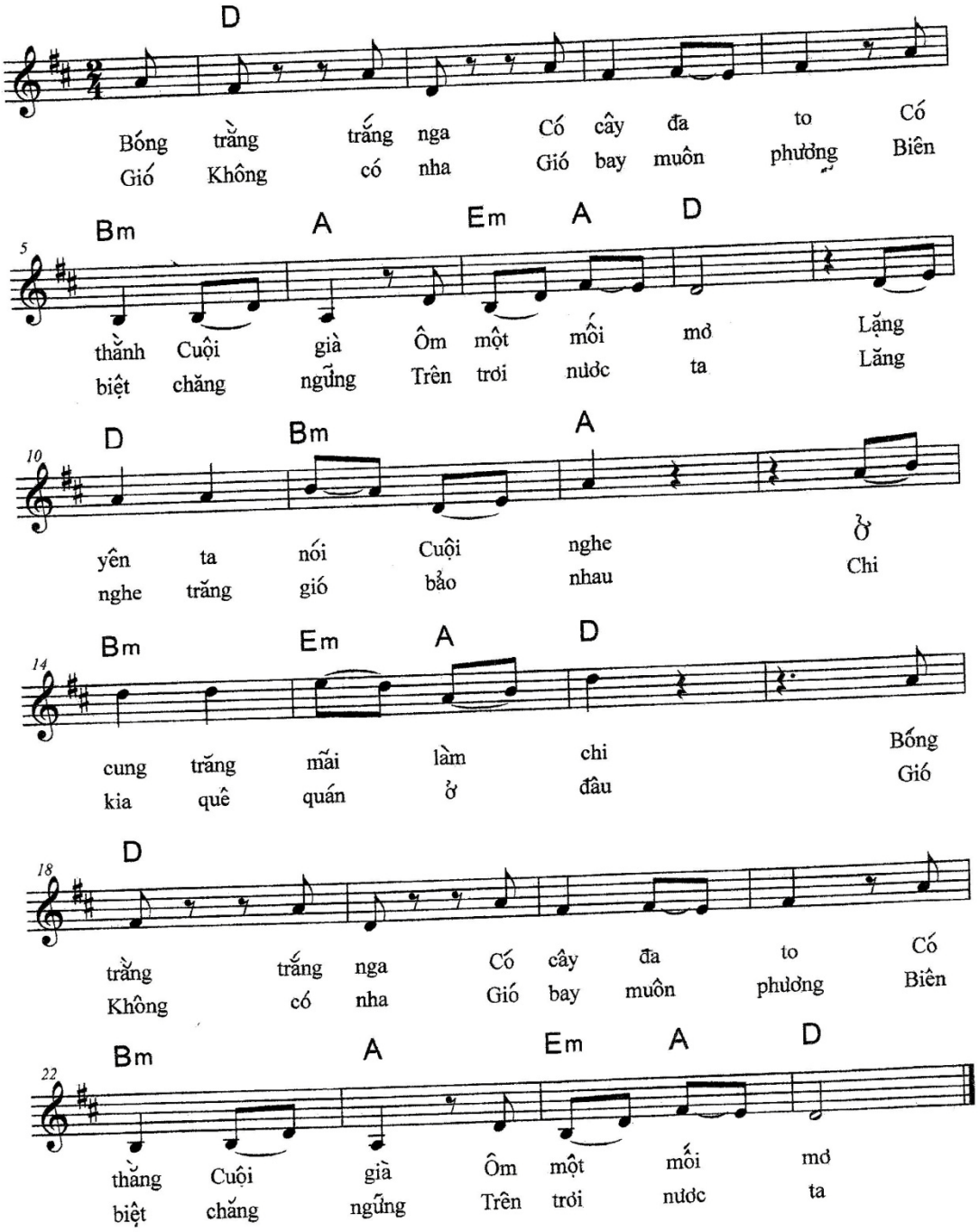
Australia **English**

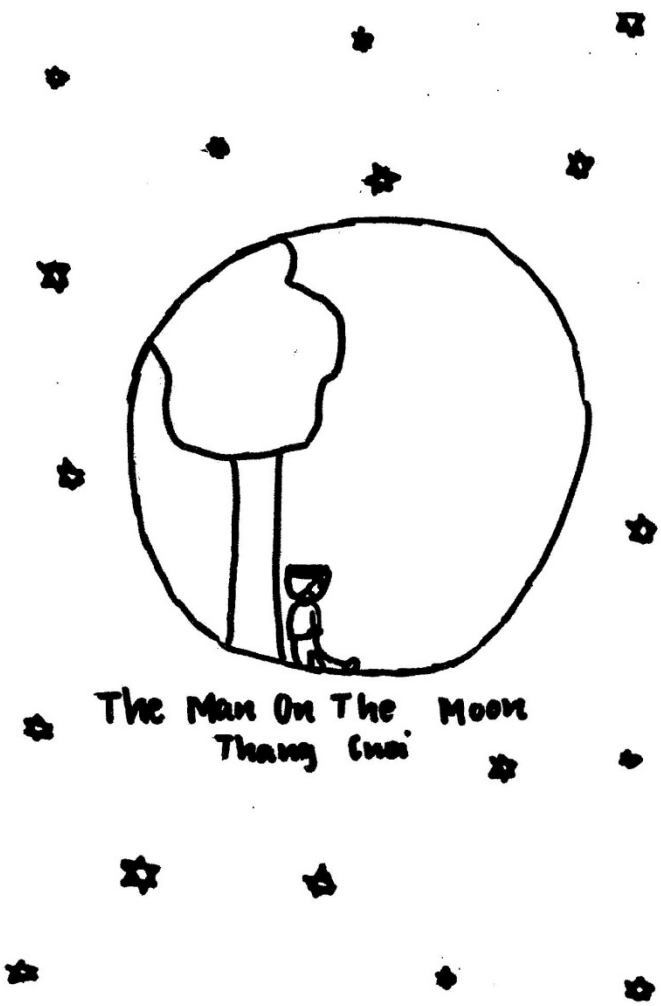




Thằng Cuội

Vietnam **Vietnamese**



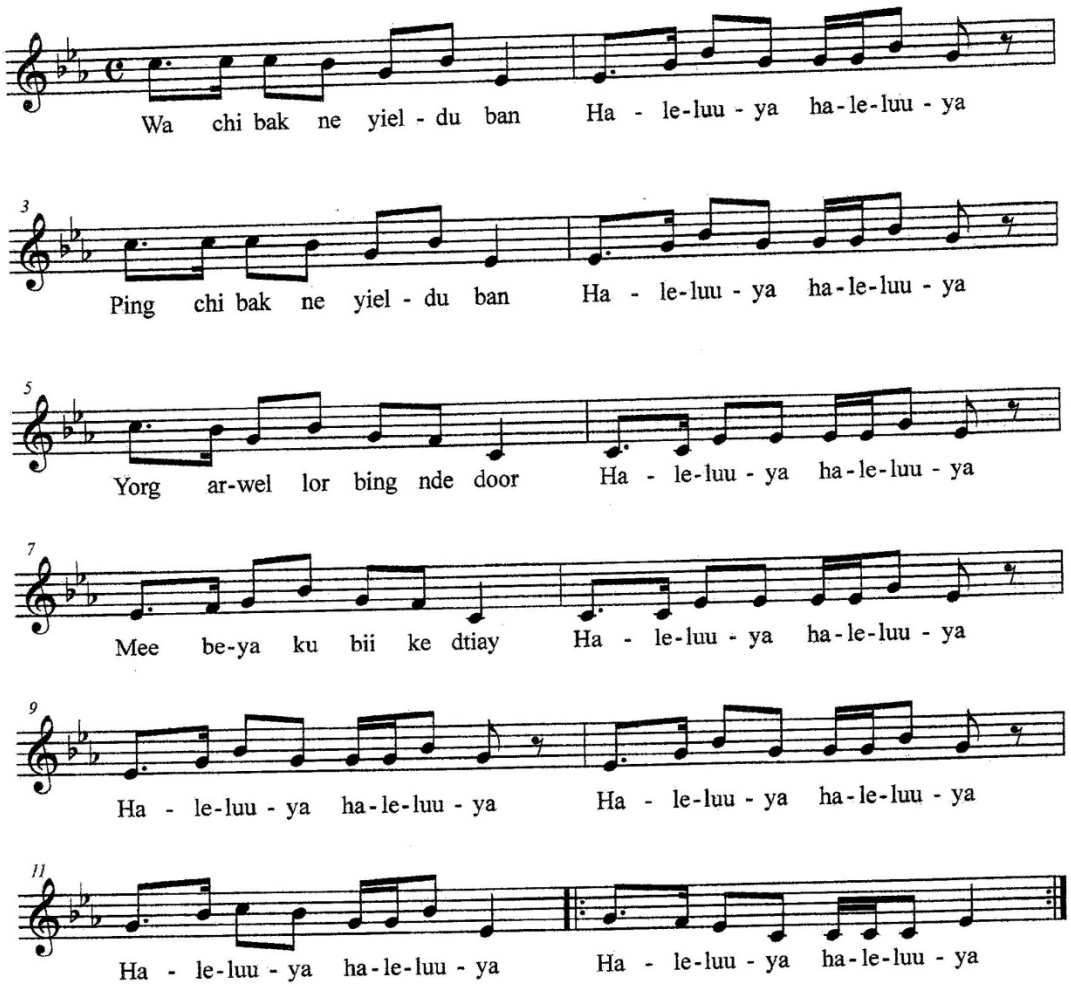


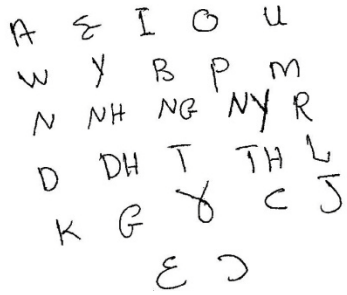
The full moon is so bright
And up there you can see a man sitting
beneath a big tree
And he is holding his dream
Hey moon man listen to me
Why are you staying up there for such a
long, long time
The moon is so bright
Up there is a beautiful big tree
And under the tree
is a moon man sitting
For years holding his dream

The wind is not home
It might be out there wandering in the
sky above the country
Hey listen, listen to the winds talking to
each other
One says to the other
Hey ... where are you coming from?
The wind is not home
Maybe she is wandering somewhere
in the sky

Aleluuya

Sudan **Dinka**

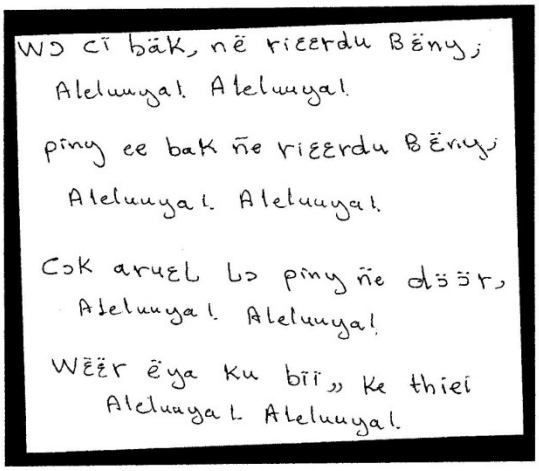




This is the Dinka alphabet

We thank God that the morning comes
And the Sun goes down with the help of God
We thank God that every morning we are ok
That the children are at peace
And so are we all

This is how the song lyrics look written in Dinka script.

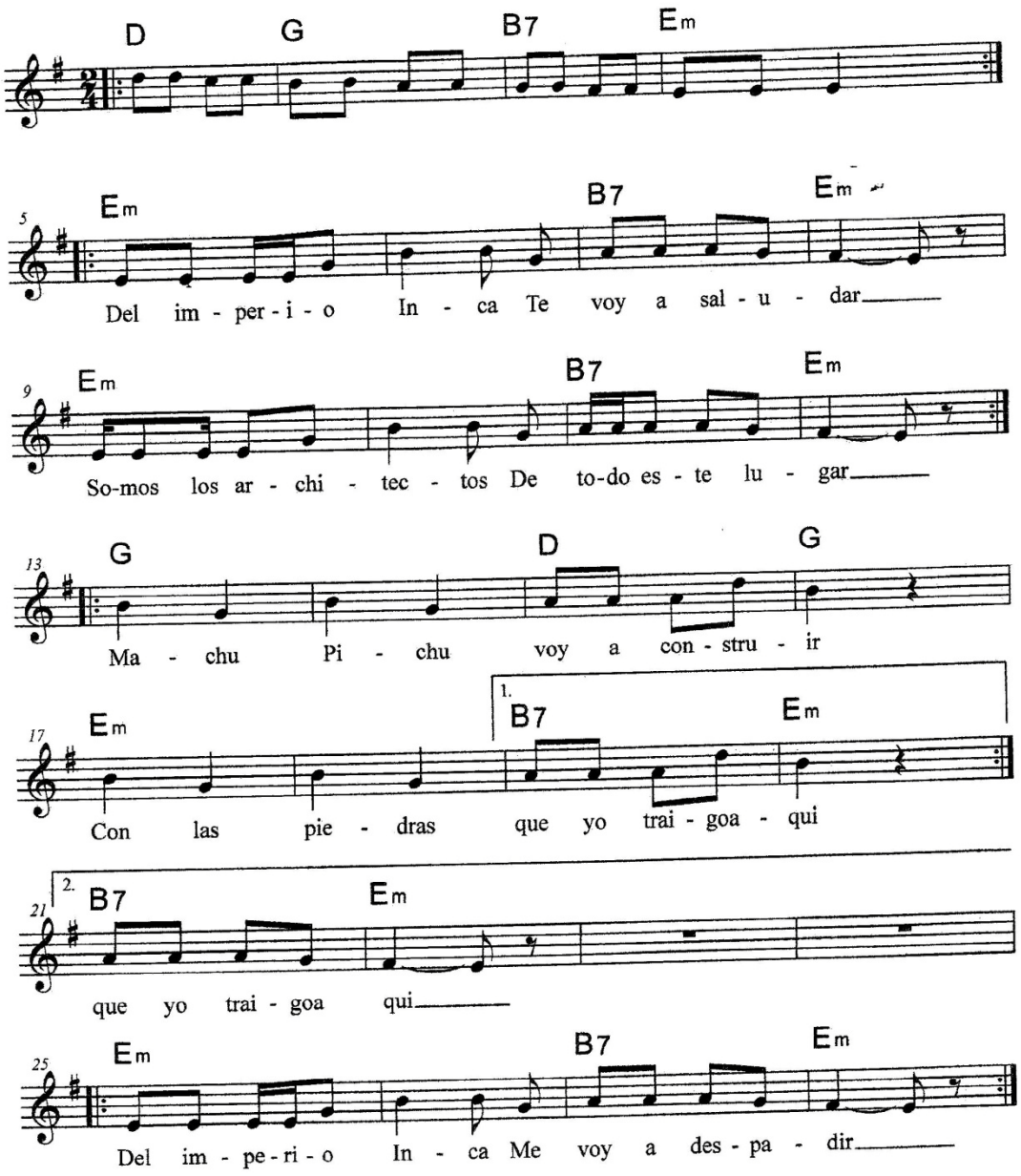

WƆ cï bäk, në riɛɛrdu Bëny;
Alelunya! Alelunya!
piny ee bak ñe riɛɛrdu Bëny;
Alelunya! Alelunya!
Cɔk aruɛl lɔ piny ñe dɔ̈ɔ̈r,
Alelunya! Alelunya!
Wëër ëya ku bïï,, ke thiei
Alelunya! Alelunya!

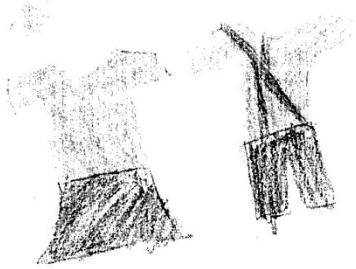
Chile

Incas

Claudia Donoso

Spanish





From the Inca empire
I will say hello to you
We are the architects
Of all this place

Macchu Picchu I will build
With stones I brought with me
From the Inca empire
I will say goodbye

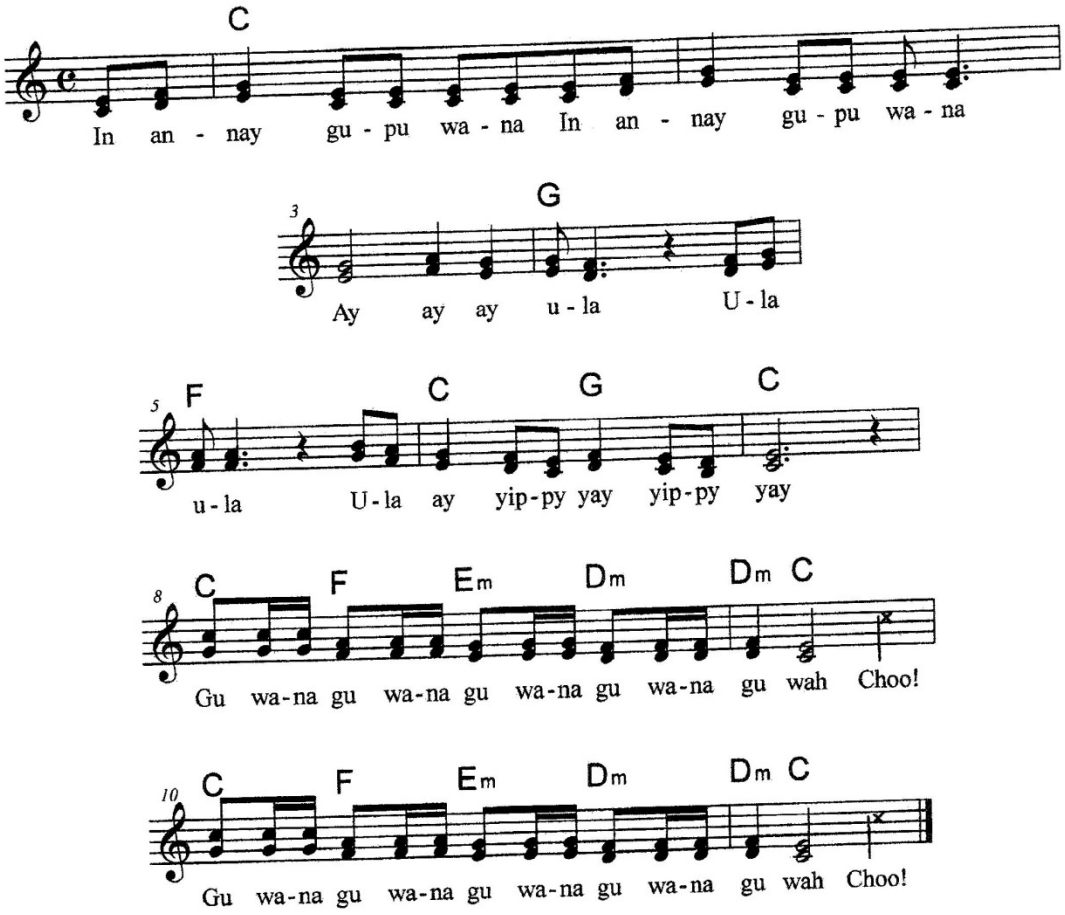
Macchu Picchu was the last stronghold of the Inca civilsation which, at the height of its power in the early sixteenth century, covered more territory than any that had preceeded it in the history of South America. The empire consisted of over one million people, and stretched from Ecuador to northern Chile before succumbing to Spanish invaders in the 1560s.

Today Spanish is the national language for Chile and many other South American countries.

This song is from a CD called Porque Soy Chileno.

In Annay

Australia **Indigenous**

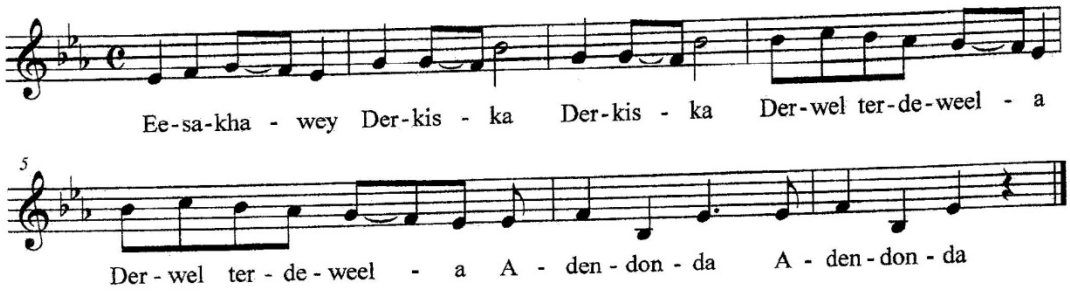


In Annay is an indigenous Australian lullaby.

In this arrangement a harmony line
has been added to the main melody.
The original tune is the lower of the two parts.

Esake Hawey

Eritrea **Tigrihna**


Ee-sa-kha - wey Der-kis - ka Der-kis - ka Der-wel ter-de-weel - a
Der - wel ter - de - weel - a A - den - don - da A - den - don - da

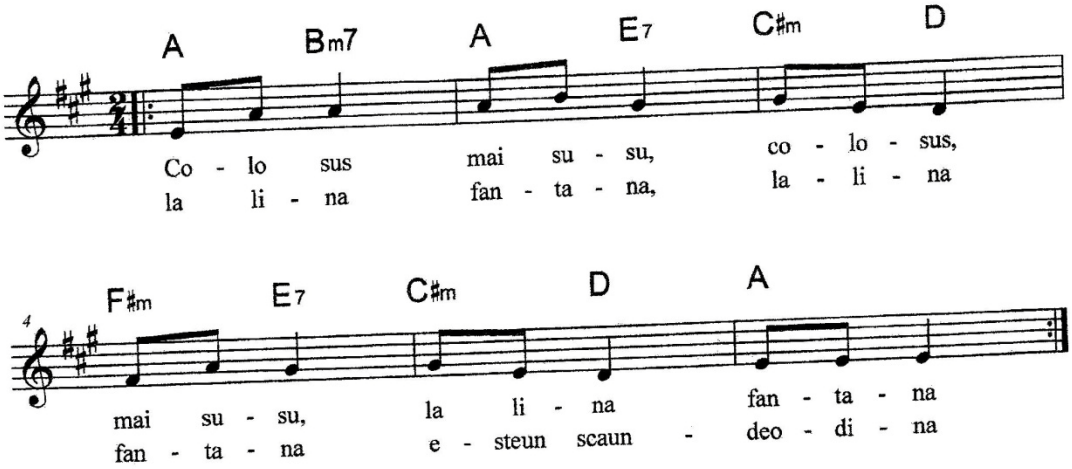
Brother Isaak
Are you sleeping
Are you sleeping
The bell is ringing
The bell is ringing
A den don da
A den don da

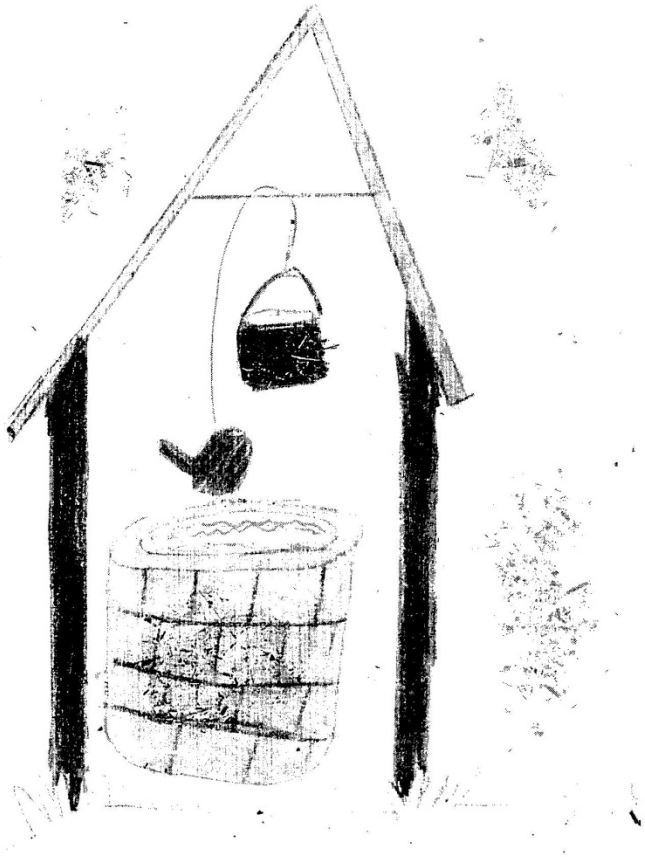
Tigrihna is one of the main languages spoken in both Eritrea and Ethiopia. This is what the song lyrics look like when they are written in original Tigrihna script.

ኢሳቅ ሰመዓ ደቂስን ደቂስን
ደመል ተደሚል ደመል ተደሚል
ኢዲንዶንዲ ኢዲንዶንዲ

Colo Sus Mai Susu

Romania **Romanian**



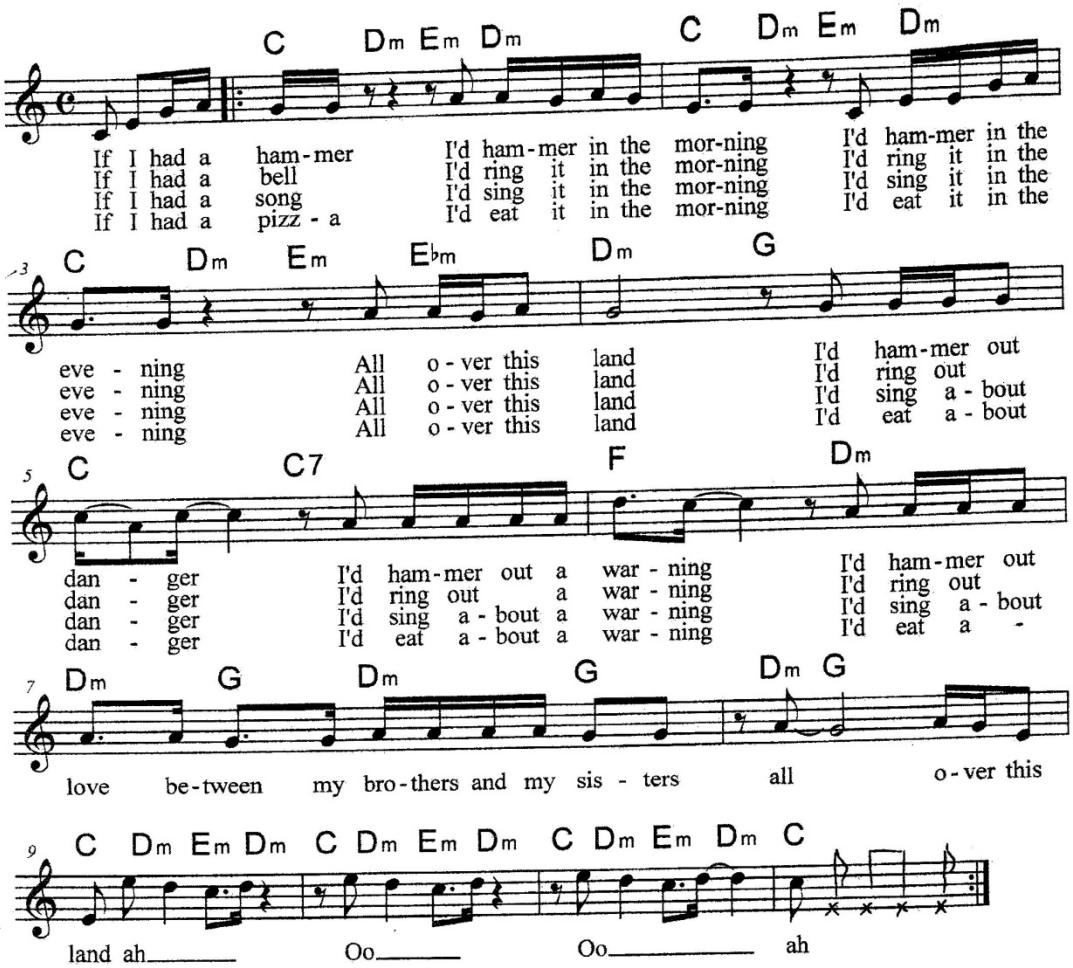


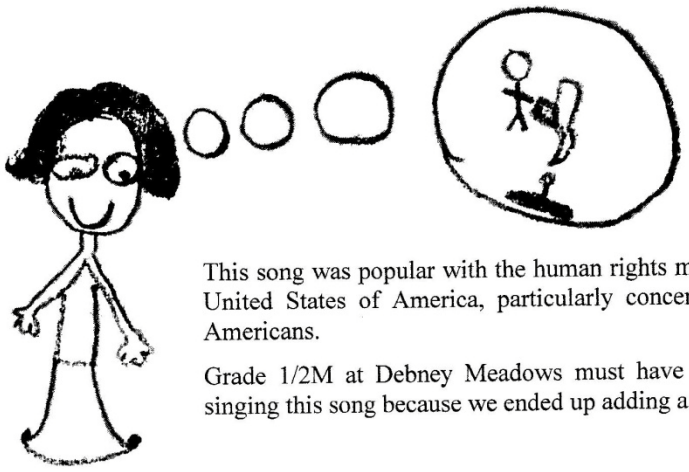
Up there
At the softly whispering well
At the shallow spring
There is a place to rest

If I Had A Hammer

Pete Seeger

USA **English**





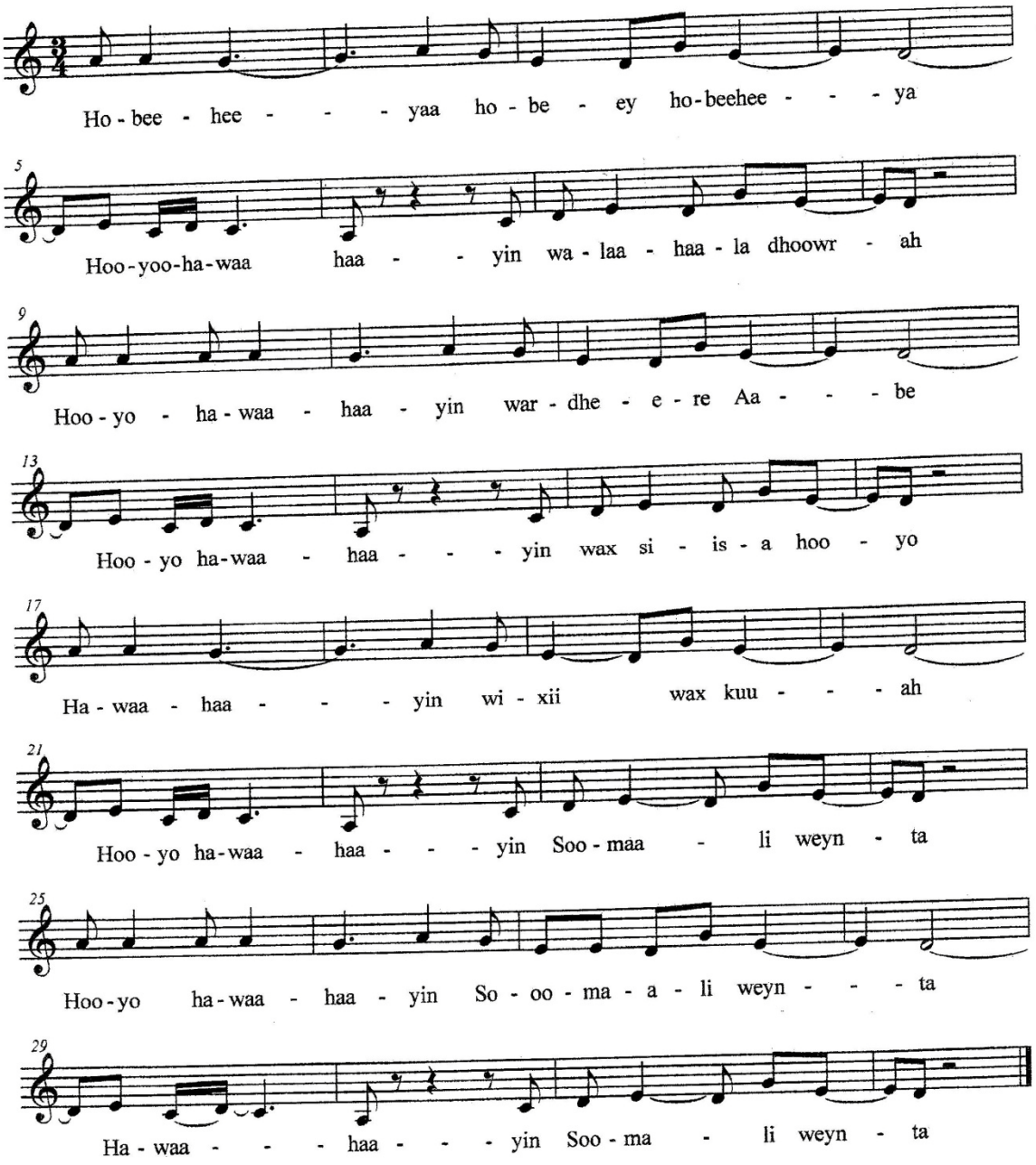
This song was popular with the human rights movement of the 1960s in the United States of America, particularly concerning the rights of African-Americans.

Grade 1/2M at Debney Meadows must have felt hungry while we were singing this song because we ended up adding a new verse:

"If I had a pizza ...."

Hooyo Hawaahaayin

Somalia **Somali**



In this beautiful Somali lullaby a mother sings to her infant child.

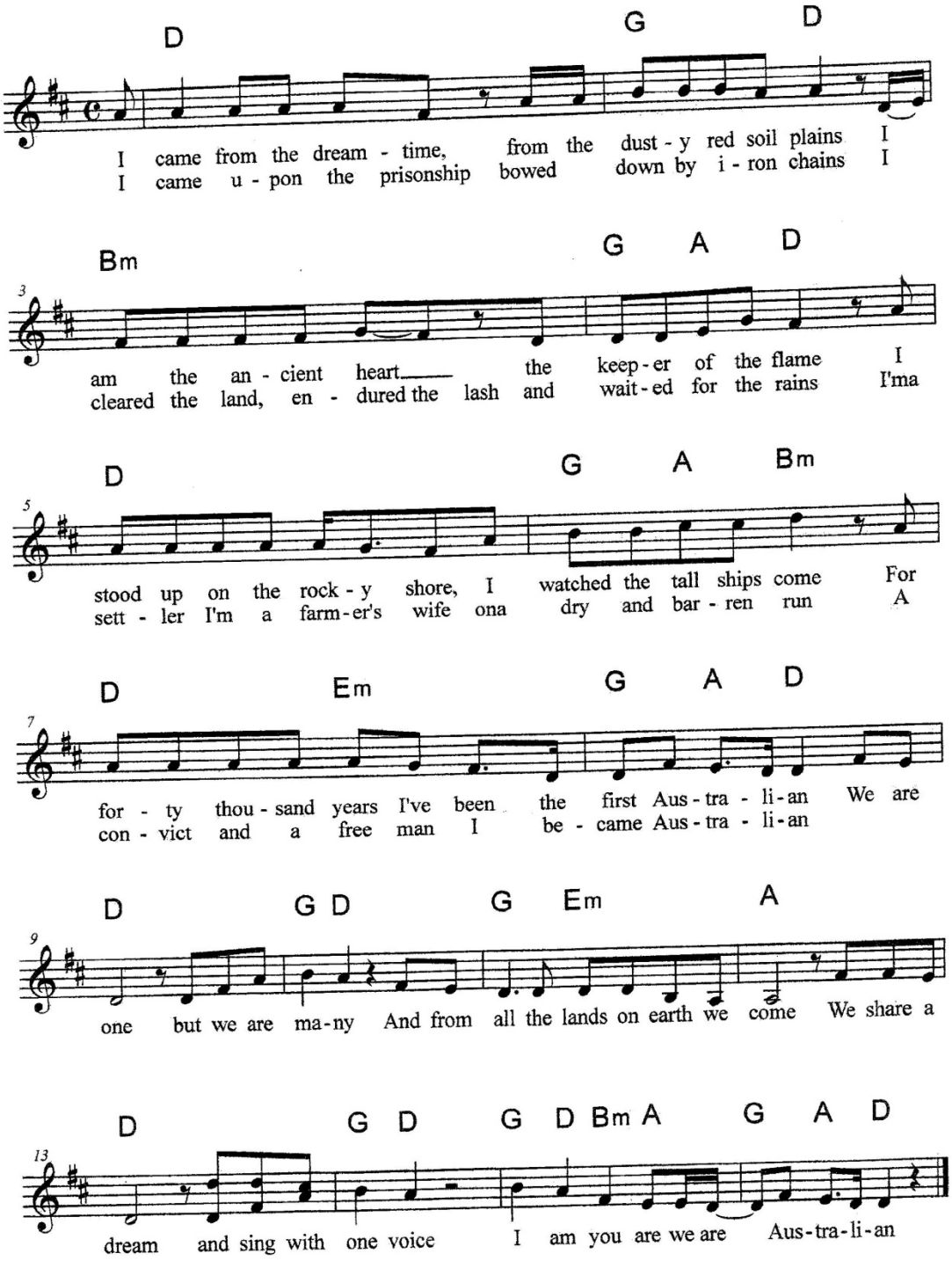
You should have many brothers and sisters
You should have a good father
You should have a giving mother
You should have relatives
You should have a big Somali community

I Am Australian

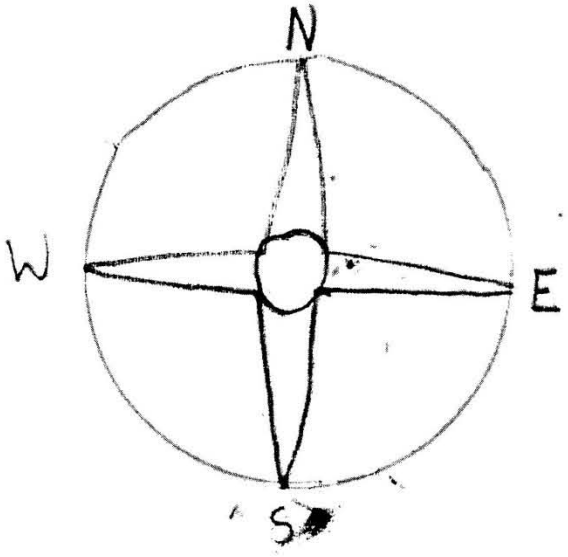
Australia

Bruce Woodley and Dobe Newton

English

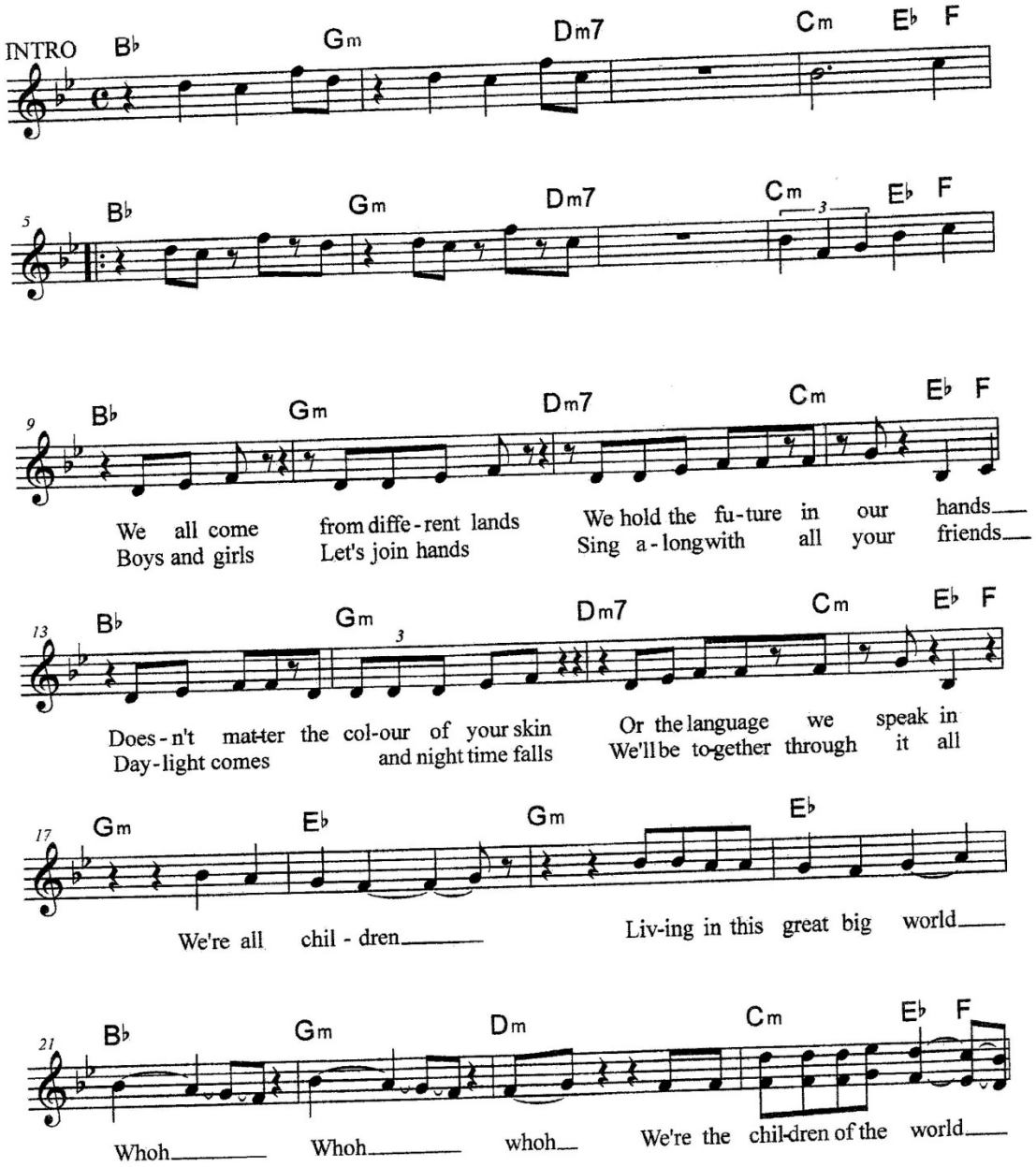


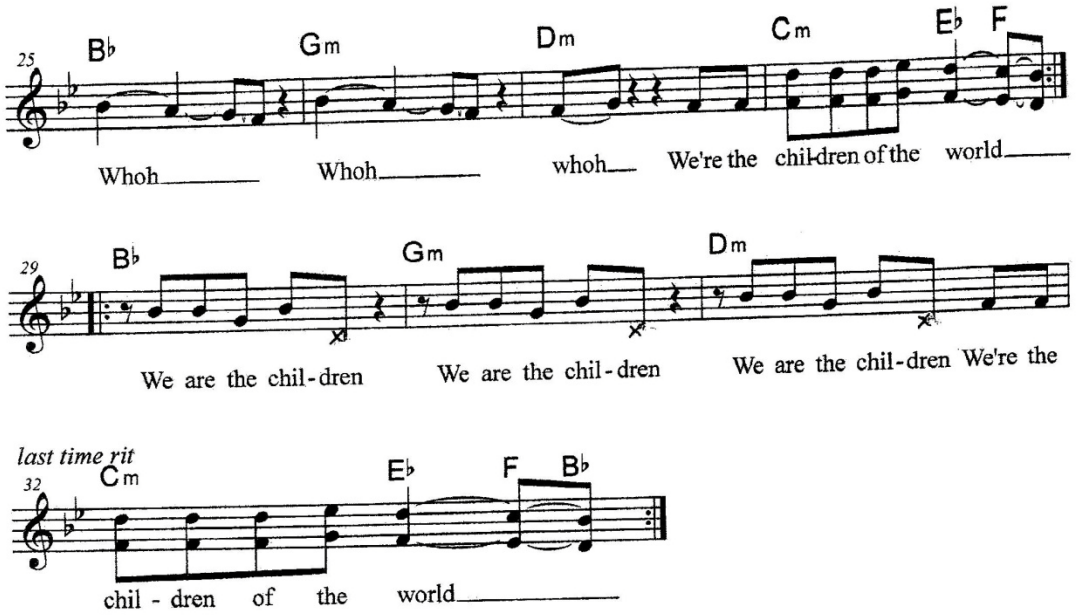
Darwin
Northern Territory
Queensland
Western Australia
Alice Springs
Brisbane
South Australia
Sydney
New South Wales
Perth
Adelaide
Canberra
Victoria
Melbourne
TASMANIA
Hobart


N
W
E
S

We Are The Children

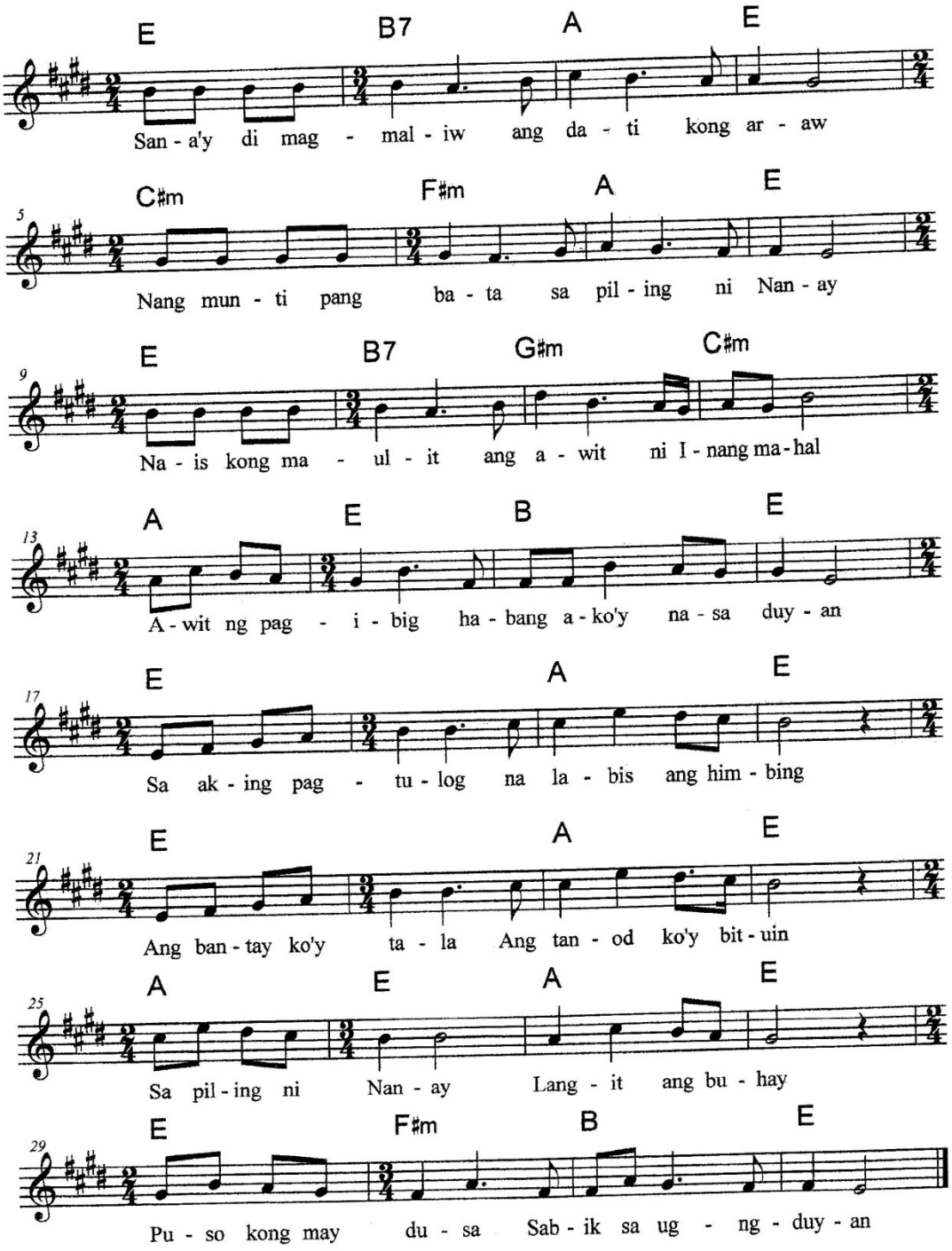
Australia **English**

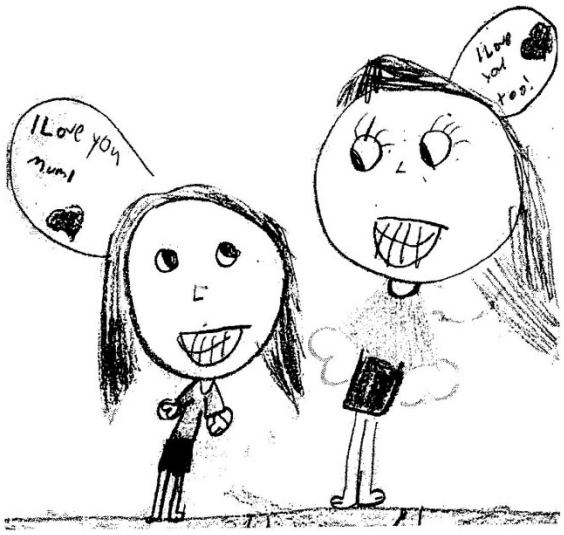



25
B♭ Gm Dm Cm E♭ F
Whoh Whoh whoh We're the chil-dren of the world
29
B♭ Gm Dm
We are the chil-dren We are the chil-dren We are the chil-dren We're the
last time rit
32
Cm E♭ F B♭
chil - dren of the world

Sa Piling Ni Nanay

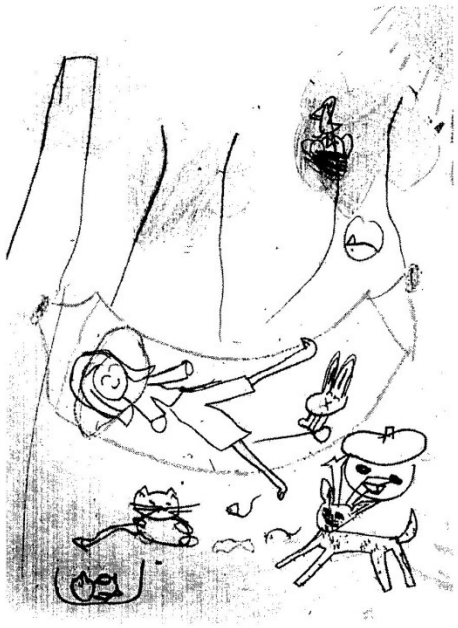
Phillipines **Tagalog**





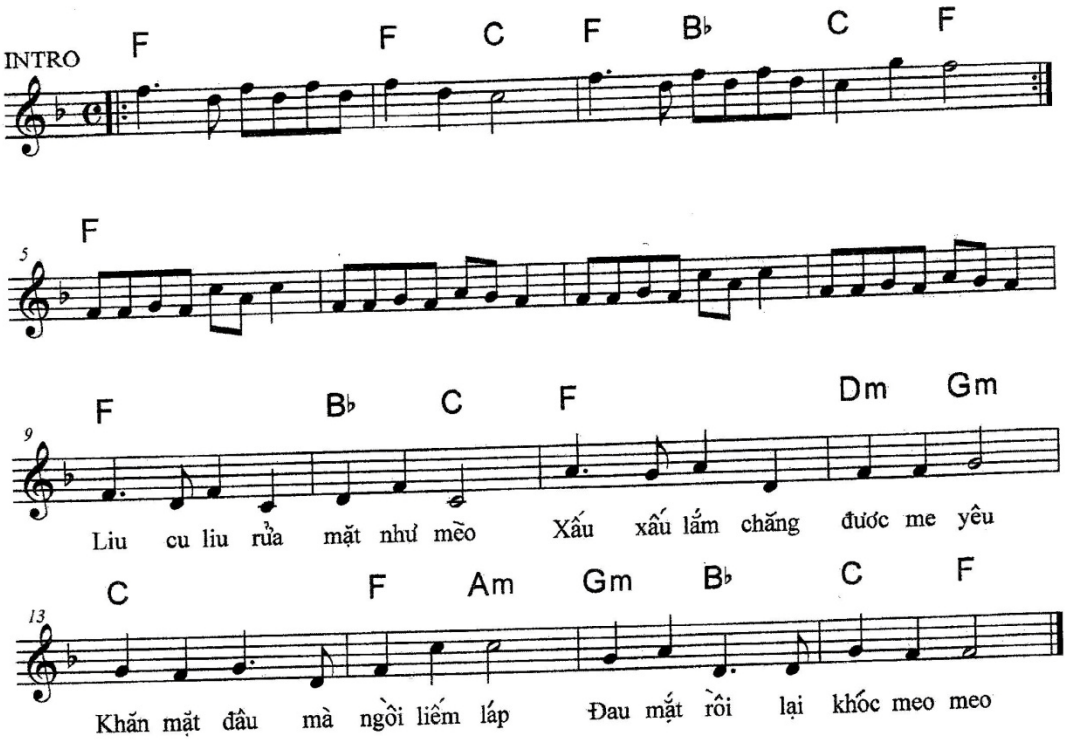
I hoped the days would never end
when I was a small child in my mother's arms
I hope to hear my dear mother's songs
Songs of love while I was in a hammock

During my peaceful sleep
The stars were my watch
The stars were my guard
In my mother's arms
Life is heaven
My ailing heart
is now pining for dear mother
I hope you are with me, mother



Rửa Mặt Như Mèo

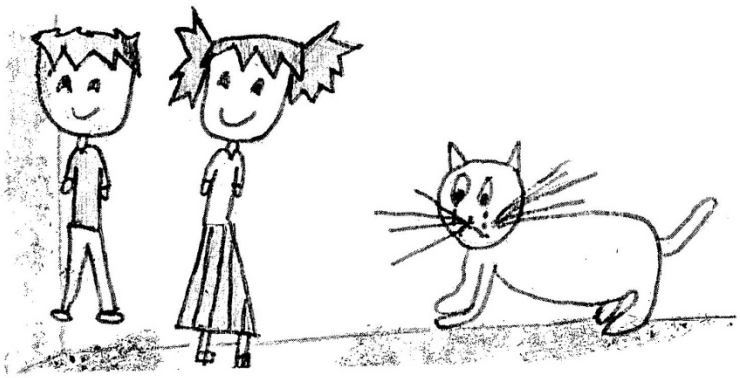
Vietnam **Vietnamese**



A song to remind us to wash our faces in the morning before going to school.

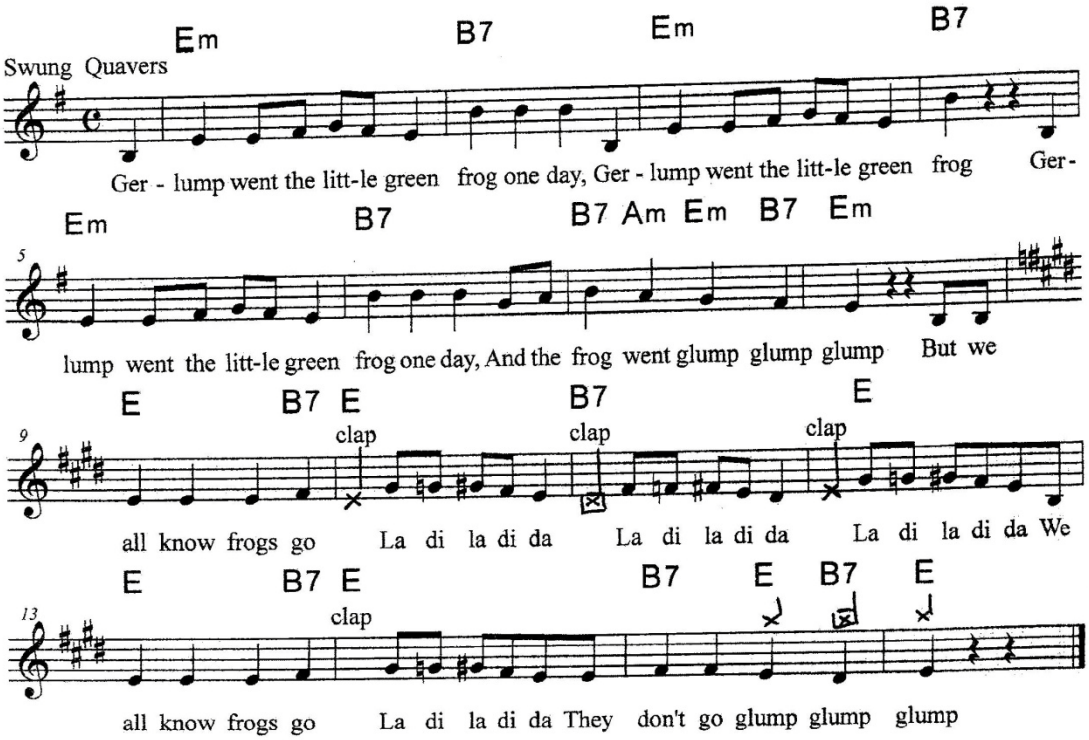
It says:

"Why do you wash your face like a cat does?
It is not a good look!"



The Little Green Frog

English



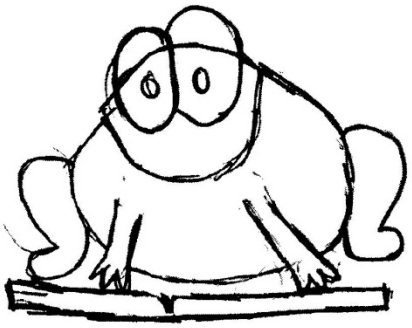
In this song you can clap in the rests

Or have 2 groups of chime bar players
who play one note each

Group 1 has the notes E and B
Group 2 has the notes F# and A

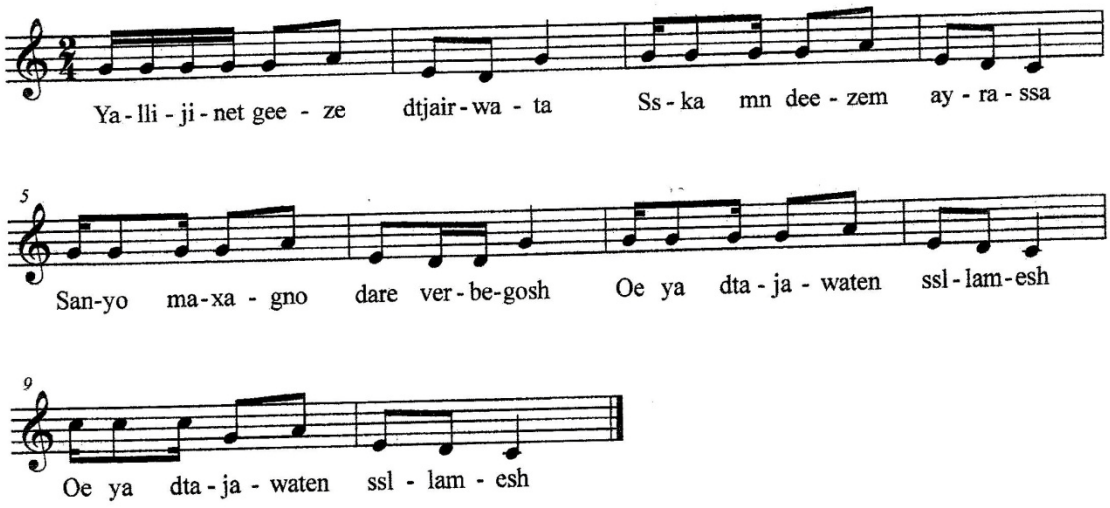
In the music, Group 1 plays on ×

Group 2 plays on ⊠



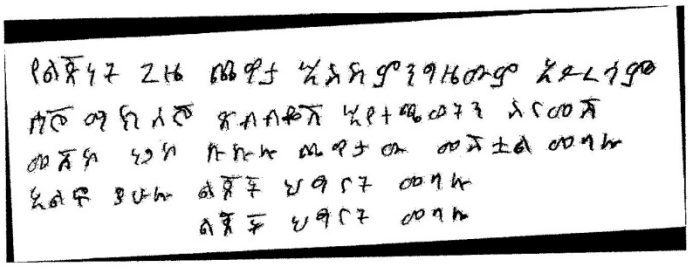
Deverbegosh

Ethiopia **Amharic**



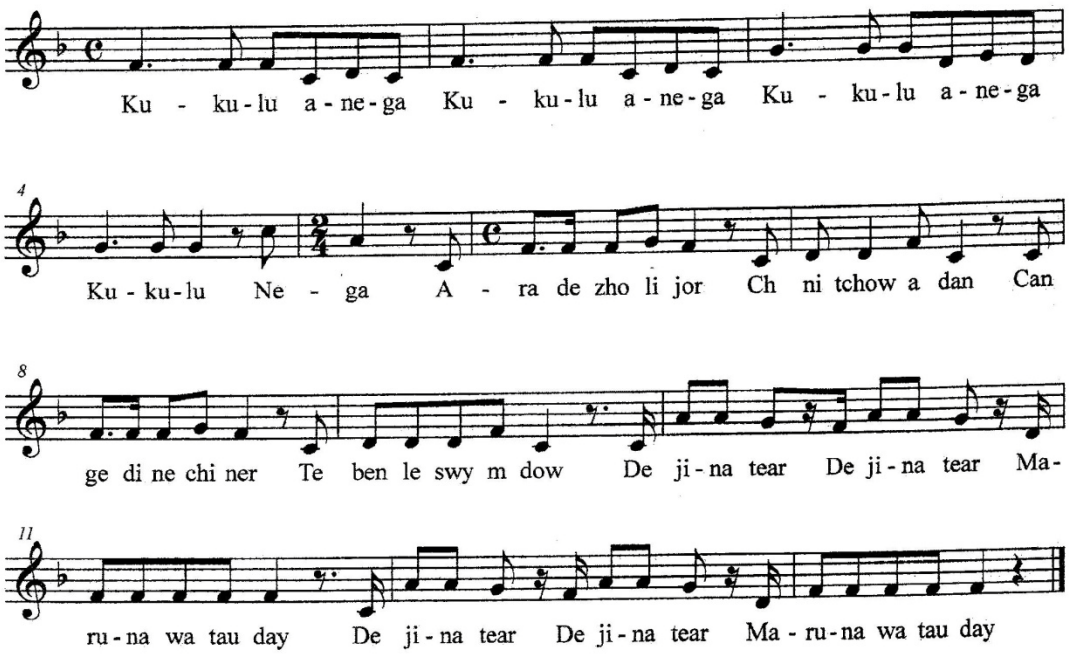
Children at play
I remember it forever
Monday and Tuesday we played deverbegosh (hide and seek) until late
Every morning when the sun came out
Playing deverbegosh and dimo (bottle tops game)
We'd disagree and the game would stop
All this I loved about being a kid
It will never come back and I will never forget it

There are 83 languages (and 200 dialects) spoken in Ethiopia. Some of the most commonly spoken ones are Amharic, Tigrhna, Oromo, Somali, Guragihna, Harari and Afar. Amharic (or Amharihna) is Ethiopia's official national language.



Kukulu

Ethiopia **Amharic**



A song for children playing hide and seek

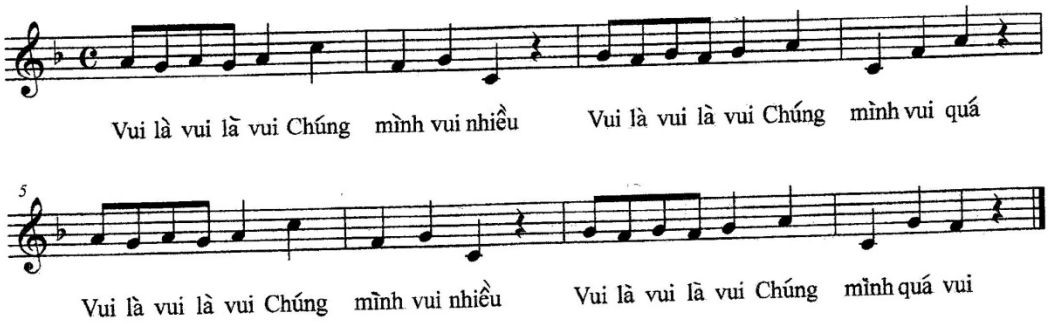
Kukulu ....crows the rooster *Anega* .... the Sun's not out yet (one covering his/her eyes)

Nega .... the Sun is out .... it'morning and time to get up (here I come)

Lets play very hard because this is the only time we are kids
And being a kid is like milk and honey (very, very sweet)

Vui Là Vui

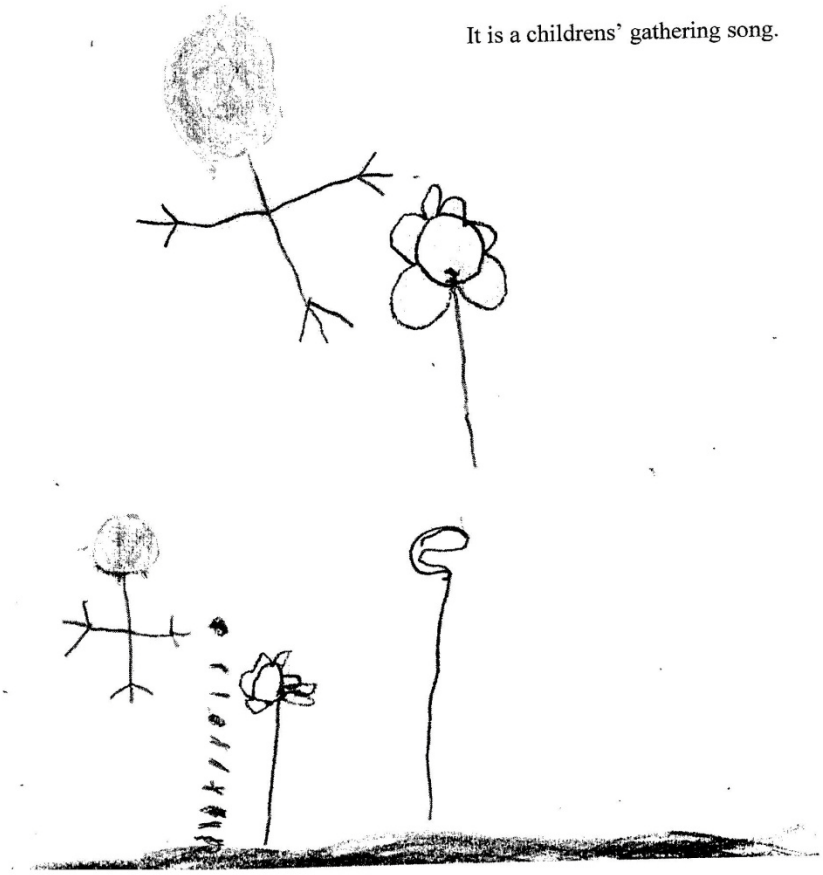
Vietnam **Vietnamese**



This song has a very simple message:

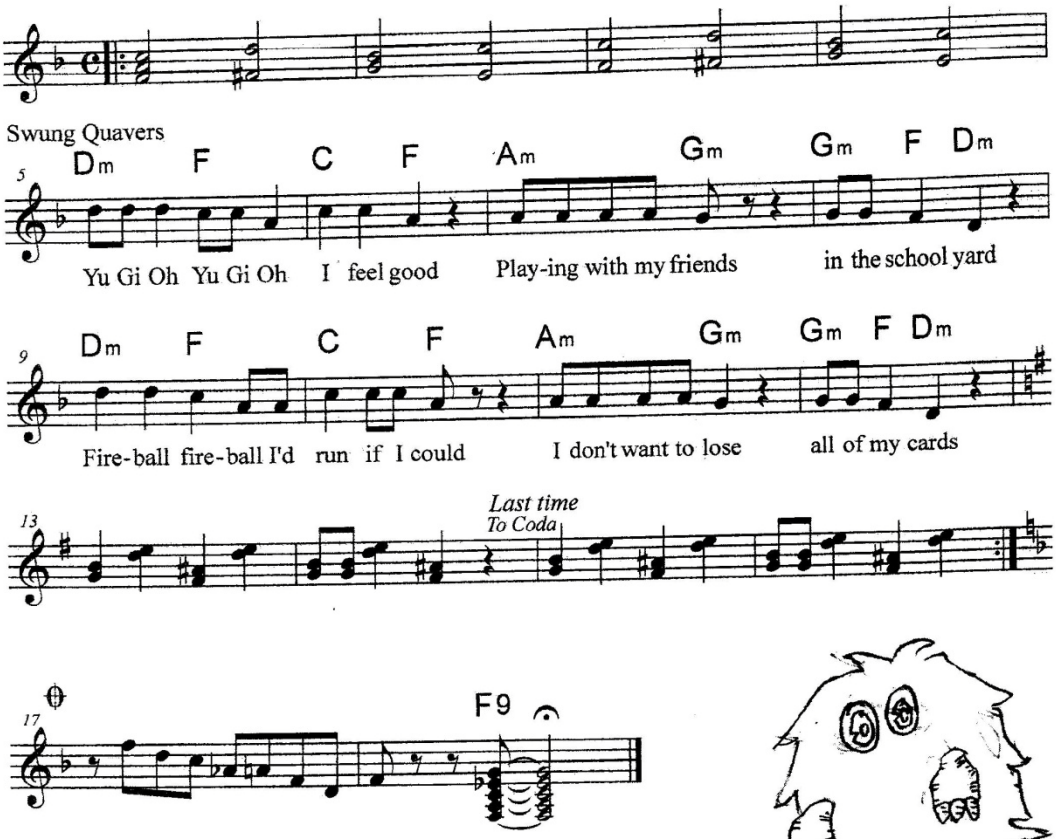
"We are very, very happy!"

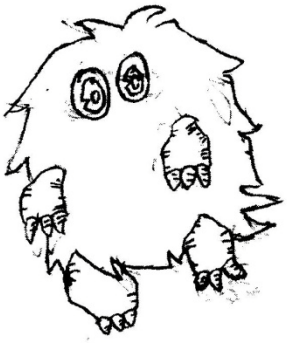
It is a childrens' gathering song.



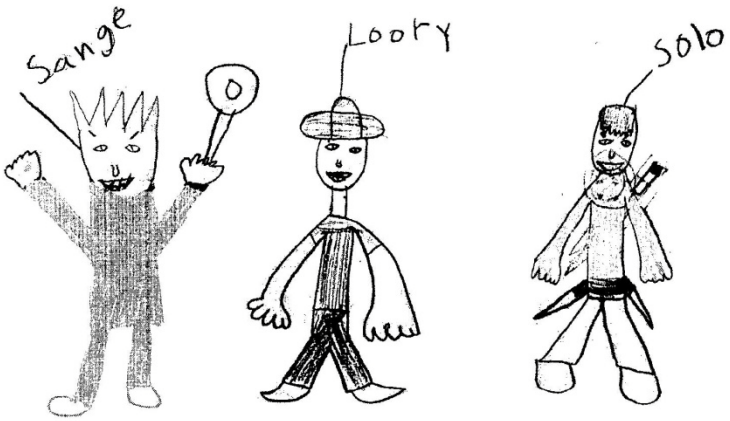
Yu Gi Oh

Australia Grade 1/2 Debney Meadows PS 2006 **English**



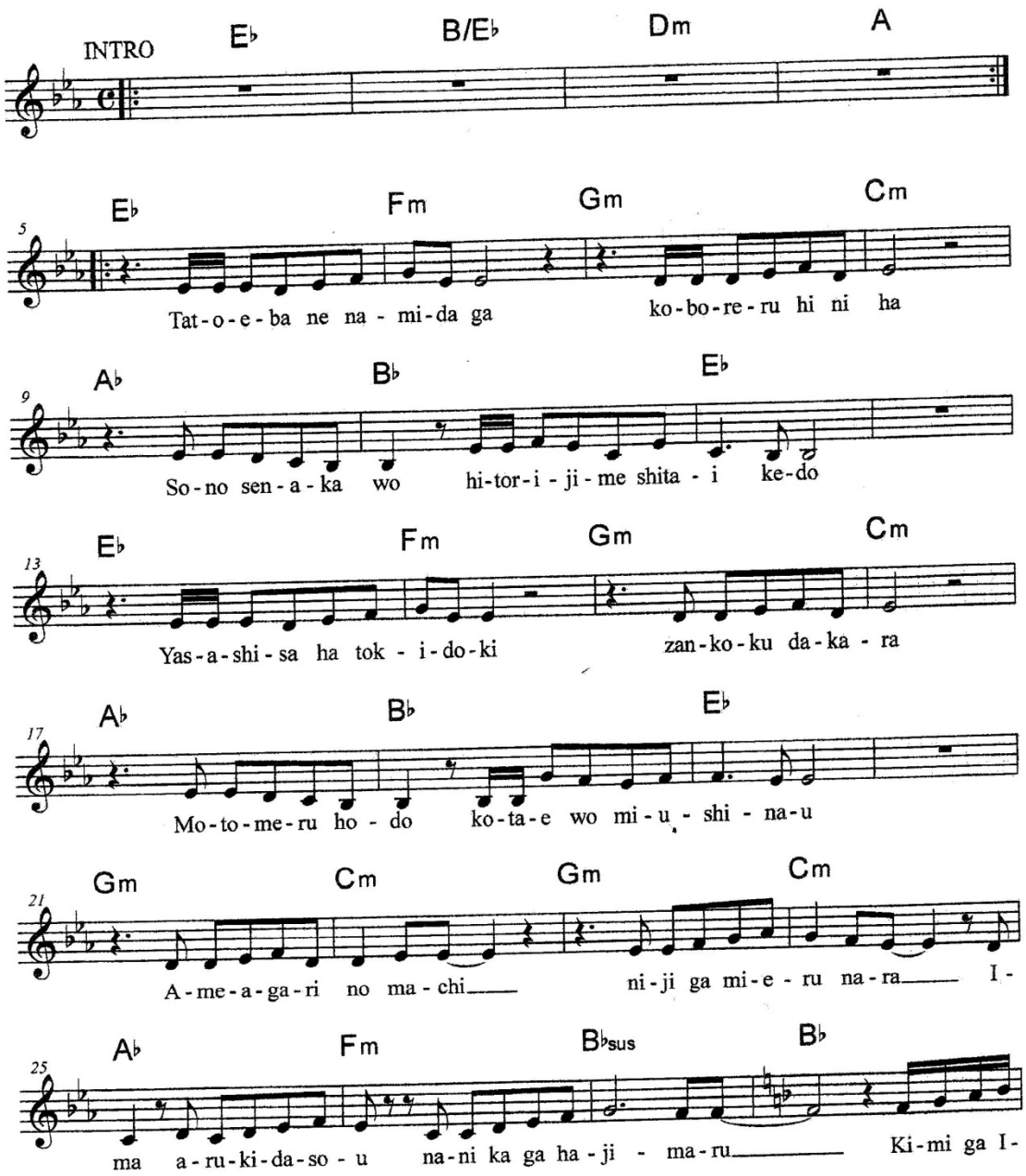


This is not the theme song for the popular card game that some people would know but a new song composed by Grade 1/2S at Debney Meadows. The four bar instrumental sections are by 1/2S and 1/2M respectively.



Sore Ga Ai Deshou

Japan **Japanese**



29 F Dm B♭ C

ru ka-ra___ a-su ga a - ru ka-ra___ Hi-to-ri-ki - ri ja i - ki-te yu-ke-na - i ka-ra Ko-n-na

33 Dm B♭ Gm C

ni chi-ka-ku___ ni kan - ji - ru___ so-re ga, a-i___ de-shou Nam-i-da no

37 Dm B♭ Gm C C♯dim

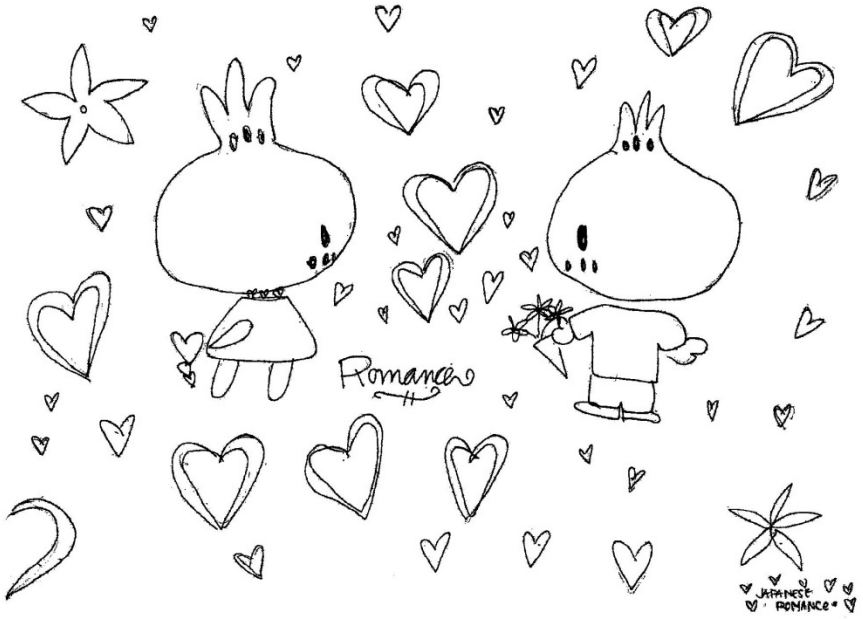
ka-zu no it-a-mi wo ki-mi ha shit - te - ru ka-ra___ Suki - to-ru so - no me no

41 Dm B♭ Csus C

na-ka ni___ ta-shi-ka___ na i - mi wo sa - ga-shi-te Eg-a-o mit-su-ke-

45 F C Dm TACET (perc only)

ta - i



Sore Ga Ai Deshou comes from the anime DVD series Full Metal Panic

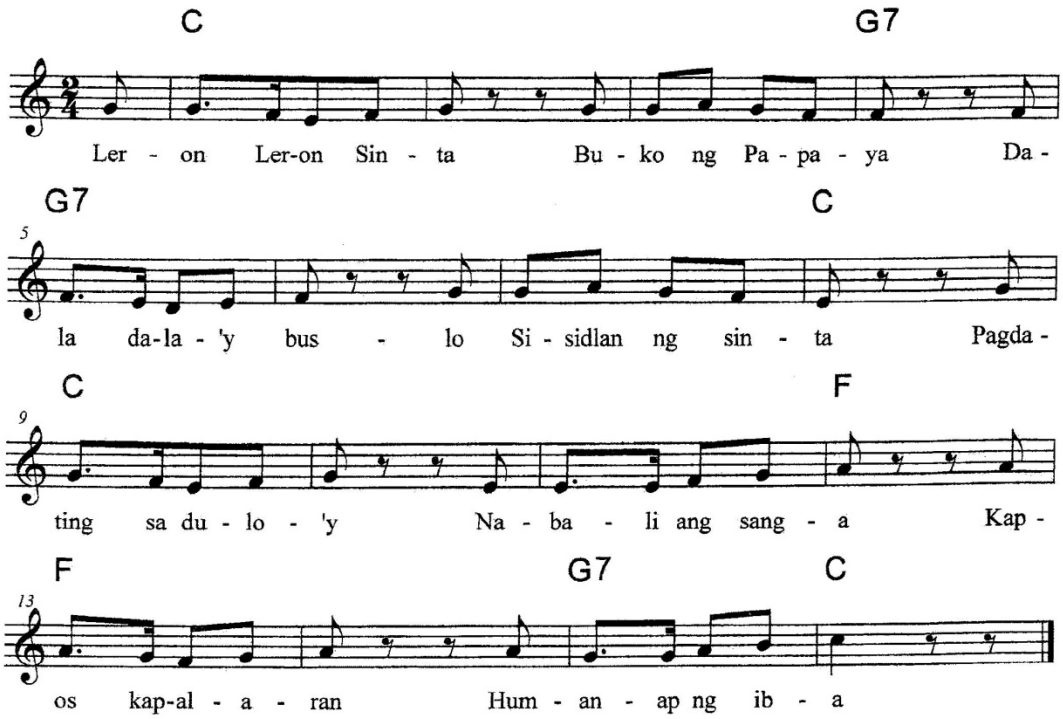
Even if there are days when the tears roll down my cheeks
I want to have you back all for myself
But because kindness is also cruel sometimes
I lose sight of the answer the more I search for it
If you can see the rainbow in the town after the rain
Let's start walking now, something is about to begin

Because I have you, because I have tomorrow
Because I can't live on all alone
I feel you so close by me, I guess that's love
Because you know how much pain tears can bring
I want to find a smile in your transparent eyes
Searching for a definite meaning in them

Although it'd be good if these feelings found their way into your heart
Without me needing to speak a word,
The colour of the town changes little by little
But see, our memories again increase by one
Because now I can embrace every word that you said
I'm sure that we'll come closer to each other
I guess that's love
Even if a tomorrow that nobody knows is waiting for us
It's all right, don't cry anymore
We'll join hands and keep walking on forever
It isn't something that builds up in an instant
But a feeling that grows a little at a time

Leron Sinta

Phillipines **Tagalog**



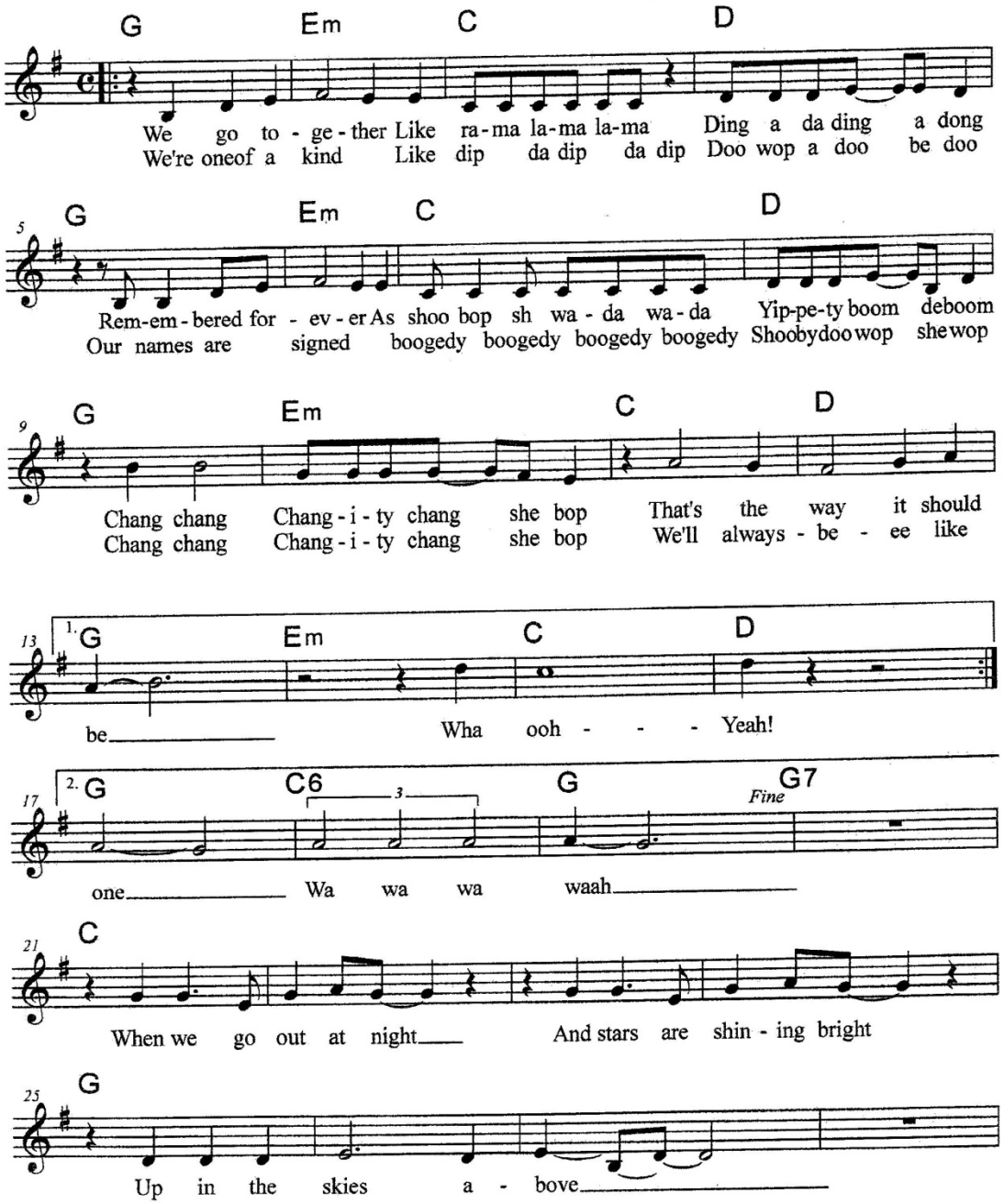
Leron, Leron, my love
Up a Papaya tree went
With him a basket new
To hold the fruit for me
But when he reached the top
The branch broke off
Oh what bad luck
He has to get another one

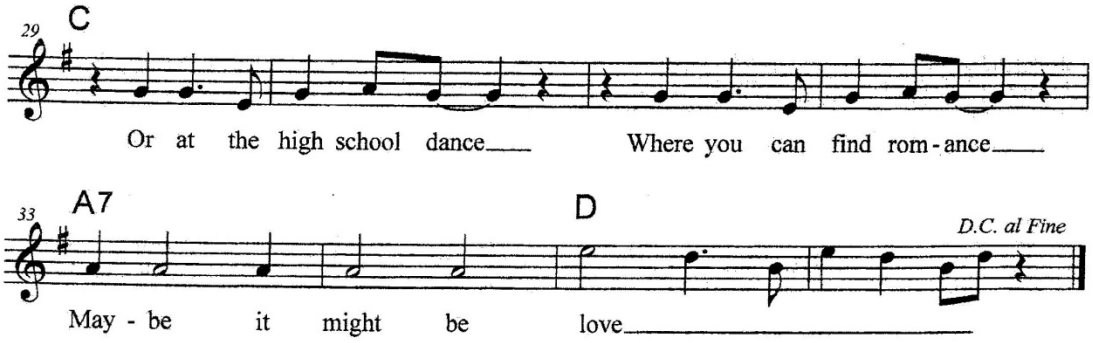
USA

We Go Together

Jim Jacobs and Warren Casey

English

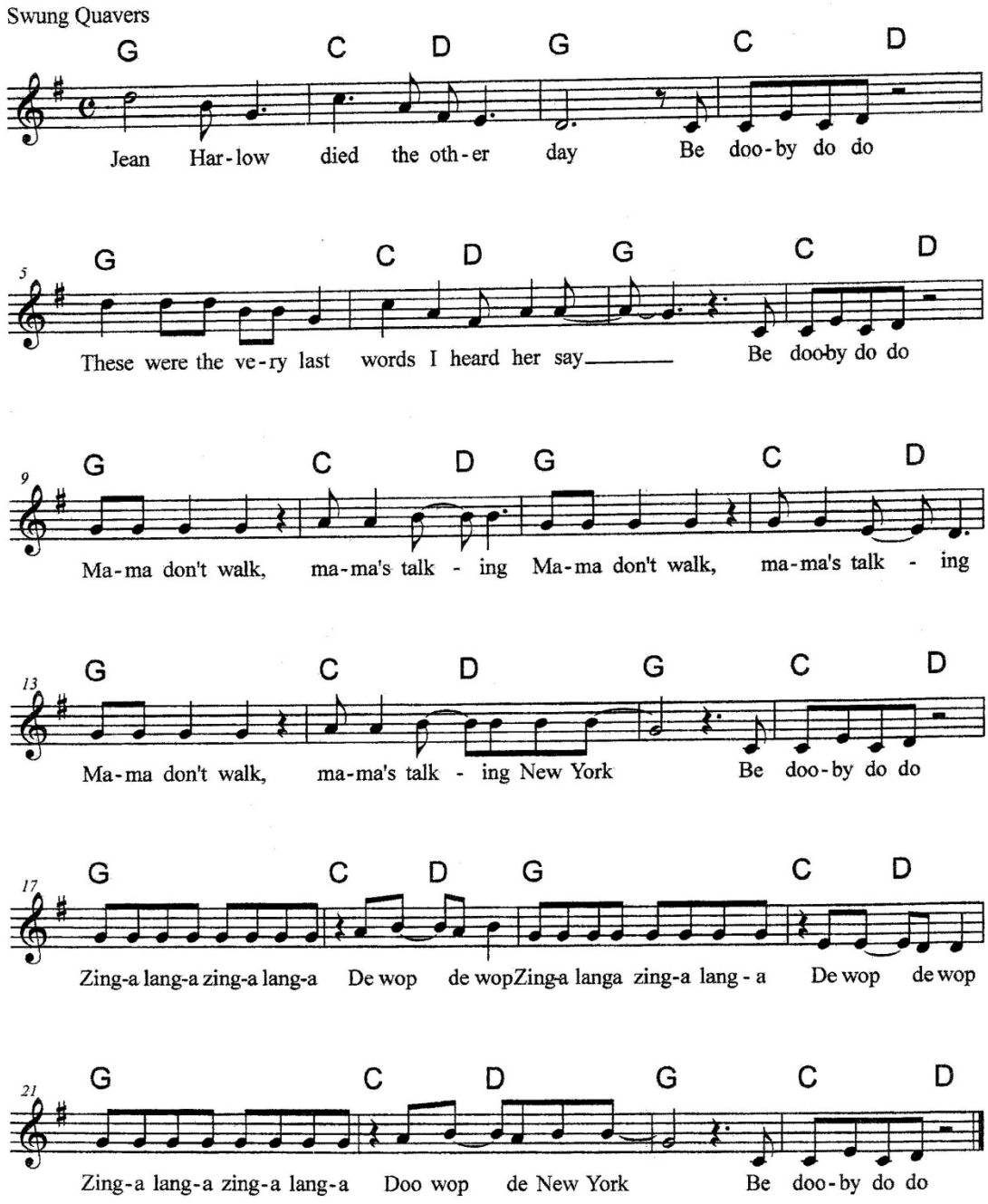


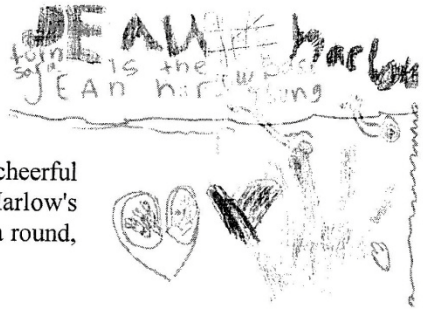


This song is from the 1978 musical Grease, which is set in the early days of rock 'n' roll in the 1950s.

Jean Harlow

English



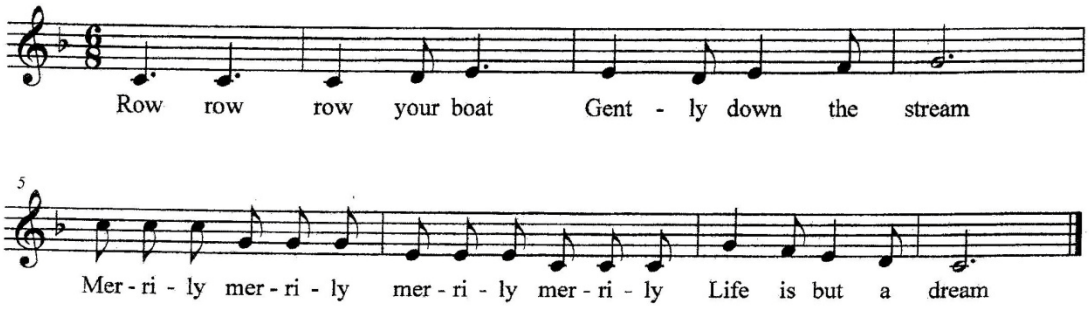


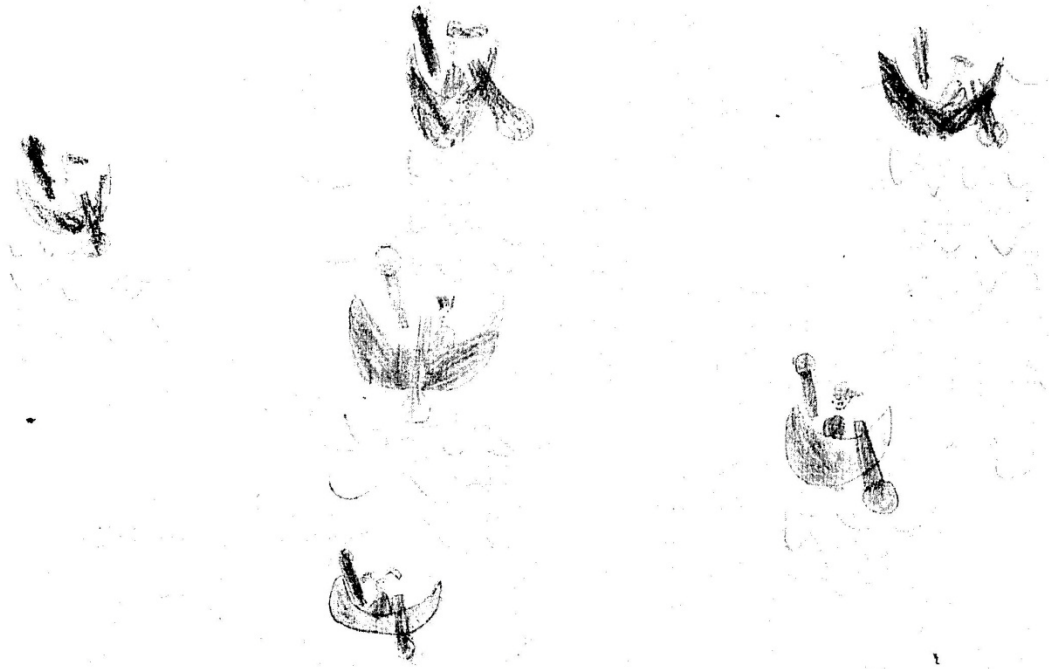
This song is surprisingly cheerful considering poor Jean Harlow's fate. It works very well as a round, restarting every 8 bars.

Row Your Boat

English

Another famous round!





2. *Helping Hand* song lyrics

composed by
FPS Grade 3/4DP 2007 with Duncan Foster

Orange, yellow, red-hot bubbly lava
Magma underground flows like a river
Fireworks explode escaping pressure
Burning heat erupting beyond measure

Glowing in the dark
Flowing to the ground
Flooding lava burning all around

Volcanoes are erupting
Tornados are all swirling
Tsunamis are destroying
And droughts are all denying
Boiling, twisting, deadly drying
Don't deny your friends___

We've got to help each other out
We've got to lend a helping hand
We've got to multiply our friendship to every other land
So if you're thinking that all your friends are here
Spare a thought for the ones who are not near
When something quite disastrous falls
Upon your fellow man
Be sure to offer out your helping hand

Giant tsunami waves soar through the town
People run in fear and many drown
Buildings fall with lots of things and people lose their homes
Everything is wiped out and kids are left alone

Raging 'cross the ocean
Coastal lands in flood
Leaving chaos, devastation, grief and mud

Frightening speedy, dirty, dusty twister
Twirls and vacuums everything in sight
Threatening your brother and your sister
Destroying everything with all it's might

Volcanoes are erupting
Tornados are all swirling
Tsunamis are destroying
And droughts are all denying
Boiling, twisting, deadly drying
Don't deny your friends___

We've got to help each other out
We've got to lend a helping hand
We've got to multiply our friendship to every other land

So if you're thinking that all your friends are here
Spare a thought for the ones who are not near
When something quite disastrous falls
Upon your fellow man
Be sure to offer out your helping hand

Everything will dry up if there's never any rain
And droughts cause too much hardship, loss and pain
Lakes and rivers dry up, and crops cannot survive
Animals just fade away and people even die

So help conserve our water
That's something we can do
How well equipped for this we are is really up to you

Avalanches, hurricanes, tornadoes, fires and floods
There might be one disaster worth avoiding up to us
Yet quite unstoppable of that you can be sure
'Cause once it's done it's done, it's changed for ever more
It's something unpredictable, you never guess quite right
The weather is so crucial to your life
It's something unpredictable, we have to get it right
Climate is so crucial to our lives

We've got to help each other out
We've got to lend a helping hand
We've got to multiply our friendship to every other land
So if you're thinking that all your friends are here
Spare a thought for the ones who are not near
When something quite disastrous falls
Upon your fellow man
Be sure to offer out your helping hand

When something quite disastrous falls
Upon your fellow man
Be sure to offer out your helping hand

When disaster falls you know you need a helping hand

3. *One Planet* song lyrics

composed by
FPS Grade 3/4DP 2008 with Duncan Foster

Freezing winters, snow on ground, hot summer heat is all around
Dragons weaving in and out, loud exploding sound
Midnight feasts and watching stars, give good will and family
Is this the new land or the old, that land of memory

Gravel, dry and dusty ground, roads are only tracks
Engines, cars and noise pollution, clear blue sky intact
Drums and lanterns, music playing, dancing to bouzouki
A harmony of cultures yes this planet will soon be

Something from every country
Something from every land
People come together
You must understand
That it's

One community
One planet
One community
One planet
One community
One planet
If it's going to work
You know we've got to plan it

Chinese New Year, holding hands, platted hair and waving fans
Different cultures come together in this land
Busy traffic, 3 wheel bajai, dogs on motorbikes
Barefoot steps on crooked rocks, memories fade from sight

Something from every country
Something from every land
People come together
You must understand
That it's …

One community
One planet
One community
One planet
One community
One planet
If it's going to work
You know we've got to plan it_____

(All sing chorus in Cantonese)

Yakuday for
Yakuday kow
Yakuday for
Yakuday kow
Yakuday for
Yakuday kow

(Duet in Cantonese – 2 lines sung by 2 children of Chinese background)

One community one planet

(overlapping parts – 2 groups)
One community, one planet
In our room, in the World and everywhere
One community, one planet
In our room, in the World and everywhere
One community, one planet
In our room, in the World and everywhere

One community, one planet
In our room, in the World and everywhere
One community, one planet
In our room, in the World and everywhere
One community, one planet
In our room, in the World and everywhere
One community, one planet
In our room, in the World and everywhere

One community!

4. *The Colour of Water* community music project

The Colour of Water (2001) was a project of the Multicultural Choir based at Footscray Community Arts Centre. It involved the development and performance of a large scale community driven new music theatre work devised through extensive workshops – collaborating professional artists included Kavisha Mazella, Marcelo Salvo, Mammad Aidani, Francis O'Mara, Tina Yong and Nguyen Anh Dyung. Two performances of the 90 minute all original (music and text) work were presented at the Clocktower Centre in Moonee Ponds by 80 performers, mostly amateur or volunteer with some professional involvement also.

The program is included here.

5. Music Hive program (2002)

From Footscray Community Arts Centre 2002 Annual Report

8 | Music

Community Development Music Coordinator: Duncan Foster

The Music Program presented a substantial workshop and performance program, providing communities and individuals with culturally diverse music participation and experiences. The Coordinator responded to a highly prolific demand for advice, resources and guidance with regard to music practice. The Music Hive performance series presented leading artists from diverse cultures and provided a forum and performance goal for community music groups, while supporting emerging artists and artist cooperatives through co-production initiatives.

Music Hive Performance Series

493 community musicians told their stories through music to an audience of 7208 people in the course of 85 performances at 41 music events in the Music Hive program. (All events at FCArts Centre unless otherwise noted)

Raising The Source

27 January

Presented by the *Giao Chi Vietnamese Music and Dance Group* at the Clocktower Centre, Moonee Ponds.

New and traditional Vietnamese music including new work by local composers supporting the Melbourne launch of Zither Nostalgie, a CD by Adelaide-based composer Nguyen Dang Thao.

Artists *Nguyen Dang Thao Ensemble (Adel), Imogen Henning, Ross Hewton, Gurmuk Singh, Thai Bang, Thanh Phong, Tung Lam, Y Thanh, Thanh Xuan, Thanh Huyen, Tuy Hong, Yen Nga, Nguyen Anh Dyung, Du The Khai, Duncan Foster*

Quang Minh Festival

11 February

Presented at and in collaboration with the Quang Minh Buddhist Temple, Vietnamese New Year concert featuring Ethiopian, Vietnamese, Tongan & other music and dance.

Artists *The Big Mix, Majestic, The Multicultural Choir, Dai Bi, Pho Hien, Tongan Youth Brass Band*

Articulating Space

4, 11,18, 25 March, 4, 11, 18, 15 November

A series of concerts presented by local electronic and new music artists.

Artists *Candlesnuffer, Ros Bandt, Anthony Pateras, Erkkie Veltheim, Ben Harper, Rohan Drape, Denki Jam, Jeremy Collings, Natasha Anderson, Clocked Out Duo, Boo Chapple, Phillip Samartzis, Adam Ebringer, Madden Gray, James Wilkinson, Bruce Mowson, Steve Law, Mark Harwood, Ai Yamamoto, Gary Butler, Snawklor, Carolyn Connors, Terry McDermott, Tom Fryer, delire, Warren Burt, Catherine Schieve, Belinda Woods, Pateras Baxter Brown Trio, Christian Bishop, Essendon Airport, Robbie Avenheim*

Pickin' at the Piggery

16 March, 18 May, 15 June, 20 July, 17 August, 21 September, 19 October, 21 December

Presented by the Bluegrass and Country Music Association of AustraliaOpen stage community performance and informal jamming at Victoria's longstanding premier bluegrass event.

Roumanians of the Day

17 March

Presented in association with the Melbourne Composers League – New music from Roumania and Australia by Lerescu, Brindus, Ciobanu, Niculescu, Briggs, Blyth, Pertout, McKellar.

Artists *Deborah Kayser, Peter Neville, Robert Chamberlain, Elisabeth Sellars, Peter Handsworth, Tim Phillips, Trio Erytheia*

Concordia

24 March

Music from Belgium, Denmark, England, France & Greece for 20 piece ensemble with solo flute.

Artists *Concordia Mandolin & Guitar Ensemble, Peta Webb*

Crowd Cruizer

7 April

An outdoor event presented by R3T with support from City of Maribyrnong Youth Services and FReeZA.

Artists *Preshrunk, Dreadnaught, Jika, 300mls, No Idea, Verbal Dexterity, Peak, Chiron, Mac Daddy, Jester*

Poetry & Music

12 April, 29 November

Local writers, composers and performers explored various processes in the combination of text and music.

Artists *Margaret Haggart, James Hullick, bernie m. janssen, Nicholas Ogburn, Adam Simmons, Mammad Aidani, Wendy Morrison, MC Kaydee, Scott Brook, Warren Burt, Catherine Schieve, Tim Hilton, Max, Lawrence Harvey*

Push Start

24 May

Battle of the Bands presented by R3T with support from City of Maribyrnong Youth Services and FReeZA.

Artists *Wench, Dads Army, Shotgun Face Lift, Co Existant, Abrreat, Crayon Fields, Misc. Killers*

Rocking The Train Tracks

28 June, 20 September

Local younger bands in concert presented by R3T with support from City of Maribyrnong Youth Services and FReeZA.

Artists *.hinge, Misc. Killers, Spoken For, Defect, Shot Gun Facelift, Crayon Fields, Abrreat, Dads Army, Flem, Wench*

Paths To The Divine

29 June

Presented in association with Victoria University Department of Asian and International Studies.

Indian and Afghani music for sitar and rabab.

Artists *Khalil Gudaz, Yama Sarsha (Sydney)*

Malfunction Studies

1 July

Experimental music to launch a new CD by Anthony Pateras.

Artists *Anthony Pateras, Robin Fox, Michael Munson, Sean Baxter, Dave Brown, Philip Samartzis, Seo, Natasha Anderson, Delire*

What Is Music?

13 July

Part of a national electronic music festival spread across 17 events in Sydney, Melbourne & Canberra.

Artists *Boo Chapple, Ben.Harper, Robin Fox, Anthony Pateras, Ernie Altoff, Eamon Sprod, David Tolley, Tom Fryer, Delire*

Love of a Prince, Heart of a King

21 July

South American pan flutes, traditional Thai music and dance.

Artists *Inka Marka, The Classical Thai Music Club of Melbourne*

Music Tech Performance

1 August

Artists *Participants from the FCArts Music technology training program*

Chansons d'Amour et de Mort

3 August

Baroque and early classical music by Handel, Mozart, Haydn, Cilea, Cimarosa, Thomas, Menotti, Rossini, Verdi and Massenet presented by a collective of local artists.

Artists *Kerrie Lenore Flinn, Bruce Raggat, Alison Sewell & others*

Girma Yifrashewa in Concert
10 August
Presented in collaboration with the Ethiopian Community Association in Victoria.

Visiting Ethiopian pianist Girma Yifrashewa performed classical repertoire by Chopin, Debussy and Grieg together with improvisations on traditional Ethiopian modes and his own through-composed work The Shepherd with the Flute, which combined Western classical and traditional Ethiopian elements.
Artist *Girma Yifrashewa*

Feet Music
18 August
Flamenco music & dance ensemble and world song.
Artists *Salero Flamenco, The Multicultural Choir*

1000 Mile From Home
7 September
Contemporary and traditional Vietnamese music, dance, theatre and martial arts – including the new dance drama work Nuoc Non Ngan Dam Ra Di.
Artists *Giao Chi Music & Dance Group, Khoi Nguon Ensemble, Tran Ly Ly*

The Story of Kieu
22 September
In collaboration with Giao Chi and Victoria University at VU Footscray campus.

Chanted poetry from the ancient Vietnamese epic.
Artists *Le Ba (Canada), Nguyen Dang Thao (Adel)*

Drumbalaya
6 October
African, Carribean and other rhythms, electronic loops, improvisation and rap.
Artists *Groovemongers, Ray Pereira, Drumbalaya, Owusu, MC Joelistics*

A Decade of Diversity
20 October
The Multicultral Choir and friends celebrated a ten year history in song.
Artists *The Multicultural Choir, V5, Dario Sciammarella, Maria Sciammarella, Akon Deng Shok, Ceyhun Coskun*

Music Hive in the Famous Spiegeltent 1 & 2
In collaboration with the Melbourne Festival.
26 October
Artists *Ray Pereira, Drumbalaya, Owusu, Karen Community Singers and Dancers*
31 October
Artists *Giao Chi, The Multicultural Choir, The Sudanese All Saints Choir, Dambai Dancers*

Aptaliko
10 November
Presented in association with McKillop Family Services.

Greek urban blues, contemporary pop/folk.
Artists *Rebetiki, Rebecca Barnard, Shane O'Mara, Shelley Scown, David Hosking*

Africa Music & Culture Festival
23 November
Local African communities and artists participated in a daylong celebration of Horn of Africa culture.
Artists *Congo Boys, Sudaniyat, Diafrix, Ethiopian Circus Band, Akon Deng Shok, African Dambai, Sudanese Cultural Djang Group, Drumbalaya, Sudanese All Saints Choir, MC Kaydee*

Many thanks to Anthony Pateras, Tibor Gede, Hiep Nguyen, Uyen Di, Seble Girma, Bruce Raggat, Yonatan Degagu, Ponrial Nhial, Ater Deng Nhial, Janet Dear and Eve Duncan for their generous contributions in co-ordination of the 2002 program.

Resident Community Music Groups & Workshops

THE MULTICULTURAL CHOIR
In its tenth year *The Multicultural Choir* continued to function as an open membership community choir dedicated to celebrating cultural diversity. Weekly workshops/rehearsals with Musical Director Peter Mousaferiadis led to the following performances in the community.
21 March,
Melbourne Conversations forum on multiculturalism, Melbourne Town Hall

13 March,
Asylum Seekers Benefit Concert,
Holy Trinity Church, Williamstown
11 June,
FCArts AGM
8 June,
Multicultural Month
Celebrations, Southgate
29 June,
Maribyrnong Detention Centre Rally
18 August,
Music For Feet
(see Music Hive above)
7 September,
1000 Miles From Home
(see Music Hive above)
18 October,
ABC Radio Live-to-air
20 October,
Ten year birthday concert
(see Music Hive above)
26/31 October,
Spiegeltent, Melbourne Festival
(see Music Hive above)
14 December,
Hobsons Bay Library, Altona

GIAO CHI

Giao Chi, the FCArts-based Vietnamese Music and Dance Group, embarked on a major development project between March and September. An initial consultation process identified the scope of the project as the creation of a new dance/drama/music work to be presented in performance alongside other Vietnamese dance works and new songs by local Vietnamese composers.

Visiting Vietnamese choreographer Ly Ly Tran worked with local artists Uyen Di, Duncan Foster and the *Giao Chi* community dance group to identify suitable music for a work based on the historical folk story *Nuoc Non Ngan Dam Ra Di*. Sources included arrangements of traditional songs, music by Adelaide composer Nguyen Dang Thao based on Japanese modes and improvisations by local traditional instrumentalist Nguyen Anh Dzung.

The piece was rehearsed and performed by a cross-cultural ensemble comprised of monochord, dan tranh (traditional instruments), guitar, bass, drums, clarinet, synthesiser, violin, choir, martial artists, dancers and vocal soloists. The project was a very successful collaboration between professional and non-professional community artists.

Giao Chi also presented a program featuring Adelaide and Melbourne-based artists at the Clocktower Centre in January and featured visiting Vietnamese-Canadian artist Le Ba at Victoria University in September as well as performing in the Famous Spiegeltent at the Melbourne Festival in September (see Music Hive above).

DRUMBALAYA

Drumbalaya resulted from a huge community response to a call from Ray Pereira for participants to join a new community drumming group in January 2002. Members of the 40 strong group include mums, dads, doctors, teachers, students, artists and children. The group met for weekly workshops which led to the following performances:
March *Williamstown Festival*
April *Braybrook Community Centre*
May *Asylum Seeker Support Rally, Swanston St*
May *Supported touring South African band Umoja at The Room, Hawthorn*
June *FCArts Annual General Meeting*
July *Grasslands Benefit, Footscray*
October *FCArts Music Hive (see above)*
Spiegeltent, Melbourne Festival (see Music Hive above)

MUSIC TECHNOLOGY
Funded by ACFE

Twenty participants undertook a 20 week course in studio recording, live sound, MIDI and event production. Participants were provided access to the Centre's digital sound studio to implement their own creative projects and produced an event showcasing original work developed through the course.

WESTERN REGION CONCERT BAND

The group met each Saturday morning throughout the year providing an opportunity for instrumentalists in the community to develop repertoire and take part in public performance (11 events in 2002)
Musical Director *Andrew Houston*

TAIKO DRUMMING GROUP

Doug Kelly received a grant ($500) from the City of Maribyrnong to run a series of 18 workshops on Japanese Taiko drumming (average attendance 10)

CHILDREN'S CHOIR WORKSHOPS

A series of 9 workshops by Gillian Howell and Angela Down involving children in group singing.

Artist Support

A number of local music groups were supported with rehearsal space, sound equipment and recording facilities. Young African-Australian rap group *Diafrix* and the *Ethiopian Circus Band* benefited throughout the year from this program, participating as resident groups.

The Music Coordinator is a valuable point of referral for musicians in the community and for agencies and potential employers seeking culturally diverse artists.

The montage features:
- Nguyen Anh Dyung (dan tranh) and Du The khai (drums) in *Nuoc Non Ngan Dam Ra Di* at Music Hive, photo by Sharon Jones
- Akon Deng Shok & African Dambai perform traditional Sudanese dance in the *Africa Music & Culture Festival*, photo by Andrew Green
- Giao Chi Dancers in *Nuoc Non Ngan Dam Ra Di*, photo by Andrew Green

6. Accompanying Audio CD and contents

1. *Tawusha Enure*, Afro Habesha
2. *Lend A Helping Hand*, Grade 3/4
3. Grade 3/4 sound/number game
4. *The Ocean and Beyond*, DPS PS hip hop crew
5. *One Planet*, Grade 3/4

7. Accompanying Video DVD and contents

1. DPS rappers performing

The Ocean and Beyond at Hamer Hall, Victorian Arts Centre, 2007

2. Complete performance of the above including segued episodes by gutar ensemble, instrumental (marimba) band and rappers