

**QUALITY AND EFFECTIVENESS IN CREATIVE MUSIC WORKSHOP**

**PRACTICE:**

**An evaluation of language, meaning and collaborative  
process**

by

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"Out beyond ideas of wrong-doing and right-doing there is a field. I'll meet  
you there."

DJALAL UD-DIN RUMI  
13<sup>th</sup> Century Sufi Poet

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## CHAPTER 1

### The Agenda and the issues

"If you abandon the idea that culture has a single centre, and imagine that there is instead a network of active nodes which may or may not be included in a particular journey across the field, you also abandon the idea that those nodes have absolute value. Their value changes according to which story they're included in, and how prominently. It's a bit like modern currency: all values are now floating, and there is no longer the 'gold standard' that art history sought to provide us with."<sup>1</sup>

Contemporary culture is no longer limited to handing down a tradition. A belief in the integrity and transformative potential of 'local' traditions should be aligned with the development of skills, attitudes and outlooks which encourage connections within different contexts of our cultural evolution. Could higher education training in music, particularly conservatoires, develop reputations as centres of excellence for new ideas and approaches as well as the preservation of our musical tradition?

There is an emerging generation of musicians coming from a wide range of backgrounds, disciplines and experiences, with many of them interested in extending the nature of their performance as interpreters and improvisers. The dawn of the 21<sup>st</sup> Century brings an era of 'non-definability' – culturally, artistically, socially – providing opportunity for the worlds of electronica, instrument design, DJs and so on, alongside traditionally-trained instrumentalists to create a new hybrid of music and performance. Many go into a project without fixed ideas, welcoming collaborators, and create a shape out of sound sources they are given. Could conservatoires break new ground by providing environments which extend artistic boundaries and deepen creative processes without merely being seen as providers of polite 'classical meets the rest of the world' projects? Informed by this concept, arts and educational organisations are now in a position to become cultural catalysts, encouraging learning environments which offer the widest possible access to participation in the arts without compromising reputations and aspirations for excellence.

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<sup>1</sup> ENO, B, *A Year with Swollen Appendices*, London: Faber and Faber Ltd, p.328

Whilst rich in diversity, breadth and choice, it is often difficult to determine what constitutes good or bad practice within today's artistic processes and their performances. 'Measured' evaluative responses currently tend either to be *experiential*, ('in-the-moment' and personal), *mechanistic* (commonly referred to as 'box-ticking'), *economic* (processes and products that are funding-led) or *polemical* (media-fuelled and deliberately controversial). There is now a demand for a much more sophisticated dialogue between traditional specialisms (disciplines, genres etc.) and their 'cross-over' manifestations, particularly in the education world. Ideas could be made more readily available to each other, creating the opportunity for new interpretations and applications. This would help to create a higher level of understanding between practitioners and their audiences, with redefined expectations in language and meaning which are relevant to today's society. Above all, it is an opportunity for 'high-art' sensibility, with all its implicit qualities and values, to meet and inform the singularly commercial demands of our 'cultural industries'.

The challenge of producing a common framework for evaluating and assessing quality according to diversity of need and purpose is central to the thinking underlying much of current music education practice. For example, the Guildhall School of Music and Drama (GSMD) – a conservatoire established in the City of London in 1880 - has an "international reputation for excellence in the field of performance, creative collaboration and innovation"<sup>2</sup>. It provides a learning environment that connects tradition and innovation, and encourages the widest possible access without compromising its reputation for excellence. This environment offers a wide range of professional development at both undergraduate and postgraduate level. The training in this area of work is now seen as a central part to the development of an all-round excellent musician, fit for the purposes of the 21<sup>st</sup> century as a performer, composer, leader and teacher.<sup>3</sup>

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<sup>2</sup> Guildhall School Of Music & Drama prospectus, 2004-5.

<sup>3</sup> This is presented clearly in *Creating a Land with Music*, a research project on the work, education and training of professional musicians in the 21<sup>st</sup> century. The report, commissioned by the Higher Education Funding Council and managed by Youth Music, was researched and written by Rick Rogers, advised and supported by a wide ranging steering group drawn from the education, training and music sectors. The research was carried out between April 2001 and March 2002, and the report published in September 2002 by Youth Music.

There is a growing need in the UK for coherence to be established between key aspects of personal, artistic, curriculum, institutional and community development. Some of the key elements connected to a critical framework in higher music education include aims which help to produce a more open, flexible, self-motivated musician, skilled in responding to different creative challenges on and away from their specialist instrument. They encourage experimentation of ideas through improvisation, collaborative composition and discussion, with a sense of student ownership evident in the performance of a newly-created piece, as well as offering workshop-leading experience through placements and collaborations in the wider community.

'Diversity is the key issue facing all music educators and curriculum planners and old fears immediately surface since sole specialisation becomes increasingly unaffordable and untenable. Alongside diversity goes the issue of choice. Choice always raises the problems of academic coherence and the preservation and maintenance of academic standards but it is hardly a new issue in the academic world. In the area of musicianship difficult questions abound. The most fundamental has to be to ask whether it is possible to identify common skills that apply to all musicians across all forms of music and music making. Another has to be whether and how such common skills, once identified, can be taught successfully and to what purpose. Lastly we need to find effective and efficient means of assessing.'<sup>4</sup>

The aim to develop a more 'rounded' musician, fit for the challenges s/he will face in the 21<sup>st</sup> century, demands a framework and critical vocabulary for evaluating the quality of process, project and performance in a variety of contexts. This aim embraces an underlying commitment to widening participation, where diversity of skills, experience, needs and purpose are acknowledged as key components for a framework defining 'excellent practice' through artistically-driven education and community programmes.

This research focuses particularly on activity in East London where a monocultural conservatoire interacts with a multicultural society: a flexible, participant-centred approach which provides pathways for apprentices and students in Further and Higher Education which are properly supported by tutors, project management and partner institutions.

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<sup>4</sup> Odam, G, *Musicianship in the 21<sup>st</sup> Century: Issues, Trend, and Possibilities*, ASME 2003, ed. Leongs, Chapter 18

Critical to all activity is the relationship to ensemble work – a structured, focused and group-based environment for live music-making and personal development supported by a sensitive teaching and administrative infrastructure. The approach to workshop-leading is facilitatory and instructive across a wide mix of musical languages and instruments and is supported by a self-evaluation process that explores the inter-connected value of creative processes and technical learning. This will be made apparent in the projects outlined in Chapter 5 of this thesis and their relevant appendices.

The case-study projects outlined in this thesis highlight an evolving process seeking to codify the link between creativity and effective practice (for workshop leaders and participants), and to put in place a framework that articulates progress to varying forms of excellence. These will include:

- The capacity to play an active, helpful role in an ensemble
- The possession of a distinctive, individual musical voice
- The ability to contribute musical ideas accurately and consistently
- The confidence to share and explain thoughts and responses
- Respecting musical worth in a widening series of genres and contexts
- A willingness to be critically reflective of one's own practice

This evolving framework, building up through the sharing of practice and ideas, is to enable tutors to nurture potential on a basis which works both at individual and ensemble level. Chapter 4 of this thesis explores in particular the move towards a foundation for future measurement and investigates appropriate means of describing the quality of an experience in meaningful and practical ways.

In order to overcome the idea that you have to get so far on an instrument before you can make a valuable or musical contribution to a process, there has been an increasing need to provide complementary approaches that enhance traditional one-to-one instrumental tuition.

Here is an approach where instrumental ability is not only considered to be one element of overall “musicianship”<sup>5</sup> in traditional terms, but and one which also measures an individual’s progress by their increasing ability to contribute musical ideas to a creative process.

This approach is working alongside more established method of “western” instrumental teaching that tends to measure success against the ability to conform to pre-determined or un-personalised standards of attainment, for example the accurate performance of scales, arpeggios, or drum rudiments. While these building blocks are important, being part of an ensemble puts these technical skills in the context of their deployable musical use - to play in an ensemble, then build an appetite for developing musical ability, vocabulary and facility via this ‘real life laboratory’.

‘It’s about progressing yourself, but as part of a group. Its not just ‘you can play to this standard, so you can be called this grade.’ It shows you that you don’t have to take part in grades to play in a piece of music.’

*Connect* Young Apprentice<sup>6</sup>

While this has been a common phenomenon in young people’s musical development (classical guitar lessons by day; heavy metal band by night), the integration of this enabling framework into GSMD’s own thinking was a key objective in the development of its external programme. Feedback from participants (located in the appendices) tells us that this approach has enhanced their musical awareness *and* instrumental ability; all young musicians involved in the project believe that their involvement in these mixed ensembles, which encourage collective creative approaches, has had a positive impact on their instrumental ability. Whether these observations are shared by the young players’ instrumental teachers and parents is still a very ‘live’ question and one currently being researched through the 2004-2005 period.

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<sup>5</sup> In graded instrumental exams “musicianship” is “benchmarked” through processes such as sight-reading or aural tests.

<sup>6</sup> Refer to Chapter 5 and Appendix D for an outline of *Connect*.

Creative music projects, such as the *Connect* programme described in Chapter 5 of this thesis, provide opportunities for young people to make music in a variety of settings, including creative music workshops, instrumental teaching and learning, performances, showcases and holiday projects. Its inclusive approach embraces everything from classical to popular music, western and non-western genres, set repertoires (notated and/or aurally learnt), as well as new works created through collaborative workshops. This type of programme places an equal emphasis on process and performance for project leaders, professional musicians, students and community participants.

**This research seeks to establish a framework and critical vocabulary for assessing the quality and effectiveness of workshop practice in the central areas of process, project and performance.** Its foundation will be based on an increased recognition in the professional arts community that there is no one immutable standard of excellence and that any valid view of quality should be defined in relation to context and fitness for purpose. One of the major challenges for these projects has been to deepen understanding of the different kinds of excellence that a creative music ensemble enables, both on an individual and group basis, and how to 'capture', nurture and develop these for the future.

At a time when 'access to excellence', 'widening participation', 'lifelong learning' and 'regional regeneration' have become terms of jargon rather than meaning, it is worth remembering that this work began some thirty years ago, when the whole idea of 'creative partnerships' and 'musicians in the community' was distinctly unfashionable, particularly in the high-arts sector. It is from these three decades of imaginative thinking, careful planning, taking risks and critical reflection within a continuing context of a curriculum which aims at the highest standards of performing skill that programmes such as Guildhall *Connect* has evolved. Rather than being a project with a fixed lifespan, *Connect* is a consortium facilitated by GSMD which incorporates a number of different organisations and personnel working together in partnership. It seeks, through running projects and activities, to develop new ways of working in music and to find ways in which a Higher Education Institution can learn from and influence musical practice in communities beyond its immediate constituency of staff and students.

A pivotal question through programmes such as this is whether specialist Higher Education Institutions such as conservatoires can remain 'centres of excellence' whilst introducing new options and approaches into their curricula. There is a natural conflict of interest in music, especially when defining quality in relation to context and fitness for purpose and establishing parity between different forms of value, skill and worth. A singular view of excellence can lead to a hierarchy of achievement ranging from solo performance to ensemble musician, orchestral player, opera chorus, music therapist, teacher and administrator. Any wider-ranging definition of good practice can lead to a perceived lowering of standards and creates a tension between one's creative capacity as a musician and technical ability as an instrumentalist.

'This is a challenge to any institution trying to keep abreast of change, but sometimes there is a failure to see that in so-called 'centres of excellence', mediocrity can easily masquerade as excellence. Only in a vigilant institution committed to reflective practice will quality and high standards be maintained. The fundamental question which has to be addressed is what constitutes quality in a contemporary conservatoire?'<sup>7</sup>

## CHAPTER 2

### The Creative Music Workshop:

#### A Contextual Study of its Origin and Evolving Practice

'...an activity, part of which would consist in the 'audience' working with musical material presented by the group or session leader, and usually under the direction of a group member or leader. While various degrees of preparation may have been undertaken beforehand, the emphasis would tend to be on improvisation or on material created at the time. Workshops are (by and large) predicated on the notion of exploration and experimentation, the assumption being that the participants are there because they wish to broaden their horizons, expand their knowledge and experience (both self and musical) and learn new skills.'<sup>8</sup>

In early human historical cultures certain rhythmic forms and melodic patterns grew up among the world's tribes and peoples, each passed on from generation to generation. New ideas were often developed through improvisation in communal music-making contexts. Materials such as rhythmic and melodic structures, modes, harmonies and ways of playing provided the foundation upon which the improvisations could be built. As well as generating different compositional ideas, improvisation also deepened group interaction, encouraging more musical awareness through 'tuning in' to an idea, by copying, extending, adding and responding to any changes in such things as melody, harmony, texture or structure.

The past few decades have witnessed new socially-driven models for arts practice, particularly in the education world, which involve practising artists working as facilitatory leaders and collaborative participants in a workshop context. Motivation for this movement is interesting: it can range from a classroom-based policy that encourages a 'hands-on' involvement for all ages and abilities, to a search for meaningful connections through the fundamental elements of artistic experience which highlight the commonality, rather than the differences, between art forms and culture.

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<sup>7</sup> Renshaw, R, *A Continuing Journey*, London: GSMD, February 2001, p6. This was commissioned as a 'vision' statement - 'An Enabling Framework for the future development of GSMD'.

<sup>8</sup>Everitt, A, *Joining In – An Investigation into Participatory Music*, London: Calouste Gulbenkian Foundation, 1998, p83. This is Andrew Peggie's definition of the term 'Workshop' quoted by Everitt in his publication.

At the heart of collective and connected experiences in the performing arts lies the role and nature of participation. There are those in music who would argue that a piece must be performed to the highest possible standards of excellence. This qualifies the need for a class of well-trained, dedicated instrumentalists able to take instructions from composers, many of whom are no longer alive. To others the professional sector trained for the concert hall, with its isolation from ordinary life, is an innovation of the last two centuries. The rich diversity of today's participatory musics, from jazz to pop to 'world', shows that music is essentially a social art and should consequently be available and accessible to people at large.

'It is essential to be clear from the outset what is meant by participation in music and why it is right to give it a high value. Participation is usually understood to mean hands-on involvement in a process. But an engagement with art as a listener, reader or spectator is also an *active* act. The distinction between 'making' and 'using' has always been an artificial one, but it never has been more so than today when a combination of social and technological change has blurred the boundaries between the two.'<sup>9</sup>

Immediate examples of participation in music range from clapping along at a concert (invited or not), to spontaneous chanting at a football match, to a sing-along with a guitar or piano to joining the activities of a choral society or brass band. The practice of 'joining in', as well as being for the 'sake' or 'fun' of it, can also be a process of learning *about* an art-form and of extending and developing one's knowledge and creativity. Everitt points out that, according to the United Nations Declaration of Cultural Rights, Covenant 15, participation is a fundamental human right and encompasses all those activities which open culture to as many people as possible. The division between those who 'make' and those who 'do' culture, particularly in a democratic society, is unacceptable. It should belong to everyone, rather than exclusively to a social elite or set of specialists. Participation is a positive affirmation of one's association within an identifiable community.

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<sup>9</sup> Everitt, A, *Joining In – An Investigation into Participatory Music*, London: Calouste Gulbenkian Foundation, 1998, p13. One of Everitt's main aims is "to illustrate the extent of Britain's musical diversity and to show that there is wonderful music-making of every kind to be enjoyed. Instead of a contrast between extremes, music in Britain is multicoloured continuum where every genre has its place." (p.13)

Everitt observes that we usually do this through cultural means – that is:

'...through the use of coded, expressive modes of behaviour or communication, including language, dress, traditional kinship patterns, institutions, religion and the arts...our cultural identity is what makes us feel we belong, in a deep and permanent way, to a group, a community.'<sup>10</sup>

However, the rapid rate of social change in the twentieth century means that society has had to lose some of the old ideas of community and adopt a new and different notion of participation. The Industrial Revolution at the beginning of the nineteenth century had already fundamentally changed musical art and practice. Post-Baroque music, like the other performing arts, began to be appreciated for its own sake and found a place beyond the church, the marketplace and the banqueting chamber. Concert halls were designed, not as enlarged private drawing rooms, like those of the previous patrons in Salzburg or Esterhazy, but as public arenas where the ritual of orchestral performance could be attended by the masses at minimum cost. The new middle classes adopted the style and image of their aristocratic predecessors with the symphony orchestra appropriately representing their corporate needs and aspirations. Hierarchical in organisation, each component of the symphony orchestra had and knew its place. It functioned as a well-constructed machine and suitably reflected the social structures that supported it. Ownership of a piano was also an important declaration of the owner's stake in the establishment.

'The music of this tradition is essentially without function...There is no feeling that a particular music belongs exclusively to a certain time, season or setting: masses, coronation anthems and requiems are commonly presented indiscriminately for our appreciation in concert halls without any feeling of inappropriateness. The development of records and radio have enhanced this tendency, making all music available at all times and in all places...The listener's experience of music is essentially private: the structure and seating arrangement of a concert hall or opera house does not facilitate communal interaction any more than does that of the conventional classroom.'<sup>11</sup>

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<sup>10</sup> Everitt, A, *In from the Margins, A contribution to the debate on Culture and Development in Europe*, Strasbourg: Council of Europe, 1996.

<sup>11</sup> Small, C, *Music-Society-Education*, London: John Calder, 1977.

The evolution of an efficient means of notating pitch and rhythm (largely complete by the early Renaissance) enabled musicians to create music direct from the mind to the manuscript paper and to have it performed at any time or place by players or singers suitably trained to read the notation. It also meant the 'composer' could plan and organise sound worlds in increasingly complex patterns of melody, harmony, rhythm and textures. By the nineteenth century, the isolation of a composer had become a vital factor in the defining of the status of a creator of music, and as they produced more sophisticated and challenging notated scores, instrumentalists were required to meet these challenges through a more thorough and concentrated training. Commentators began to spectate, appreciating or criticising the subtleties of the created result and the increased capacities of the 'professional' performers, which were generally well beyond the attainment of the 'amateur' players.

So the musical centre in Europe shifted from what had been a largely improvisational, 'multi-skilled' and 'multi-purpose' activity to one based solely on a notion of literacy and intellectual endeavour, relying not on sounds but on notated compositions. This meant a move from the 'all-round' performer who could (from memory) sing, dance, tell stories, compose and play a number of instruments to the performer who was, for example, a 'specialist' singer, violinist, dancer, actor or composer. Those who could not read music began to feel alienated and the new music profession manifested a mixture of respect, awe and mystification among those unfamiliar with its ways. The physical and the psychological distances between performer and listener became even greater, particularly in vast auditoria like the Royal Albert Hall in London. The cult of the *maestro* had begun. As soon as it was possible and commercially viable to print and mass-produce orchestral scores and parts, the need for new musical art began to wane. Music performance remained an outward demonstration of wealth and power as much as a vehicle for artistic communication and with the demise of the individual aristocratic patrons, replaced gradually by corporate decision makers, came also the reduction in the need for new music.

Through the rapid advances of the following two hundred years 'traditional' arts practice, such as folk-singing or folk-dancing, continued on its way unabated, but became less and less visible to commentators, critics and historians. Although, as the nineteenth century proceeded, composers found a rich source of musical ideas in folk music, it attracted little serious attention in and for itself for many years unless transformed into high art. Meanwhile, the relatively stable, geographically defined communities of former generations were becoming less significant to peoples' minds and emotions. As will be seen later in this chapter, twentieth-century advances in communications technology, retail production and marketing led to ways of engaging creatively with one's environment and customising it to one's needs, leading to new type of 'popular folk-culture.'

Laboratory environments in participatory arts today (often referred to as 'Workshops') can sometimes be seen as little more than an artistic, educational and cultural meltdown, reducing collaboration through facilitation to little more than a 'warm-up to nothing'. Individual ideas become compromised for the sake of inclusiveness, with the quality and effectiveness of workshop practice being measured solely on the level of group ownership in relation to the creative process and its final product. It can also give the illusion of freedom, but in fact has its own set of rules with the professionals firmly in control, not the participants.

However, the improvisational nature of collaborative approaches in workshops can lead to people expressing themselves creatively, encouraging a 'team' approach to music-making, instilling a sense of ownership and responsibility both in the process and in the final product. Exchange of ideas and skills amongst the participants becomes an integral part of the process, deepening one's understanding of, and connection with, music. The experience collectively gives people the freedom to interact and to respond intuitively to what is going on around them. This collective exploration of approaches to improvisation gives scope for participants to share ideas with each other and to respond intuitively to what is going on around them. This was particularly true for the pioneering creative musicians forging new pathways in the second half of the 20<sup>th</sup> Century (Sun Ra, Miles Davis, Ornette Coleman, John Cage, Derek Bailey) along with the more radical community musicians and educationalists such as John Stevens and John Paynter.

The words 'composer' and 'composition' have a different meaning in styles and genres outside the western European tradition. For example In jazz, as in the early period of classical music, to be a musician is primarily to be a performer, and those who compose regard it as the creation of material for themselves and their associates to play. More often than not pre-composed ideas, which could be presented through singing, graphics, gesture or musical notation, serve as a springboard from which all musicians may take off into collaborative creation. They reveal their full character only when the composer and his colleagues have had time to play with them, a process which is both serious and fun.

'The composer's gesture to his fellow musicians is one of love and trust in giving them a part of himself to make of it what they will, and it calls from those musicians a greater sense of responsibility and involvement than does the realization of a fully notated score. And in so far there can be as many versions of the "piece" as there are occasions of its performance, the place and the listeners also make their contribution, just as in African musicking."<sup>12</sup>

What can happen in new 'contemporary classical' music is that the performer is reduced to being an instrument of the composer's will, with no creative role to play, which in turn can have a negative impact on the relationship between the performers and their audiences. The French composer and conductor Pierre Boulez (born 1925) highlighted what he perceives to be a considerable gap between the creative artist and the concert-going public that interests itself in orchestral music and great artists. He sees the concert hall environment and the concert-going ritual as the most conservative of the arts world (compared to even theatres, galleries and museums), because its organisation is based "on routines and on contacts that are completely irrelevant to life as it is today."

'Try, for instance, simply as a matter of organisation, to modify the constitution of an orchestra. You will see that you will almost certainly encounter deep hostility, from both public and players, who will tell you that it has worked very well as it is: why should it not continue to do so, with a few adjustments? The fact that must now be faced is that it will not continue unless a profound remedy is discovered – and how is that to be done? By organising either concert halls or actual concerts in a much more flexible way."<sup>13</sup>

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<sup>12</sup> Small, C, *Music of the Common Tongue: Survival and Celebration in African Music*, Hanover and London: Wesleyan University Press, p.316. 'Musicking' is Small's term for music-making.

<sup>13</sup> Boulez, P, 'Ou en est-on?' ('Where are we now?'), *Orientations: Collected Writings of Pierre Boulez*, London: Faber and Faber Limited, 1986, Chapter 53, p.445. This was originally a lecture given by Boulez at Saint-Etienne on 13 May 1968, a year of student revolt across Europe and North America. His concern with the way in which contemporary music was developing and how to establish greater contact between new music and the public led him to present the need for orchestras to become 'Ensembles of Possibilities'.

Whilst recognising his call for greater flexibility, it is also worth remembering that it was Boulez who made the emphatic statement that “any composer who has not realised the importance of the (12 Note) serial system is useless.” John Cage, however, was part of a tradition of American composers who were largely indifferent to the ‘masterwork’ syndrome of European art music.

‘I remember very little about my first efforts at composition, except that they had no sensuous appeal and no expressive power. They were derived from calculations of a mathematical nature, and these calculations were so difficult to make that the musical results were extremely short.’<sup>14</sup>

Along with other ‘mavericks’ like Harry Partch, Henry Cowell and Lou Harrison (all of whom were ‘Californian’ in spirit, rather than the ‘Eurocentric’ East Coast), Cage looked West across the Pacific for ideas and inspiration. He refused to accept the traditional way of doing things, seeing in the grand piano not an instrument to extend the legacy of Beethoven and Chopin, but rather a potential ‘pygmy gamelan’<sup>15</sup>. The prepared piano came from Cage’s typical desire to look at every object he encountered in a new and fresh way.

However, his artistic sensibility is a maddening contradiction for some. On the one hand it embraces chaos and pure chance, while on the other it maintains an absolute rigour of procedural discipline. He worked hard to enable art to reflect life. For Cage, a very careful observer of the natural world, ‘life’ was not about the expression of the ego or the emotional highs and lows of the creator. In his lectures first given at Darmstadt in the 1950s and later published in his book *Silence*, Cage described the processes that led him to surrender his ‘ego’ (his self-expression) in order to let the sounds just ‘be as they are’. Only after the artist’s ego had been removed from the decision-making process could the beauty of the chance of the world be realised.

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<sup>14</sup>Ed. Kostelanetz, R, *John Cage, Writer: Selected texts*, New York: First Cooper Square Press, 1993, p. 29. This comes from the original text of a Vassar College lecture given in 1948.

<sup>15</sup>Both Central African Pygmy chants and the Indonesian gamelan orchestras, particularly their percussive ‘bell-like’ cyclic melodic qualities, had a considerable influence on Cage’s music for ‘prepared piano’, where implements and objects were placed inside the piano to produce a similar effect to the gamelan and pygmy chanting.

The American composer and conductor John Adams sees the significance in the fact that at this same time the principles of quantum theory and the mysterious relationship between the observer and the observed became known. For himself, Adams discovered that “say what you say and do what you will, music is still the most expressive of all the arts.”

‘While young composers were tossing coins and juggling numbers to void the ego, the rest of our contemporaries, unencumbered by theory or musical politics, were simply having a great time listening to Miles Davis, the Stones, Aretha Franklin or - horror of horrors - Glen Gould playing Bach. In the end, it seems that the expressive potential of music - call it the ‘ego’ if you will - is what makes it meaningful. We realise that the sensual, the violent, the ecstatic and the neurotic in art are all things we need. And we realise that tradition has its pleasures and its rightful place.’<sup>16</sup>

By the 1960s ‘indeterminacy’ was becoming a vital part of the artistic creative process, gradually making itself available to a large group of people with a wider range of abilities and experience. **It was during this decade that so many of the approaches and influences discussed in this thesis began to evolve and take shape.** John Cage’s, and other composers such as Christian Wolff’s indeterminate scores of the early sixties not only demanded considerable technical expertise in performance, but also the ability to understand quite elaborate abstract musical concepts and to interpret a sophisticated notational sign-language. This limited early experimental music performances to a small but dedicated elite of professional musicians such as David Tudor and John Tilbury.

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<sup>16</sup> Adams, J, *John Cage Uncaged*, Programme note introduction for BBC Symphony Orchestra John Cage Festival, Barbican, London, 16-18 January 2004. This well attended, very successful event included the first live orchestral broadcast of ‘4’33” and a performance of *Musicircus* all around the Barbican foyer areas, which captured Cage’s vision of the ‘Music of the Future’ – music and visual events emanating from unexpected places and unexpected spaces. There was a natural feeling of inclusivity to this festival, with a variety of professional, amateur and youth ensembles (classical, jazz and rock) performing over the three days.

Christopher Small makes an interesting observation on Cage's indeterminate methods, with their sophisticated and influential incorporation of a doctrine which incorporates elements of eastern philosophy:

'Cage's approach in practice, whatever he may say in his extensive writings, creates a situation in which he *appears* to let go of control while remaining very firmly in charge; in claiming to have no intention he creates a social situation such as Kafka might have invented, in which nothing that performers or listeners can do will release them from his, for the human beings who make or listen to them.'<sup>17</sup>

Karlheinz Stockhausen saw the composer as the one "to fulfil the role of gathering together those people who are good interpreters but by nature are not original sources."<sup>18</sup>

In an interview with Derek Bailey, the clarinettist Anthony Pay recalls how the German composer Stockhausen's way of dealing with people could be quite mystical:

'He invites you, for example, to play in the rhythm of the molecules which constitute your body. Or in the rhythm of the universe. There's a story of a second violin player who said, "Herr Stockhausen, how will I know when I am playing in the rhythm of the universe?" Stockhausen said, with a smile, "I will tell you".'<sup>19</sup>

Fluxus,<sup>20</sup> on the other hand, involved tasks that untrained musician-performers (many were non-musicians) could accomplish without any particular difficulty. Fluxus were unapologetic in the way they gave out unambiguous, concrete proposals for generally 'unskilled' musicians, with scope still left for personal interpretation. For example "put a flower pot on a piano", "smash a violin", "the interval of a fifth to be held for a long time", "draw a straight line, follow it and repeat twenty-nine times". Hungarian composer Gyorgy Ligeti, one of the most enduring and individualistic composers of the postwar era constantly challenged the strictest orthodoxies of contemporary music from early brushes with rigorous serialist modernism to later experiments with satire and music theatre. Such was his reputation that Fluxus founder George Maciunas recruited Ligeti to his cause at a Fluxus Festival in Wiesbaden in September 1962.

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<sup>17</sup> Small, C, *Music of the Common Tongue: Survival and Celebration in African Music*, Hanover and London: Wesleyan University Press, p.345, 1987.

<sup>18</sup> Stockhausen quoted in 'Spiritual Dimensions: Peter Heyworth Talks to Karlheinz Stockhausen', *Music and Musicians*, May 1971, p34.

<sup>19</sup> Bailey, D, *Improvisation: Its Nature and Practice in Music*, UK: Da Capo Press, p.72, 1992. Anthony Pay talking to Derek Bailey.

'He didn't ask me if I wanted to become a member, he just told me that I was. I found Fluxus amusing, but after a time it became clear that I did not belong there. I had the feeling that they take their job too seriously, and I cannot be serious in this way. For them, life is art and art is life. Art is something artificial. If I am in the audience, I don't want to take part in the performance. It's the feeling of distance that makes the art.'<sup>21</sup>

By 1968, composers like Cornelius Cardew had replaced the more cryptic suggestions with direct instructions: "All instruments play the low note over and over, long: arrange breathing so that gaps don't appear. Enter singly."<sup>22</sup> Rather than seeking progression and development on a purely musical level, Cardew became more interested of nurturing a breed of performers capable of and willing to meet the requirements of experimental scores. This culminated in the foundation of the *Scratch Orchestra* – a pool of performers and composers for composer-performers and composer-performers. Cardew saw notation as a way of engaging the most valuable resource of any music – people, rather than just being a tool for sounds, gestures and effects.

Here was an opportunity for people to ask what music could be beyond the traditional boundaries. It didn't *have* to have rhythms, melodies, harmonies, structure, notation and it didn't have to involve instruments, musicians and special venues. Traditionally passive onlookers (listeners, audience) could now be empowered participants, as performers, composers and conductors. This had political, as well as artistic, implications. Here was an extraordinary proliferation of music-making which promised "to challenge the predominance of Western classical music and of the view of the professional musician and composer as members of a priestly caste, whose talents are held to transcend the clumsy creativities of ordinary people."<sup>23</sup> Its democratic (even socialist) approach no longer relied on the authority of composers, conductors and instrumentalists.

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<sup>20</sup> A group of New York performance artists. *Fluxorchestra* was advertised in the *Village Voice* (September 1965) as "avant-gagist music, ying Yang music, Donald Duck music, anti-neobaroque music, pataphysical music, no music. La Monte Young conducting an orchestra of twenty unskilled instrumentalists."

<sup>21</sup> Interview of Ligeti by Philip Clark, 'Filthy Temperament', *The Wire*, Issue 241, March 2004, p.33.

<sup>22</sup> Cardew, C, *The Great Learning*, Paragraph 3.

<sup>23</sup> Everitt, A, *Joining In – An Investigation into Participatory Music*, London: Calouste Gulbenkian Foundation, 1998, p25. Everitt reflects on how, despite its pretension to universality, the natural Western assertion over the past two centuries of setting its 'high-art' music apart in an elevated sphere of its own (even from other genres that Europeans have enjoyed throughout the ages) gives an inevitable association with nineteenth century imperialism and paradoxical superiority.

This was a movement, however imperfect and transient, based on a society whose values were a genuine alternative to the destructive and dehumanising state of the industrialised western world.<sup>24</sup>

Whilst there was relative economic contentment in Western Europe and America at the turn of the sixties, there was an underlying tension (a 'counterculture') that was bound to explode before too long. The condescension of the class system was reproduced at every level, with all males below one's own level being addressed by their surnames as if the whole country was in the army. Despite being an empowered workforce during the second world war, most women had returned to being housewives and mothers. Linked with this deference and a 'sense of duty' that anaesthetized the United Kingdom at the outset of the sixties was an embarrassed uncoordination of mind and body. Early footage of 'popular music' television shows such as *Six-Five-Special* and *Juke Box Jury* displayed a lack of the most basic sense of rhythm amongst its audiences. Gradually however, through the 'white heat' of technology, young white Europeans began to re-connect with vernacular culture, much of it inspired by African-American popular music.

One of the most powerful forces to galvanize the Sixties was that of black emancipation. Exemplified politically in Africa's drive to independence and the march of the civil rights movement in America, its most immediate impact on white culture was made through music. Beginning with the blues, then rock-and-roll, followed by rhythm-and-blues records, these new genres entered the United Kingdom via harbour cities such as Liverpool and went on to inspire local groups such as the Beatles. This 'pop' quartet with a mainly visual arts background was to become the focus for the new commercial musical explosion in the 1960s.

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<sup>24</sup> In his foreword to Michael Nyman's *Experimental Music-Cage and Beyond* (Cambridge: Cambridge University Press, 1999, 1<sup>st</sup> edition 1974) Brian Eno recalls long discussion with Cardew in which Eno tried to convince him that his huge work *The Great Learning* represented a powerful new idea about social organisation, and where in turn Cardew dismissed the work as 'bourgeois elitism'.

'Fast-moving and devolved, the pop culture of the Sixties was intrinsically democratic. Its meaning grounded more in feeling than sense, it represented an upsurge of working-class expression into a medium til then mostly handed down to the common man by middle-class professionals with little empathy for street culture. Leading this democratisation of a profession of trained specialists, The Beatles were amused, on entering Abbey Road in 1962, to discover it staffed by boffin-like technicians in white lab-coats.'<sup>25</sup>

A crucial partner for the Beatles was their producer George Martin and this musical collaboration was one of the first to emphasise heavily a new co-operative approach to music creation. Martin, who trained as an oboist and composer at the Guildhall School of Music and Drama, was as comfortable with string quartet writing and orchestral arranging as he was with handling electronic music and exploiting the newly emerging audio technology. Most important of all was his capacity to recognise the 'oneness' of the group<sup>26</sup> and his ability to empathise with the unconventional imagination of John Lennon and the more methodical and exploratory approach of Paul McCartney.

'Not only were there four performers/composers in the group but their artistic producer and adviser was essential to the team's success. Just as their music synthesized everything from folk, blues and rock to skiffle and Indian Ragas, so the production of their music needed synthesis between artists and designers, recording engineers and promoters.'<sup>27</sup>

A transitional period, the Sixties witnessed a shift from a society weakly held together by a declining faith in traditional authority (much of which was based on Christian values) to a rapidly de-socialising mass of groups and individuals united only by a quest for immediate satisfaction. Proliferating points of view, often stimulated by scientific discovery, were challenging the assumption of consensus.<sup>28</sup> Individualisation was being accompanied by technological advance and new forms of musical participation, for example forming your own band which composed its own songs and learned 'covers' by ear.

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<sup>25</sup> MacDonald, I, *Revolution in the Head: The Beatles' Records and the Sixties*, London: Pimlico, 1998, p.22. Ian MacDonald cites the only significant aspect of pop that The Beatles failed to change was the business itself: "...they nevertheless ended their career together on the time-honoured killing-field of the contractual dispute. Twenty-five years after them, the commerce in this area continues to move in the traditional direction: into the bank accounts of money men."

<sup>26</sup> George Martin has since admitted that he initially looked for the leader, the 'front man', based on the fashion of the time (eg. Cliff Richard and The Shadows)

<sup>27</sup> Odam, G, *Musicianship in the 21<sup>st</sup>-Century: Issues, Trends and Possibilities*, ASME 2003, ed.Leongs, Ch.18

<sup>28</sup> When explaining his comment (which was then taken out of context by the American Press) made in an interview to Maureen Cleave in the *Evening Standard* (February 1966) that The Beatles were now "more popular than Jesus", Lennon quipped "If I'd said that *television* is more popular than Jesus Christ I might've got away with it". (*Anthology 6*, Press Conference, Chicago, August 1966)

This was replacing the traditional 'community music' models of music clubs, choral societies or brass bands, which tended to take a more conventional approach to the musical repertoire they chose, most of which was notated and therefore had to be 'read'.<sup>29</sup>

The need for identity through such local community activities were being replaced by a virtual collectivity, inspired by role models such as The Beatles, The Rolling Stones, Bob Dylan and The Beach Boys as seen and heard through television, radio and records. Retrospectively one could look at this as little more than a release of repressed energy – these were, after all, essentially available 'white young male things' saying 'Yes' (or 'Yeh! Yeh!') to the masses. But forty years on, when experiencing a Paul McCartney or Brian Wilson gig in a large venue packed with young people, parents and grandparents, one can only wonder at the huge impact these performing/composing 'folk-lore' musicians have had on contemporary society. Despite everything – our materialistic individualism, our addiction to gadgets, our fragmented communities – here are people who can still, due to massive public demand, be heard singing about love, hope, shared meaning and a call for collective understanding.

'When "Sloop John B" began, the man next to me also began to weep. We were no longer watching music, but experiencing a narrative about the collapse of youthful hope and the aching, poignantly distant possibility of redemption...I was – we all were – in bliss. "California Girls" and "Sail" on Sailor produced more tears. Wilson danced like my father would dance to the Sex Pistols. His voice was sometimes flat. But it didn't matter. We were there not to simply sing, or listen, but to join together to rage against the dying of the light...what we saw, and participated in, was a collective act of love and remembrance and, I think, compassion. And perhaps, in the stumbling, rigid Wilson and his still pure voice, the mitigation, if only momentary, of our own inevitable fall into decay.'<sup>30</sup>

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<sup>29</sup> However, one must not overlook the critical function these community-based groups had in the nineteenth and early twentieth centuries. The colliery brass bands brought together the coal mining communities and the Pottery Town choral societies brought together people from the working class conurbations. An excellent brass and choral tradition has emerged from these social developments.

<sup>30</sup> Tim Lott review in the *Evening Standard* of the Brian Wilson concert, which included the first performance of the 'pop symphony' *Smile* (written in 1967) at The Royal Festival Hall, 25-2-2004.

As mentioned before, the influence of 'black' music was immense in all these developments. Not only was it the genres (gospel, blues, jazz, doo-wop, motown, soul, funk, hip-hop)<sup>31</sup>, but it was the style and approach to creating and performing that was so important. Expressing how you feel and saying 'how it is' *now*.

The communication of your story, your musical voice, is critical be it through spoken and sung word, call and response, solo improvisations, close harmony, or a 'kick-ass' rhythm section. To represent the full impact of African-American music on Western Music would require a complete book in its own right.<sup>32</sup> However it is worth mentioning one particular performer-composer who had a huge impact on music-making processes in the 21<sup>st</sup> Century: Miles Davis.

As a trumpeter Davis 'cut his teeth' in the 1940's be-bop era, playing mainly for the Charlie Parker band. As he developed through the 1950s, Miles began to collaborate more with musicians such as composer and arranger Gil Evans, which led to seminal album recordings such as *Porgy and Bess* and *Sketches of Spain*. His real turning point was *A Kind Of Blue*, where he gave his musicians only limited material to work from – for example, a modal scale or two chords. With this album, Miles Davis took the western aspects of his music to their limits, incorporating an introverted and reflective sensibility into his work with a band who were not used to being so restrained. By the late 1960s he was producing albums such as *Filles de Kilimanjaro*, *Silent Way* and *Bitches Brew* which explored new musical perspectives that incorporated rock, as well as jazz. This was not an altogether popular move with the so-called jazz connoisseurs, but Miles remained unapologetic, seeing rock, like jazz, as folk music. The following two quotes from British jazz guitarist John McLaughlin capture the feeling of collaborating with Davis at that time:

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<sup>31</sup> The 'white' commercial industry managed to take over and dilute some of these forms – for example the blues became Rock'n'Roll (from Little Richard to Cliff Richard) and funk became disco (from James Brown to James Last), and so on...

<sup>32</sup> Read Christopher Small's *Music of the Common Tongue: Survival and Celebration in African American Music*, Hanover and London: Wesleyan University Press, 1998.

'The moment where I began to feel that something really extraordinary was happening – that something was really breaking open, was *Bitches Brew*. But the thing about Miles is that everybody loves him, and so everybody had this very powerful motivation to do something to make him happy. Everybody would be in a big circle in the studio, but nobody really knew what he was looking for. I don't think even Miles knew what he was looking for, but he had an idea, as he always has had, and he, like everybody else, was just experimenting with other ways of perceiving music, which of course is his unique approach – this knack of pulling things out of musicians that they might not normally be aware of.'

'He makes you creative. He puts your creativity on the line. He'll make you do something that's you, but also in tune with what he wants. That's hard, but it's an incredible challenge that everyone should have because it makes you aware of areas you can go that you wouldn't normally get into.'<sup>33</sup>

As Ian Carr points out in his definitive biography of Davis, it does beg the question of what, precisely, the act of composition is in these collaborative environments. The world of 'composing-improvisers' and 'improvising-composers' quickly becomes blurred and can lead to claims by the performers that their creative input was more substantial than the credits might originally suggest.<sup>34</sup>

It is from the 'catalysts' described in this chapter (and there are many more) that creative workshop processes in formal and informal educational settings began to emerge. More recent developments in Music and Arts Education, such as the National Curriculum and the evolution of Arts Organisations own education programmes are referred to later on as contextual background to the selected projects for this thesis.

One very important influence in the early stages of creative music education was the late community musician John Stevens<sup>35</sup>. He used to listen to jazz as a child and was initially more interested in drawing and painting, mediums through which he expressed himself throughout his life.

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<sup>33</sup> Ibid., 1 February 1975.

<sup>34</sup> Carr, I, *Miles Davis: The Definitive Biography*, London: HarperCollins Publishers, 1998. The Pianist Bill Evans suggests *Blue in Green* was composed solely by him, based on two chords Davis had given him to work on. Davis would claim that those given chords (G minor and A Augmented) sufficiently 'define the area of interest' to warrant him credit as composer, rather than Evans, who took the chords home to write *Blue in Green*.

<sup>35</sup> Stevens, J, Small, C, *Search and Reflect*, London: Community Music Ltd., 1984. John Stevens (1940-1994) was a British drummer who was one of the most significant figures in early free improvisation, and a founding member of the *Spontaneous Music Ensemble* (SME).

Two basic maxims summed up his approach to improvising: if you can't hear another musician, then you're too loud; and there is no point in group improvisation if what you are playing doesn't relate to what other members of the group are playing. Stevens also devised a number of basic starting points for improvisation. These were not "compositions" as such, but rather a means of getting improvisational activity started, which could then go off in any direction. One of these was the so-called *Click Piece* which essentially asked for each player to repeatedly play a note as short as possible.

John Stevens always saw himself as a teacher as well as a performer-improviser. He was the first musician in England to run consistent improvising classes, from the mid-1960s, and he emerged as a leading organiser of free music in London. Derek Bailey contrasts the more conventional concerns of teaching – "transmitting a type of proficiency, with imparting a skill, technical ability or know-how" with Steven's aim of instilling enough confidence in the people he works with "to try and attempt what they want to do *before* they know how to do it." Encouraging students to work empirically, and trusting that they will then learn, always excited Stevens.

'If somebody says to me "I can't improvise!" – and they could be somebody with the biggest chunk of classical training imaginable in their background – I would find it very inspiring. Because I know that within a very short time they will be doing it and saying "Oh, is that it?" And then they will do it again. You see, it's the most natural thing in the world.'<sup>36</sup>

Subsequently, John Stevens collected his experience of teaching in this way into a book, *Search and Reflect*, (unfortunately now out of print) which was used as the basis of all teaching carried out by Community Music of London.

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<sup>36</sup> Bailey, D, *Improvisation: Its Nature and Practice in Music*, New York: Da Capo Press, 1993, p.122.

## CHAPTER 3

### Weaving Creativity through the Conservatoire

'Museums and galleries know that audiences want the static displays on walls or in cabinets enlivened, interpreted, recreated and enhanced. The gallery or museum must go beyond its own forms and nature to explain its contents because audiences are used to explanations in a plurality of media. In doing so they acknowledge – wisely and creatively – that, as one of my colleagues pithily commented: "Single arts buildings reflect the pigeonholes of the past".'<sup>37</sup>

The potential of ideas developed through collaborative arts practice is as relevant today as it ever has been in the past. Quite apart from the more recognised areas of improvisation-based music-making such as jazz, rock, folk or avant-garde, there is considerable scope for exploring the materials of music by drawing on the influences of 'non-western' music. This can be applied to aural as well as notated approaches to composition and performance. How far this potential can be realised within conservatoires, where teaching is still arguably locked into approaches that have evolved out of a 19<sup>th</sup> Century European tradition, remains an intriguing surmise.

Conservatoires are generally defined as "Colleges for the study of classical music or other arts, typically in the continental European tradition." The New Oxford Dictionary goes on to acknowledging the Australian term *conservatorium* and the United States term *conservatory*, which in British terms is "a room with a glass roof and walls, attached to a house at one side and used as a sun lounge or for growing delicate plants." Whatever the chosen term, these schools or colleges (often affiliated to Universities) are dedicated to conservation, prevention or deterioration and protection from harm or destruction. Conservatoires value their autonomy and role in society as 'centres of excellence' with the primary focus of training resting within the Western classical tradition. However, pure preservation of this or any other pop, jazz or 'world' music tradition will not be enough if conservatoires are to respond and develop within contexts which embrace tradition and innovation.

The concept of the 'all-round' musician who performs traditional and commissioned repertoire, who improvises freely and within collectively-composed frameworks, collaborates with other artists, draws on non-European influences and embraces technology will be relatively uncharted territory for some, particularly for those in the conservatoire sector. Talk of change and diversification inevitably leads to suggestions of 'dumbing down', where individual skills and ideas become compromised for the sake of inclusiveness. Our fascination with technology and globalisation's suggestion of borderlessness can lead to technical and intellectual laziness. High standards can and should be maintained – what needs to change is the premise upon which the quality of process and product is measured.

One would hope that the opened borders of collaborative approaches which connect people, disciplines and genres would increase our cognitive capacity, giving us new points of comparison and departure. Yet while opened borders may have increased our ability to dream, they have also overwhelmed us with a deluge of information and experience that we are unaccustomed to processing. In response we rely more than ever on labels and categories rather than seeking out the ambiguous or the puzzling. Moreover, to seek the incongruities and explore other 'fields of potential' requires a lot more effort, as well as threatening to dislocate the ordered mechanisms of our lives.

In his essay *Edge Culture*, Brian Eno reflects on current cultures – “suburban and vulgar and fast” – which have evolved around traditional centres of 'serious' music, drama and painting and now refer to each other rather than back to the fine-art institutions. Contemporary arts practitioners – for example curators, creative producers, sampling musicians or animateurs<sup>38</sup>, “create meaning and resonance by combination and juxtaposition.” Despite this, 'high-art' historians tend to present an absolute case for their discipline in its most traditional form by “drawing a line through the whole field of culture and then claiming that the 'value' of things can be assessed by their proximity to that line.”

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<sup>37</sup> Tusa, J, 'The genre benders', *Evening Standard, The Arts*, 29-8-03. This article highlighted how Arts Centres have been “mixing text, music, art, dance and video in one performance for years.”

<sup>38</sup> See chapter 4 for definition of the term “animateur”.

Despite the frames of reference becoming broader in the 20<sup>th</sup> century (from Lennon and McCartney to Miles Davis and John Cage to Boulez and Berio) there is still a basic premise of one single cultural narrative staking its claim over all others. Eno imagines history being replaced by stories, with the curator becoming a storyteller who travels through a cultural landscape where “anything can happen, any connection can be made, that anything could become suddenly important and filled with feelings and meanings.”<sup>39</sup>

There continues to be resistance to address the challenges of cultural change amongst the higher arts education institutions responsible for the professional training of the next generation of arts practitioners. Wider cultural awareness and connecting to a variety of contexts is often seen at best as a fringe activity and at worse as an irrelevance to the core business of traditional vocational arts training. The strength, integrity and transformative power of classical traditions will continue to be seen as central to the philosophy of a conservatoire for some time to come, but changing cultural values now require them to shape a vision around this slowly evolving ‘core business’ that is more inclusive and outward-looking.

In his article *Connecting Conversations: The Changing Voice of the Artist*, Peter Renshaw acknowledges how a growing interest in the cross-fertilisation of music, technology, other creative arts and cultural traditions is developing an artistic language that has resonance with a wider public.

‘In such a fluid context, connecting conversations becomes fundamental to the process of cultural change. Conservatoires, like any other higher arts education institution, have to find ways of re-engaging the public’s imagination and commitment to ‘classical heritage’, but they also have to re-focus their creative energy, artistic and educational vision if they are to be a vital force in a living culture. Basically, they have to become less self-referential.’<sup>40</sup>

The challenge of such a re-aligning of priorities and shifting perspectives could be seen as undermining the foundations of what people already are as performers, composers and teachers.

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<sup>39</sup> Eno, B, *A Year with Swollen Appendices*, London: Faber and Faber Ltd, p.327-9. All quotations are taken from Brian Eno’s essay *Edge Culture*, written in 1992/3.

<sup>40</sup> Renshaw, R, ‘Connecting Conversations: The Changing Voice of the Artist’, *New Practices: New Pedagogies*, ed Malcolm Miles, The Hague: Swets and Zeitlinger, 2004

Yet 'Edge Culture' and the interrelationship between 'vertical' and 'horizontal' heritage<sup>41</sup> confronts us, challenging us to recognise new paradigms and thereby providing a possible way into a creative future within an open society. However this ideal will not be realised if people and institutions remain resistant to honest conversation and critical dialogue. As Renshaw points out, the unquestioning allegiance to a singular 'tribal' practice continues to be the main obstacle to evolution in arts institutions today.

Introducing creative workshop practice, be it through *Community Music* or *Education Outreach* work sets up an interesting juxtaposition of values within the western classical tradition. There are certainly a number of tacit assumptions within the music conservatoire milieu about the creation of music. For example, it is generally considered to be done by individuals; it is difficult – it takes many years of training; only composers are qualified to compose - performers interpret; composers write their music down in score form for other people to play; it is *art* and therefore more prestigious than the *craft* of improvisation; that composition is *inspired* by extra-musical associations going on in the mind of the composer.

It could be argued that a lot of energy is spent conditioning conservatoire students to traditional expectations. Whilst these expectations may be valid in order to ensure technical control of an instrument, there is a danger the student becomes disconnected from his or her own creativity. They should be encouraged to personalise their craft, consolidating their motivations as musicians in contemporary society as well as becoming accomplished instrumentalists or composers. John Adams, the American composer and conductor, vividly describes his teenage experience as a clarinettist in an otherwise adult community orchestra sponsored by the New Hampshire State Mental Hospital. He was given the opportunity to conduct his first large-scale composition, a three-movement Suite for String Orchestra, written when he was thirteen. As well as providing an invaluable platform for a young musician with talent and potential, this community orchestra also gave some useful wider contextual experiences.

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<sup>41</sup> Maalouf, A, *In the Name of Identity. Violence and the Need to Belong*. New York: Penguin Books, 2003. Amin Maalouf states that each one of us has two heritages, a 'vertical' one that comes from our ancestors, our religious community and our popular traditions, and a 'horizontal' one transmitted to us by our contemporaries and by the age we live in. (pp102-3)

'We'd be playing the most banal piece of music, and I'd look out and see people with tears running down their faces. My music has always been that way, and I think that's why it threatens so many people. My music is emotionally committed.'<sup>42</sup>

These formative experiences took Adams to Harvard with a passion for American popular culture, a respect for the emotional power of music, and a fondness for the unexpected. The seeds of Adam's future compositional career had already been planted, and it is interesting to note Schwarz's observation that "...it was (now) left for Harvard to uproot them."<sup>43</sup>

Nearly forty years on and the performance and communication skills of 'trained' musicians working in contexts beyond the concert hall are still generally second-rate, despite the wave of music education, community and cross-over programmes set up over the past few years, especially in the UK. A rather narrow view of excellence continues to favour a few but de-motivate the majority to the point where some no longer even want to perform. The educational premise of a conservatoire at the start of the 21<sup>st</sup> century is interesting. It advocates excellence, producing a small minority of 'gold medal' standard performers set for a concert-platform career, and a majority of graduates who are moderate by traditional standards and generally unable to realise their potential as contemporary musicians within a diverse and bewildering culture. The classical conservatoire culture is, of course, valuable and vibrant. However there is always the possibility that it alienates a considerable number of potential music-making participants of all ages, backgrounds and abilities. John Sloboda, Director of the *Unit for the Study of Musical Skill and Development* at Keele University, observes how both the conservatoire and the wider community are then left "high and dry".

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<sup>42</sup> Schwarz, K Robert, *Minimalists*, London: Phaidon Press Ltd, 1996, p172. John Adams recalling his experiences as young musician in the Concord community.

<sup>43</sup> Adams listened to as much jazz and pop as he did classical music. Harvard's music department was promoting the twelve-tone composition of Arnold Schoenberg and his disciples through teachers who were "just totally out of touch with what was going on in popular culture and American culture." From 1967 Adams knew he was leading a double life, which he felt to be dishonest. (pp174-5)

'The consequence of cultural fragmentation is that we music educators no longer occupy a privileged vantage-point. We represent a small (and increasingly marginal) subset of these sub-cultures that co-exist in the population. Furthermore it is an assumption of postmodernism that the conditions for the re-establishment of a new "dominant cultural ideology" do not exist. We cannot hope for an easy return to the stability e once enjoyed. A national curriculum for music was probably introduced at the very moment in history when its sustainability had never been less certain.'<sup>44</sup>

In his paper '*Are Conservatoires Really Necessary?*'<sup>45</sup>, Steen Brandt Nielsen observes that Conservatoire students should be trained primarily as performers or composers. But they should also learn how to teach, how to pass on their knowledge and engage with musical discourse on as many levels as possible. That is, after all, where the expertise is – training a performing artist who can pass on music to other people by playing, singing, dancing, leading ensembles, composing and by being able to communicate to other people the importance of what you are doing. Bach, after all, was employed as a teacher and found time to compose in between fulfilling his task as a teacher.

'Besides Bach's great merit as so accomplished a performer, composer, and teacher of music, he had also the merit of being an excellent father, friend and citizen. His virtues as a father he showed by his care for the education of his children; and the others by his conscientious performance of his social and civic duties. His acquaintance was agreeable to everybody.'<sup>46</sup>

There is little evidence to suggest that the B Minor Mass or The Art of Fugue would have been significantly improved if Bach gave exclusive attention to artistic creation. Nielson calls for students to be trained as teachers *as well as* performers from the beginning.

At the heart of any collaborative process lies creativity and ownership. By participating in the shaping of collectively-conceived ideas and by performing something of their own, musicians of all backgrounds can begin to share their musical capacity in the most direct way possible.

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<sup>44</sup> Slaboda, J, *Emotion, functionality, and the everyday experience of music: where does music education fit in?* A keynote paper given at the International Conference Research in Music Education, Exeter University, April 2001. In 1988 music became a core national curriculum subject, requiring every child between the age of 5-14 to participate in music as a performer, composer and listener.

<sup>45</sup> Nielsen, S, '*Are Conservatoires really necessary?*', *CONNECTing with...Conversations and Dialogues*, Brisbane: Queensland Conservatorium Griffith University, April 2002, pp 8-9

<sup>46</sup> Ed. David, H,T, and Mendel, A (Revised and Expanded by Wolff, C), *A Life of Johann Sebastian Bach in Letters and Documents*, New York: Norton & Company, 1998, p459.

This process enables people to be close to the conception and to the realisation of a performance. It can be challenging and uncompromising. There are no rituals or traditional procedures involved, rather a spirit of engagement which considers each individual as a whole and fosters a wide and open attitude to people and to the art. It encourages the meeting and engagement of apparent opposites.

Crossing boundaries, artistically, educationally or culturally, can quickly lead to compromise. The individual's 'voice' gets lost in a collective 'mist' of styles, genres and disciplines. Ideas are 'played with' rather than explored in depth due to exotic ideals and economically-led initiatives. The people involved, and their ability to connect, listen and find a way in, then becomes critical. Musicians in particular need a firm footing so that they can build up their involvement from a position of strength. Certain faculties may need 'awakening', such as confidence in finding ideas without notation and performing away from the music stand, but the quality of 'musicianship' should remain intact. The greyness of collaboration lies in vague "cross-overs" and a compromise of quality. The colour of collaboration lies in its uncertainty. It entails moving into unknown territory and developing a confidence to take risks. This, combined with integrity, a flexibility of mind and creative energy, will enable musicians of any genre to embrace new ideas and to live with cultural paradox.

By looking outside the Western art music canon we see that the creation of music can involve many different approaches and processes as very often music is composed collectively. The projects undertaken for this thesis show that anyone with an interest in music has the potential to compose. Complex musical structures can be thought of, memorised, learned by rote and never be notated. Composing and improvising are different sides of the same coin and music can be purely abstract with no intention to invoke or express anything beyond its own soundworld.

It is now generally accepted that some, if not all these processes can be brought into the wider community of trained or amateur musicians as well as being applicable to those groups of interested people who believe that they have no musical skills.

For the conservatoire milieu it is an opportunity for staff and students to reformulate what a musician could/should be. By encouraging the exchange of ideas and approaches between formally-trained musicians and individuals/groups in the wider community, improvisation and spontaneity become a greater part of the compositional process. As society moves from monocultures through multiculturalism and interculturalism, to a transcultural society<sup>47</sup> in which each individual can develop his or her own skills by drawing on the many cultures available, it becomes the responsibility of organisations such as conservatoires to enable that individual to develop to maximum potential.

With the above in mind, being creative, multifaceted, and effective in a workshop environment then become as important as technical proficiency on your instrument. With its emphasis on the development of individual creativity and initiative, the creative workshop activity explores the connections between music, theatre and performance, equipping its musicians to present their work in a more vital way. Adopting the more co-operative models of eg. Pop music, jazz, gamelan, African traditions, a cappella singing (the process rather than the implied style), it provided a unique opportunity for performers and composers to develop together the practical skills, attitudes and insights required by the 'musician of the future'.

Processes which explore and internalise rhythm, melody, harmony, form, interpretation and integration with particular emphasis on aural approaches to learning, realising and memorising could help to broaden thinking and practice, as a performer, composer, leader and teacher. This focus then helps individuals to develop their own planning and pathways through which performance practice, creative processes and ways of learning can be informed by personal reflection.

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<sup>47</sup> The *Sound Links* project report, published by Rotterdam Academy of Music and Dance in 2003, defines the concept of multicultural as an approach to cultural diversity where various cultures exist together without much contact between them, as distinct from monocultural (with a single, dominant cultural reference), intercultural (a voluntary meeting of cultures with a focus on product) and transcultural (a total merging of content and underlying values).

The range of activities in a creative music workshop are often difficult to describe, with particular emphasis on physical warm-ups, body work and co-ordination, rhythm, voice, modes and scales, riff-building and improvisation around modes and scales, 'free' improvisation, organising and structuring creative ideas. This then leads to devising, arranging and performing a new piece in a mixed ensemble, which demands imaginative approaches to the programming of repertoire and an innovative style of leadership for a variety of contexts. Personal engagement with, and understanding of, different ways of learning for a range of musical cultures and styles becomes critical for these sorts of creative environments.

However, measurement of quality and achievement can be difficult. Special reference is often made to such things as motivation, the development of an improvisatory vocabulary, listening skills, interpersonal awareness, initiative, spontaneity, rhythmic grounding, harmonic and melodic understanding. Additional reference points can be leadership skills, flexible thinking, responsibility and awareness in diverse settings, communication skills, personal organisation, confidence in arranging and improvising and problem-solving. These are all fine, but how does one assess these 'soft' skills and articulate what they actually achieve?

Estelle Morris, the current Arts Minister (who was previously Secretary of State for Education) wants to gain greater support for the arts by telling "the story of creativity across government," but feels the sector is hampered by a lack of language to describe its worth. In her first major speech as the new minister at Cheltenham Festival of Literature in June 2003, she described the problems of having to measure the return from the arts:

'I know that arts and culture make a contribution to health, to education, to crime reduction, to strong communities, to the economy and to the nation's well being, but I don't always know how to evaluate it or describe it. (There is no time) for bemoaning that we are not understood. If we've got a story to tell and others don't hear it, we need to find a different way of telling it. We have to find a language and a way of describing its worth. It's the only way we'll secure the greater support we need.'<sup>48</sup>

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<sup>48</sup> Sounding Board, 'New Arts Minister wants "new language for the arts".' Autumn 03, pp 4-5. She went on to observe that creativity is what gives companies an edge over their competitors; and what makes a difference between a good teacher and an average one. Creativity and, innovation and risk taking have always been at the centre of the arts. "Other sectors strive for what this sector has at its core."

However, leaders, teachers, musicians and community participants need to have some explicit and agreed criteria of what can constitute good practice. There is also a need to have some methods by which all those involved in a creative process can engage in a 'lessons learned' analysis and find meaningful and useful way of documenting them. A broader outlook at the outset of music degree training on approaches to music-making through improvisation, collaboration and mind/body work could help.

Developing potential as flexible musicians within a creative and collaborative framework gaining insight into a musician's role in essentially non-music specialist environments would also be valuable. Taking responsibility as a performing musician within the wider community by preparing, executing and evaluating a creative music project inspired by repertoire and compositional starting points of one's own choice is still looked on as an 'extra', rather than part of music training's 'core business'.

'The goal of musical progress in a country should not be more education for a special class of musicians, but a musical education and sensory liberation of the majority of citizens.'<sup>49</sup>

Criteria for evaluating the quality of process, product and performance within a participatory workshop environment could be established which would then contribute to a more genuine understanding of the context, nature and quality of creative work. Approaches to teaching and learning in a multicultural and/or cross-art setting could be more readily explored, fully recognising the necessary preconditions for the success of a collaborative artistic project.

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<sup>49</sup> Blacking, J, *A Commonsense View of All Music. Reflections on Percy Grainger's Contribution to Ethnomusicology and Music Education*. Cambridge: Cambridge University Press, 1990, p120.

## CHAPTER 4

### Use of Language and Meaning within a Creative Workshop Environment

'In fact learning is the human activity which least needs manipulation by others. Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting.'<sup>50</sup>

The source of inspiration for a lot of the philosophy and practice attached to this field-work, particularly within the 'music establishment' (conservatoires, orchestras, opera companies) came from Peter Wiegold. As well as being an established composer, performer, workshop leader and conductor in a wide range of musical styles and genres, he was also Artistic Director of the Department of Performance and Communication Skills at the Guildhall School of Music & Drama from 1984-1996. During this period two key 'headlines' emerged for consideration within a creative workshop process, both as a leader and as a participant, which are **making connections** and **decision-making**. The terminology and approaches described are relevant to all backgrounds, ages and abilities, be they professional arts practitioners or children and adults who regard themselves as 'non-musicians'.

#### Making Connections

Creative music workshops generally involve a cycle of activities:

warm-ups – interpretation – musical awareness – instrumental skills –  
composition – arranging – improvisation – performance – listening –  
evaluation

One of the main goals through this process is to create an environment where activities can interact and feed from one another. Each of the activities may involve different skills and different approaches.

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<sup>50</sup> Illich, I, *After deschooling, What?*, New York: Harpers and Row, 1971.

Although each one needs a particular focus the 'turning points' tend to be when the elements come together as a whole, each becoming a catalyst for the next.

### Warm-ups

A warm-up, as with dance and drama, is a good way of beginning a creative music session. It is usually run as a circle activity, so that everyone can see each other and have enough room to move. This 'tuning in' process helps to develop concentration, group awareness, self-awareness, confidence and spontaneity.

### Interpretation

A *backbone* of given material helps to set a solid foundation for personal and ensemble development in a workshop. This given material can be a *skeleton score* of notated rhythms, melodies and harmonies, a *subject* or *theme* such as 'migration', 'cityscapes', 'seasons' and 'The Creation' or a narrative text, be it a story or a series of poems. A sense of meaning for the participants in the process and final product is often connected to the project's subject matter and its potential resonance with a wider audience.

Warm-up processes such as 'call and response' or 'copying and extending' and pre-composed rhythmic, melodic or thematic ideas prepared in advance of the session by the leader and group participants can provide a focus and challenge for creative work. It is critical that the given material is sufficiently *open* for the participants to add to, adjust or discard ideas in order to feel ownership of the process and final product. Whether an idea is given by an individual, spontaneously created (for example) during an improvisation or collectively composed by the group, it is important to learn it well, find the right *feel* and then open it up for collaborative development. One of the goals within a creative workshop environment is to find a functional chemistry between moments of intentional leadership and the rest of the group's own imaginations.

### Musical Awareness

There is a great deal of aural work in these processes – learning melodies by ear, finding harmonies by ear, internalising rhythms by ear – with much of the material (including the overall structure) needing to be memorised. Most of the work is covered without any form of written notation. Sometimes a *skeleton* or *backbone* score evolves, written in musical or graphic notation, which can serve as a reference point for participants. It is important that tools such as a skeleton score and/or a chosen theme *enable* rather than *alienate* participants, particularly those who have little previous experience of music-making. Musical awareness in a creative workshop environment draws heavily on people's capacity to *concentrate*, *co-operate*, *listen* and *respond* as ideas emerge and develop through the practical work.

### Instrumental Skills

The creative workshop environment is an opportunity for participants to realise ideas, discover new musical 'colours' and to *find their voice* through an instrument of sound, be it one they play already or one they acquire (for example through singing or percussion playing) as a result of the workshop process. As well as being a *way in* for 'non' musicians, these approaches are also incentives for instrumentalists to stretch themselves technically, developing an awareness of, and comfort on, their instrument. There is scope here for setting personal goals, both with technical challenges and broadening creative capacity.

### Composition and Arranging

It is important that there is a compositional 'ground' established by the ensemble, which will have its own particular identity according to the mixture of instruments and musical 'taste' of the participants. Melodies, textures, harmonies and rhythms are developed and refined as material is devised individually and collectively.

### Improvisation

Final performances from creative workshop processes usually contain three elements:

1. Music devised in the workshop
2. *Backbone* material created and prepared outside the workshops
3. Improvisation – informed by the nature of the previous two elements

The creative workshop environment seeks the most natural use of all three elements. The *backbone* provides a more 'formal' awareness, a sense of style and focus, as a result of material that the group has developed, expanded and set out in its own way. There are expressive moments that can only be achieved by improvisation in the spontaneity of the workshop or the performance. Forms of improvising from around the world are often explored, carefully set against structures that are exciting and interesting to listen to. Within the creative workshop environment, improvisation is an excellent tool to keep an exploration 'live' and helps to avoid an excess of talking.

### Performance

Workshop processes tend to culminate in a performance or presentation, so there is a need to *rehearse* as well as to create. This can sometimes be left to the last minute in creative projects. Making 'final' decisions is one of the hardest parts of this field of activity as an individual and as a group. There is a delicate balance between an approach that is *inclusive* – making sure that participants maintain a sense of ownership over what is being produced – and an approach where a sense of *artistic quality* prevails in the final piece. Achieving this requires excellent facilitatory skills on the part of the leader, who will recognise that any measurement of artistic quality will be as determined by the people involved and the project's context as much as by the level of music that is created and performed.

### Listening

The whole creative workshop process involves careful listening. Approaches to listening in more conventional music-making contexts is generally informed by the genre being played, for example the written *score* or *parts*, a particular *scale*, *mode* or *key*, or the harmonic *changes*.

In the more *open* sound world of a creative workshop environment, tuning in to the *sound* and *voice* of each instrument as textures are explored as well as listening to other *people* as they express their ideas and intentions is important.

### Evaluation

The artistic / musical end product of a creative music workshop process is as important as the social implications of the process. Evaluation within this context is a complex process, with people often participating for differing reasons, with differing needs and abilities. There is a need for a fine balance between cognitive learning as a result of actual instruction and experiential learning as the result of empowered participation. The danger is that laudable principles involving care for the group and the individuals within it can override the importance of the resulting musical pieces, particularly in community music settings.

At the heart of any collaborative process is a sense of *partnership*, where 'leaders' and 'participants', 'musicians' and 'non-musicians', 'specialists' and 'non-specialists' share equal status, developing teamwork, respect and mutual support. *Creative parity* is mirrored in the way all participants engage with each other, resulting in higher levels of achievement as individuals and as an ensemble. In performance terms this relates to the *quality of sound* and the *control of your instrument* (be it flute, violin, guitar, voice/body or percussion). This could range from "a captivating sound palette employed to project both subtle and profound transformations of musical intention" with a "clear and convincing control of instrument" to a *technical capacity* that displays "insufficient variety and quality of sound to project musical intentions". *Creative qualities* that have the "imagination and personality to establish sound worlds that project both subtle and profound transformations of musical intention" (which could range from "compelling" to "limited"), are nurtured with a participant's evolving awareness of *craft* and *structure*.<sup>51</sup>

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<sup>51</sup> All quotes in this paragraph are taken from the assesment criteria of the Guildhall School of Music and Drama's Mmus Degree programme, validated by City University in April 2004.

However, this fairly standard use of evaluative language is meaningless (and potentially alienating) in a creative workshop environment without reference to the **variables of people and context**. So much 'benchmarking' and 'measurement' of the performing arts is based on *known environments*, such as the concert hall and the school classroom. The beauty, and immense challenge, of this field of work is the unknown: *who* and *how many* are involved, the *experiential background* of the participants, the *range of instruments* and *expertise* available, the *ideas* and *material* that will be generated, to name but a few. At this point of the evaluative process the role of the leader becomes critical as there are often challenges in achieving a shared and inclusive language to describe, communicate and evaluate ideas and their implementation. Conversation and dialogue sit at the centre of all the approaches and activities, with this role of *boundaried facilitator* convening the group, clarifying, chairing and negotiating the process; not using their position to impose but *to ask, to affirm, to intervene* and *to shape the learning*. This means *consultation* and *listening* of the highest order, rather than ready-made assumptions about what is to be done or what constitutes 'good' and 'bad'. So the qualities for leaders and participants within this environment of composition, performance and collaboration involves:

- the capacity to communicate with and to respond to each other and audiences;
- awareness of context, musical detail and artistic/educational overview;
- a comprehensive grasp of musical structure and material (rather than each participant purely being 'the sum of a part');
- the capacity to control and play with a diverse range of musical and artistic forces.

Any 'benchmark' term now, such as "impressive command of", "generally proficient at ", "quite good use of" or "insufficient control of" is as determined by the workshop/performance context (classroom, hospital ward, concert hall) as it is by the shared values and evaluative processes of the participants and their leader. Even conventional terms such as playing 'in tune' or 'in time' have different connotations according to the physical and human resources at hand. As Huib Schippers observes:

'In traditional styles of teaching, a number of essential features that are difficult to explain or analyse (timbre, subtle variations in intonation and rhythm: the "intangibles") tend to be honoured. Efficient use of time in relation to progress in technique and repertoire feature higher in western styles of teaching. Mixes can be a mess, or an inspiring answer to the challenges of teaching in a new context.<sup>52</sup>

An example of upholding the western classical music tradition is a symphony orchestra playing at 440 hertz<sup>53</sup> ('in tune') at the speed indicated by the composer and signalled by the conductor ('in time'). This is *rehearsed* and then *performed*. A good performance will be 'alive' but nonetheless contained by the expectations surrounding the tradition and the possible limitations of the repertoire itself. A more dynamic example of a 'living culture' is the creative workshop environment, where a range of things could happen at any time in the process. The participants take responsibility for continually reshaping music for new times and circumstances. However, defining these skills, intelligences and competencies become very challenging. There are functional and codifiable skills, such as the ability to work as a member of a team and *implicit* or *tacit* understandings and qualities such as *intuition, values, ethos* and *motivation*, which are not easy to define or benchmark.

Easier to measure is the less dynamic 'music education' project dedicated to understanding a particular genre, style or (for example) piece of orchestral repertoire through workshop participation. Whilst this may be a useful learning experience for the participants, the material generated tends to be tied to the sound worlds of that particular composer, negating the opportunity for people to generate a real sense of ownership for the music they produce. The other extreme is the obsessively democratic (and heavily political) approach of community music. Both these approaches have hidden agendas, generally relying on different forms of control and a rather prescribed outlook on the value of 'creative' approaches in music education.

'Knowledge...[that]...can be codified, i.e. described in terms of formulae, blueprints, and rules...[and]...knowledge that cannot easily be codified, often termed 'tacit', is, by contrast, much more difficult to acquire, since it can only be transferred effectively by experience and face-to-face interactions.'<sup>54</sup>

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<sup>52</sup> Schippers, H, 'Placing "World Music" – Approaches to Cultural Diversity and Systems of Musical Transmission', *Music Education in a Multi-Cultural Society*, Utrecht: AEC publication, 2001, p.7. Huib Schippers, until recently Head of the Jazz, Pop and World Music Department in Rotterdam Conservatory of Music in The Netherlands, is now Head of Research at Queensland Conservatorium in Brisbane, Australia.

<sup>53</sup> The frequency to today's 'Concert A' pitch, which all modern-day music ensembles 'tune up' to.

<sup>54</sup> Tidd, J, Bessant J et al, *Managing Innovation*, 1997, p223.

Of course this can also be applied to traditional arts practice, but the variables are not as great as the different situations participants will find themselves in during this field of activity. Without the recognised identity of, for example, a particular set of rhythms (e.g. *samba*), harmonic 'changes' (e.g. '*bebop*' jazz) or repertoire defined by a period and/or a composer (e.g. *romantic* and *Brahms*), there is a growing need for more flexible terms of reference. These are rooted in the currently evolving core principles and inter-connected approaches of creative workshop practice.

As a final thought on measuring the *value* of such participatory activities, it is worth mentioning a comprehensive study of community arts programmes undertaken by Francois Matarasso across the United Kingdom and Ireland. He found that since being involved, 92% of the participants had made new friends, 87% had become interested in something new, 88% tried things they had not done before, 80% became more confident about what they could, 77% were happier, 48% felt better or healthier and 85% wanted to be involved in "more work like this".<sup>55</sup> Whilst these statistics are essentially socially-driven, there is little doubt that participatory activities which involve shared values and meaning lead to higher levels of achievement and sense of personal worth. Whatever the criteria for excellence and whatever the for learning, this sense of personal growth development and reward should never be lost.

### **Decision-Making**

The creative workshop environment offers participants a chance to take part in a decision-making process. It is the point when the process becomes artistically, as well as socially driven. The practice of decision-making can remain 'educational', as this is an opportunity for individual and collective critical reflection. This is particularly pertinent for trained musicians, who are used to many of the musical decisions being determined by the repertoire or conductor, which makes them solely vehicles for *style* and *interpretation* rather than performer-composers who also feel sufficiently empowered to *create* and *communicate* musical ideas. In this context the group makes formal decisions about the music and how to achieve agreed goals. There are also decisions to be made by each individual *for themselves*, about their own playing and learning.

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<sup>55</sup> Matarasso, F, *Use or Ornament – The Social Impact of Participation in the Arts*, England:, Comedia, 1997.

For example, a participant may be asked to play a solo. S/he can then choose fast/slow, high/low etc., according to their own feeling in that workshop *moment* or to a technical challenge they want to overcome in their own playing.

Good decision-making is a sophisticated process, and something that cannot always be achieved 'by committee'. There is a subtle combination and balance of the group leader's own authority and experience and the participant's own imagination, creativity and routes of *self-learning* that takes everyone through a range of activities and experiences. The collaborative 'ideal' is that everyone works hard to maintain democratisation and an atmosphere of empowerment, with the whole group taking a key role in the creation and performance of the music.

'Facilitation is a way of working with people [that] enables and empowers people to carry out a task or perform an action [and] encourages people to share ideas, resources, opinions and to think critically in order to identify needs and to find ways of satisfying those needs.'<sup>56</sup>

### **Leadership**

The label *facilitator* can be misleading, bearing in mind the verb "facilitate" means "to make easy". At the heart of a facilitatory relationship lies a set of qualities, attitudes and activities that stem from a belief that the members of the group are best placed to take responsibility for their own development. This is a sophisticated expectation and one that can only be achieved through *peer mentoring* and *circles of conversation*.

There are a variety of approaches that discriminate between *direction*, *chairing* and *group decision-making*. To evaluate them means to focus on the *different ways* you can do things in a variety of contexts. The word 'facilitation' is as inappropriate as the word 'authoritarian' in the creative workshop environment if either of them excludes the other. The key is to enable and to lead or, put another way, *to lead by following and follow by leading*. Leadership is about listening and responding sensitively without negating one's own knowledge and expertise. The same should be said for a classroom or an instrumental teacher.

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<sup>56</sup> Prendiville, P, *Developing Facilitation Skills*, Dublin:, Combat Poverty Agency, 1995.

The difference, it could be argued, is that the quality and effectiveness of leadership in the less predictable, primarily artistic sensibility of a workshop, does not involve imposing a 'schooling' or 'methodology'. In this instance, the embracing of both *cyclic* and *linear* approaches to music-making lead to individual pathways of progression within a collectively owned learning environment.

A significant development over the past few years has been the role of professional artists in schools and/or communities, who are sometimes called 'animateurs'. An organisation called *Animarts*, in collaboration with The London International Festival of Theatre and GSMD, has established a definition of professional arts practitioners working in these contexts:

'A practising artist, in any art form, who uses her / his skills, talents and personality to enable others to compose, design, devise, create, perform or engage with works of art of any kind.'<sup>57</sup>

### **Creative Approaches**

Two contrasting examples of how a fertile artistic and/or educational framework for collective creativity, improvisation and exchange can be established are:

#### 1) 'Pattern' or 'Riff' building

Building layers of repeated musical patterns (ostinati) enabling all participants to invent parts that fit and complement each other, however simple the ideas might be. This sets a focus for everyone around a distinct musical character, allowing the whole ensemble to feel the same central impulse together. It is a good 'tuning in' exercise, where professional colleagues, students-in-education and community participants can allow space for one another. Once established, individual ideas (melodies, riffs) can become the working basis for trying, copying, harmonising, changing pitch, tempo, dynamics etc. Time can be spent exploring how materials fit together, complement and contrast with each other.

## 2) 'Free' Improvisation

Not a 'free for all' but an opportunity to encourage a wide and dramatic use of colour and gesture. Listening and responding is crucial. Limits can play a part here, for example "play for 1 minute", "play only 5 notes", "start and stop on cue", "play extremely quietly". It is relatively easy for collaborative composition and improvisation to be generally effective and do the 'right kind of thing', but not truly connect to a quite sophisticated infrastructure of spontaneous and collectively set ideas. Risk-taking and a lot of imagination needs to be tempered with a grounded sensibility connecting to the underlying form of accompaniment.

When talking about music people tend to use a number of labels. *Art music, folk music, world music, rhythmic music* etc. None of these labels is clearly defined and it has proved very difficult over the years to reach an agreement on their definitions. In fact the term *world music* was a temporary term created by small record labels in the 1980s to help small London-based record labels find rack space in record stores for African, Latin American and other international artists who did not fit the recognised *rock, jazz* and *classical* labels.

The creative music workshop tends to be categorised as *education* or *community* work. Whilst the approaches and processes it deploys are highly suited to both these sectors there has been little attempt through the use of language to define the musical meaning or artistic sensibility achieved within a collaborative creative workshop environment. The *educational value* can be easily defined - particularly if, as referred to earlier, it is a creative project based on, for example, a piece of classical orchestral repertoire that gives 'non-musicians' access to, participation in and consequent greater understanding of musical sound worlds they had no previous experience of.

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<sup>57</sup> Animarts, *The Art of the Animateur*, July 2003. This report was an investigation into the skills and insights required of artists to work effectively in schools and communities.

However the creative workshop environment described in this chapter has its own artistic voice which is still relatively undefined and free of 'labels'. It still retains an element of distance, of 'otherness', which has no one particular connection with a style or genre, but an interest in the activities, culture and potential *inter-connectedness* of different social groups. Musically it holds a delicate balance between predominantly fixed, relatively static compositions, and organic changes where there is scope for every performance to be different. Regular western classical linear development can be complemented and enhanced by more cyclical rhythmic structures. In an effective creative workshop environment, the fundamentals of music (rhythm, melody, harmony and texture) should connect meaningfully to the participants and their context, with new words and new expressions evolving in response to a diverse range of situations, ideas and feelings.

## CHAPTER 5

### **Musical Foundations for Learning and Experimenting:**

#### **Local Interaction informed by Global Thinking**

'London has a large number of higher education institutions, and is uniquely well placed to offer opportunities for young people in its schools and colleges to understand and experience what higher education can offer. We are keen to test some innovative approaches to partnerships through workshops, mentoring, taster courses, and in some schools, close involvement with higher education staff in schools with low progression to higher education so that parents and pupils come to see higher education as a natural choice.'<sup>58</sup>

***This chapter features project-based examples of widening approaches to music-making within a variety of local educational and community contexts.***

In the recent Government White Paper *The Future of Higher Education* (2003), it clearly states that education "must be a force for opportunity and social justice, not for the entrenchment of privilege". Opportunities must be available to all and potential should be "recognised and fostered wherever it is found". The Labour Party has set a pledge that Higher Education will be made available to 50% of 18-year-olds by the year 2010. As a result of this, widening participation has become a central issue within the arts and education. This is a tough agenda to meet when it comes to music. Students are only admitted to college or university if they are "good enough", and this in music generally means that they have been learning an instrument(s) for a number of years. Many young people do not have access to instrumental learning and may not even have the motivation to study music to further or higher education level. Conservatoires in particular are often seen as remote places, not particularly inviting to a wide sector of our population, and it sets up an enormous task if they are to demonstrate any willingness to change. Whilst remaining 'specialist', conservatoires could benefit from losing their 'elitist' label, giving the outside world a greater sense of access to their institutional skills and resources.

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<sup>58</sup> Department for Education and Skills, *The Future of Higher Education*, Government White Paper, January 2003, p.70.

The Guildhall School of Music & Drama (GSMD), a conservatoire based in the City of London, trains and educates musicians, actors and stage managers for entry to their chosen profession. The School seeks to blend the best of traditional and innovative educational and artistic practice through the diverse expertise of its staff and on the range and quality of its artistic activity. In addition to courses for full time tertiary study the School has an Initial Studies Department (encompassing a Junior School and an external Examinations Service), as well as opportunities for part-time study, a modular Continuing Professional Development and a Research Centre for Teaching and Learning.

Over the past two decades GSMD has gradually extended collaborative opportunities for students and staff in a move towards strengthening its role in and contribution to regional regeneration, lifelong learning, widening participation, cross-arts and trans-cultural partnerships. After a period of satellite activities (from 1984), the School established a Department of Performance and Communication Skills (PCS) in 1989 and an Arts and Community Development Project in 1995. A continuing professional development programme began in 1998, followed by a collaboration with the Royal College of Art in 1999 entitled "MAP/making: exploring new landscapes in Music, Art and Performance." The most recent development has been two generous awards from the National Foundation for Youth Music. This is a new strategic programme of action research which aims to build on, extend and develop the experience of the School in the East London Boroughs of Newham, Tower Hamlets and Lewisham. All of these projects and programmes of activity have become integrated into GSMD's ethos, curriculum and infrastructure and continue to contribute to its ongoing development.

The GSMD aims to present a series of artistically-driven activities in the wider community which are creatively and inclusively led and where reflection on practice encourages continued innovation amongst musicians and composers of all ages, professional and amateur.

The project facilitators include orchestral, jazz and electronic musicians as well as composers and music educators, all equipped to feed the imaginations of project participants by extending musical boundaries through improvisation and collective composition. Drawing on a wide range of musical influences, they provide a catalyst for an artistic identity and musical language that resonates with people and community groups of all ages, cultural backgrounds and abilities, leading to flexible music making that can draw on many musical disciplines yet be totally distinctive. An equal emphasis is placed on process and performance for project leaders, musicians, artists from other disciplines and participants. **(for more background, see Appendix A)**

This innovation was an attempt to 'break out' – to free music training from the grip of constraints associated with more formal concert settings. Now students and staff could also be exposed to the techniques and issues of performing in unconventional settings including prisons, schools, hospitals, community centres and youth clubs. The experimental feel to this option had some characteristics – of rationale, style, and aims, that set it apart from the teaching traditions of conservatoires. There was perhaps also a suggestion that other individuals and agencies concerned both with the education of musicians and the role of community life could review their own habits and philosophies in the light of the experience of this project. 'Community outreach' here was seen to demand more than mere performance, but the acquisition of communication skills and of social understandings that enable students to overcome the many barriers that now restrict them to traditional audiences. This project set out to turn the face of elite music education to a wider public than the conservatoire would otherwise meet.

"Community is a term which is more often understood intuitively than analytically. Beyond expressing some sense of alienation of institutions from the source of social meaning, it is hard to pin down just where community is to be found and what is to be done with it once it has been found."<sup>59</sup>

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<sup>59</sup> Kushner, S, *Working Dreams*, 1985, p.39. An evaluation report of the pilot project 'Music Performance and Communication Skills'.

The complexity of today's social and cultural landscape certainly make "community" a difficult word to define, loaded with layers of meaning involving people, relationships, geographical areas and administrative structures. A report from a seminar on community music in 1994 observed that:

"... despite much discussion, there was no consensus on the definition of 'the community', or indeed, who should define it...Boundaries are contestable and difficult to set: communities can be small, large, isolated, concentric or overlapping ...Generally people thought it better to resist such definitions as they could become straitjackets."<sup>60</sup>

The partnerships GSMD set up were designed to strengthen local and regional collaborations that cut across all musical genres and educational sectors. One such example has been Globetown Education Action Zone (formerly Globetown Partners in Education Performing Arts Festival) in the London Borough of Tower Hamlets. **Appendix B** gives examples of projects where GSMD staff and students have been able to explore and develop an artistic and educational map in collaboration with a cluster of primary and secondary schools. **This project examines to what extent the partnership has enabled 'specialist' musicians to engage meaningfully with a range of abilities in a classroom-based workshop environment.**

For music students at a conservatoire, the move towards a 'professional status' for performing artists working in educational settings *in partnership* with professional teachers is an important one. It enables all parties involved to work in 'creative parity', in which artist and teacher develop ideas together, their skills becoming pooled as a joint resource. This means that musicians with high aspirations of themselves as performers, composers and leaders should be able to embrace an approach of 'shared learning' which encourages a high level of reflective thought without compromising their overall personal and professional development.

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<sup>60</sup> Norwich, Community Music East Ltd, *The Voice in Community Music Seminar, The Report*, 30 August-2 September 1994, p.15.

In this context, and with more recent government initiatives such as *Creative Partnerships*<sup>61</sup>, the GSMD Arts and Community Development Project is now able to offer broader and deeper creative, performing and learning opportunities for young people, students and teachers. This foundation then provides a focused, high-level musical input alongside good, general education work for young people of all backgrounds, musical interests and abilities.

Over the past decade, the value of international dialogue and interaction as a stimulus for development in teaching and learning has been increasingly recognised across the tertiary sector. The GSMD is in the process of engaging with this dialogue and exploring new areas of musical expression where the formally trained musician crosses the boundaries of the musical genre in which he or she was trained and faces the challenge of dealing with new styles of playing and aesthetics. This presents an opportunity for a musician seeking an individual musical 'voice' to get involved in a wide variety of contexts, each of which require their own sound world placing different restrictions and opening new paths for the performer.

Working in local community and educational settings is one way to exploring this musical 'voice', as is interacting with other musical cultures – sometimes referred to as 'World music'. This is music that we encounter everywhere in the world. It can be folk music, art music, or popular music; its practitioners maybe amateur or professional. World music may be sacred, secular, or commercial and can be Western or non-Western, acoustic or electronically mixed. For many World music simply represents the possibility of bringing people together for shared appreciation of each other's traditional cultures through active listening and participation. World music is also often associated with the celebration of globalisation, through radio, television, CDs and the internet. However, the 'white heat' of technology can bring out the less celebrated side of the globalisation phenomenon.

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<sup>61</sup> A £40 million initiative launched in 2002 to develop long-term partnerships between schools and cultural and creative organisations. It is "set to be the most important cultural and creative programme in a generation, (giving) thousands of school children in deprived areas throughout England the opportunity to develop creativity in learning and participate in cultural activities".

'At its best globalisation is blurring boundaries, challenging old assumptions, extending horizons and providing new opportunities to promote creativity, innovation and risk-taking through flexible collaborative networks. But this changing economic, social and cultural landscape can be viewed as a severe threat to many individuals, organisations, localities and traditions.'<sup>62</sup>

Fusion and 'cross-over' in World music can enrich some styles and genres, but impoverish others. Globalisation has strengthened the rise of individualism but has not necessarily been accompanied with sustainable social bonds, leading to the dislocation of communities. In his book *World Music – A Very Short introduction*, Philip V. Bohlman seeks a middle ground which "does not avoid the dual meanings evident in the rhetoric of globalization or the discourse of world music, but rather (it) endeavours to represent the space of encounter, which is also the space in which the history of world music has unfolded."<sup>63</sup>

It is this 'space of encounter' that is the critical reference point for this project, following the creative workshop sensibility of developing ideas in collaboration with other people. The individual is encouraged to be creative in response to the communal experience by adding (for example) patterns and ideas within an established musical framework. This constitutes a progression from the looser *multicultural* or *inter-cultural* exchanges to a deeper *trans-cultural* sharing of approaches and ideas. Keith Swanwick writes about 'the space between', arguing that "the interface between minds and music is the central focus of musical engagement and therefore music education. The space between each of us and between individuals and the world is busy with interpretative discourse."<sup>64</sup>

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<sup>62</sup> Renshaw, P, *Globalisation, the Arts and the Community*, ELIA Symposium 'The Artist in the Community', London, June 2000. Renshaw goes on to observe that the global economy is potentially 'on the edge' (rather like Brian Eno's *Edge Culture*) and can be "destabilising and precarious as well as a seedbed for creativity and innovation."

<sup>63</sup> Bohlman, P,V, *World Music, A Very Short Introduction*, New York: Oxford University Press, 2002, Preface.

<sup>64</sup> Swanwick, K, *Teaching Music Musically*, London: RoutledgeFalmer, 2001, p.30. Swanwick refers to Karl Popper's 'World Three', which is the intermediate world between ourselves and what is not ourselves, "a world of theories, theorems, formulae, stories, music, dances, paintings, poems, scientific classifications, mathematical calculations and so on." (Popper 1972).

'African music is indeed different from what we ordinarily consider music to be, and as we examine the way African music becomes a focus for values as it mediates the life of a community, we will find that our assumptions about tribal communities are similarly challenged. Our history teaches us to consider the relationship of individual identity and communal unity to be a matter of common faith and common feelings, and we may be surprised to discover different conceptions concerning the nature of character and individuality, understanding and communication, participation and group involvement, and freedom and discipline.'<sup>65</sup>

Central to this work is the development of personal awareness of broader musical/cultural values which impact directly on workshop and teaching practice; compositional work; instrumental technique; use of voice and percussion in workshop and performance-based contexts. This helps to deepen the understanding of the nature of collaborative practice and continues the process of personal critical reflection in relation to creative workshop practice. Widening approaches to teaching and learning also deepens understanding of the ways in which music functions in other cultures. It enhances the quality of arts practice in a variety of settings, encouraging collaborations which generate new skills, new materials and new criteria for assessment, while sustaining a connection with traditional principles of learning in the arts. From this point the performance practice of ensembles can then be broadened and developed.

**This project identifies the commonality for the GSMD partnership projects in Tanzania and The Gambia (outlined in Appendix C) which is *the emphasis on social learning*.** It highlights approaches which encourage the creative involvement of participants and which frequently use cyclical time structures to enable the evolution of stages of complexity appropriate to the individuals and groups involved.

The *Connect* programme, established as a development of the Guildhall School of Music and Drama's (GSMD) Arts and Community Development Programme, has been building on this commitment to social learning through the creative involvement of participants within the framework of an *ensemble* or a *band*. Its most important principle is that of widening access to music making without compromising a commitment to nurturing musical excellence. In the past, such explorations may have been dismissed as 'dumbing down'.

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<sup>65</sup> Chernoff, J, M, *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*, Chicago: The University of Chicago Press, 1979, p.37.

*Connect* is rejecting this notion by opening doors to people who want to get involved in music making and then offering mentored pathways for those who aspire to becoming competent and knowledgeable musicians. This complements the current Labour government's policy<sup>66</sup> of questioning the assumption that encouraging excellence is at odds with widening participation and supports the issue highlighted as a priority by Youth Music in its 2002 report *Creating A Land with Music*.

'Misconceptions about elitism and exclusivity can bedevil music provision. First, it is clear that some music depends on the existence of an elite group of musicians, as with some types of south asian and western classical music, and opera from a range of musical genres or traditions. They are elite because the development of talent requires a lengthy period of training and a high standard of musicianship. This can also give an exclusivity to the performance of music. We should not confuse elitism with exclusivity. The first is essential for high quality; the second is a product of social, cultural and economic factors and perceptions – and can be changed. Elitism and inclusiveness can be compatible. The second issue is about who gets to be an elite musician – and that brings us back to exclusivity. Currently, by a combination of neglect, accident and design, the music education and training system is geared more to exclusivity than to wider participation. This does not have to be the case, and can be adjusted without loss of excellence.'<sup>67</sup>

Inherent in the *Connect* approach is the acceptance that any valid definition of excellence not only has to take into account the ability to achieve results, based upon commonly understood norms of musical attainment, but also to include reference to an individual's needs and aspirations. Put another way this means 'fitness for purpose'. *Connect*, particularly through its work in ensembles, has fostered the opening up of the criteria by which the 'quality' of music is judged, with a more equal emphasis placed upon the commonalities of music – rhythm, melody, harmony and structure.

**This project establishes how *Connect*, as seen in Appendix D, has established an enabling framework to explore approaches to creative practice and instrumental teaching and learning through ensembles which have developed their own artistic identity and musical language.**

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<sup>66</sup> Policy of "access to excellence", as outlined in the government White Paper *The Future of Higher Education*.

<sup>67</sup> Rogers, R, *Creating a Land with Music: the work, education and training of professional musicians in the 21<sup>st</sup> century*, London: Youth Music, September 2002, p.22, (5.22).

They developed organically out of projects that took place in summer 2002, and many have continued to meet regularly to compose, develop and perform new material. All of the ensembles are very different, and each has developed a very strong identity of its own, largely due to the fact that each ensemble develops its own work, of which the members of the ensembles have a strong sense of ownership. They include young participants, apprentices, graduate and postgraduate students, professional musicians and tutors in their line-ups. Each ensemble has its own identity; groups of varying sizes whose membership is characterised by its diversity in terms of age, technical ability and musical experience.

## CHAPTER 6

### Music Practitioners of the 21<sup>st</sup> Century: Conclusions and Questions for the Future

'Most people are aware that the system isn't working, that it is time to move on and to revise the destructive myths that are guiding us. We have been programmed into a belief structure that is losing its feasibility as a social form, but we can't recover without being open to transformation. Recovery is the willingness to make a systems shift. You might even say this transformation has become the moral imperative of our time.'<sup>68</sup>

A significant part of being a musician of the 21<sup>st</sup> century is about recognising local and universal values. Our traditional education has tended to 'universal' values, emphasising the tradition (scales, repertoire, lone practice, the Symphony Orchestra) and tending to isolate activities and departments into specialisms. On the other hand 1970's community arts, for example, emphasised the 'local', promoting individual creative choice, group cohesion and interdependency, with all the dangers of in-jokes and self-indulgence. No doubt many creative workshop environments, be they in traditional arts, educational or community settings, have been guilty of that.

The creative workshop environment is an enabling forum searching for a *new balance*, where the idiosyncratic creativity of the individual or group, or the new ideas of the teacher, are balanced with the substance and quality of tradition. Humanity is at a historical turning point socially, politically and culturally, where fundamental values are being reviewed. People cannot be idealistic about the past in either sense: we are no longer in the cultural conditions of 18<sup>th</sup> century Vienna, but neither can we, in a kind of 'new age' way, hark back to some Utopian, communal music-making.

One approach through the 1990's has been to re-assess values and find a 'third way', a way that shows a creative relation between personal idiosyncrasy, choice and well-being, and well-tested practice and repertoire. In educational terms this presents a complex paradox of presenting what are essentially holistic/cyclic learning processes within a modular/linear time-frame.

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<sup>68</sup> Gablik, S, *The Re-enchantment of Art*, New York: Thames and Hudson, 1991, p.118.

In musical terms it means the creative workshop environment can consist of 'classical', 'jazz', 'rock' or 'world' activities and concepts, where participants understand the 'chorale'-like nature of 'funk' harmony or how being 'in the groove' when playing a Latin rhythm relates to chamber music listening. This plural musical world is the world that young people are now growing up in, where style or genre-led 'labels' imply canonization and are now really little more than marketing tools.

In the early 1960s Gunther Schuller<sup>69</sup> introduced the notion of "Third Stream" as a musical "offspring" of two other primary "streams": classical and jazz. It was intended as an *adjective* for a way of composing, improvising, and performing that brings music together rather than segregating them.

It is a global concept which allows the world's musics – written, improvised, handed-down, traditional, experimental – to come together, to learn from one another, to reflect human diversity and pluralism. It is the music of rapprochement, of *entente* – not of competition and confrontation.<sup>70</sup>

What is interesting is that Schuller seems to care little if the term Third Stream survives; it is first of all *music* and its quality cannot be determined solely by categorization. In the Guildhall School of Music & Drama (GSMD) a 'third stream' of professional development activity now runs across all music departments at undergraduate and postgraduate level. It embraces many of the aims and activities listed earlier but is taught by a wider staff-base, with some parts of the programme being departmentally rather than centrally led. New labels such as 'Creating and Communicating Music' and 'Professional Practice' have inevitably appeared, though their use and meaning are more readily defined by the individual as they forge their own particular pathway of learning and development.

An important development in the evolution of this area of work has been a recognition that there is no one way to be a competent, flexible and open-minded musician who is ready to engage with the challenges of our contemporary cultural and artistic landscape.

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<sup>69</sup> A prolific composer, conductor, author, educator and horn player (born 1925) who did much to promote the intersection of jazz styles and techniques with contemporary concert music practices. This was a natural drawing together of his interests of the forties and fifties, especially twelve-tone composition and modern jazz of that same period, especially the work of Miles Davis, with he also recorded as a horn player.

<sup>70</sup> Schuller, G, *Musings*, Oxford University Press, 1986. "Third Stream" originally published in *The Saturday Review* (1961); "Third Stream Revisited" originally published in a New England Conservatory brochure (1981).

Too often evangelical ideals or mechanistic criteria for assessment get in the way of natural talent and raw potential. Progression routes can be built around individuals and developed through an enabling framework based on shared values and collective responsibility. It is hoped that working from peoples' strengths, as performers, composers, leaders and teachers within this type of environment will give a firm educational foundation for the future.

A contemporary musician is expected to function as a performer, composer, leader and teacher. These roles have to be applied in many diverse contexts. Competence in performance, composition and teaching has to be supported by such skills as leadership, project management, communication, creativity and the ability to work in collaborative teams. Therefore attitudes and values are as important as technical skill and musicianship.

Extraordinary new bands, ensembles and orchestras have evolved over the last thirty years. Writing and devising their own material, these groups combine instrumentalists, composers and DJs in mass music making. The fusion of expertise from classical orchestras, studio production, world music, dance, jazz, electroacoustics and pop create a breathtaking and unique sound. Multilayered arrangements produce an emotional energy stemming from a stark juxtaposition of, and conflict between musical styles. This 'cut and paste' approach can give an almost filmic quality to the music, taking the listener on a journey from Philip Glass-style minimalism, to dense and ambiguous Debussy-like block harmonies and Ornette Coleman melodies, to textural variations of Sun Ra-esque electronic washes. Critical to this is a willingness to experiment combined with exploring and challenging the labels of composer, performer and director.

By realigning priorities to the changing cultural landscape and connecting to different contexts and changing cultural values excellence in contemporary 'high art' terms can begin to be redefined in relation to context and fitness for purpose.

By establishing parity between different forms of excellence and creating a trusting environment in which learning and knowledge are shared it could become clearer how to manage the apparent paradox between explicit and tacit knowledge. From this, new partnerships, networks and interconnections in creative music exchange are developed.

Adopting the more co-operative models of pop music, jazz, gamelan, African Traditions, a cappella singing (the process rather than the implied styles), these projects are exploring the potential that everyone has to compose and create through allying the compositional process to group ideology. In a focused environment where everyone has an equal voice, can contribute, modify and take risks, the projects are embracing simplicity and complexity. Sounds are considered as raw materials to work with, rather than individual inspiration/extra-musical associations and the fact that some instruments provide more 'ready-made' sounds and others are less immediately approachable. It keeps exploring the potential of memory and any lessons to be learned from alternative ways of notation.

In conclusion, the key approaches that have come up in these projects include:

- Encouraging the exchange of ideas and approaches between formally and informally trained musicians
- Improvisation and spontaneity becoming a greater part of the compositional process.
- Creative processes that encourage collective engagement, trust, risk-taking and experimentation, i.e. composition becoming a socialising activity, with its own set of transferable skills, rather than a solitary one.
- Performances that encourage a different form of listening.
- Nurturing a sense of collective responsibility within music-making, both on and 'away' from your first instrument.

A number of principles about the nature of exchange have also emerged:

- Participants and professional practitioners learn best from each other in a partnership environment, where learning is informed by exploration *in practice* and where risk-taking is encouraged.
- When professional practitioners and artists share equal status in a 'creative partnership', it develops teamwork, respect and mutual support, and is in turn mirrored in the ways pupils engage with each other.
- Where art-form specialisms are shared and exchanged on common themes, fundamental re-thinking can take place which informs individual artistic practice.

Many other ideas flow during the processes. The *Connect* ensembles are being encouraged autonomy over their constitution and creative direction whilst continuing to work together and crystallise their collective musical material. Pieces are 'showcased' to potential workshop participants in the wider community and ensemble members keep a diary reflecting on issues such as personal development and connections to non-western influences.

These types of projects are seeking to provide an opportunity to explore and deepen our understanding of the fundamentals of music that underpin many of our global cultures – e.g. rhythm, voice, modes and tuning systems. More music education organisations could have an 'up and running' creative ensemble, performing 'in house' and in the wider community. Ensembles that develop new ways of creating and performing contemporary music could then become a distinct long-term possibility, meeting regularly to collaborate and create new work and inviting other musicians/artists to be involved on a project basis. Groups would thereby have their own artistic identity but be involved equally in educational work.

Education can be about the future. It facilitates acknowledgement of our environment, respects its heritage and invests in the new. Collaboration amongst people, their culture and disciplines is an essential ingredient for this process, particularly if the motivation to maintain the aesthetic authority of traditions such as Western art music continues to wane.

It is impossible to ignore the fact that this canon is not as relevant to the artistic needs and fulfillment of contemporary artists or their audience as it once was. The society which gave rise to it, and the time in which it was created, was very different to our own society of today.

This can cause understandable concern for 'high art' institutions such as conservatoires. Any organization affected by cultural change will wonder about the message it is giving out to the world. The current reality is that there is still relatively little incentive (and willingness?) for conservatoires to engage with the 'real world'. A reputation for excellence in collaborative and community-based activities could undermine the conservatoire's core activity of principal study tuition. Will standards fall through widening participation? It would be a shame if 'access' and 'excellence' could not be seen as complementary forces. Frameworks for the measuring and delivery of 'good' or 'appropriate' practice is continuing to shift as we broaden our perception of context and community. More facilitatory approaches are enabling conservatoires to become a network of creative, performance and educational possibilities, strengthening their capacity as a flexible resource for the professional arts world, education and the wider community. Quality can, and should prevail at all times.

The danger is that these ideals (and imposed government funding conditions) create a pressure of accountability which can quickly become wearing and confusing for everyone concerned. At best it raises the imperative for conservatoires to recognise their capacity to blend the best of traditional and innovatory practice, embracing imaginative approaches to performance and creative collaboration in different contexts. The result of this gives a potentially critical role for conservatoires as an interface to arts, educational and cultural practice. At worst institutions become entangled in meeting socially and economically-driven targets which compromise their capacity to deliver their core educational and artistic business effectively. As representatives of the pinnacle of music training in higher education, they have a critical responsibility to preserve traditional principles and to encourage the teaching and learning of a living art form relevant to the needs and context of the 21<sup>st</sup> Century. To purely guard 'classical' or 'politically correct' ideals as a 'museum mentality' is no longer relevant to the needs of contemporary cultural landscape.

Motivated young people, actively engaged in participatory music-making, appreciate *quality* when they are confronted with it. They have the capacity to recognise *effective musical practice* whatever their own background, age or previous experience. While they may have their own preferred style or genre for listening or playing to they are always willing to explore new dimensions and possibilities if led in a way appropriate to their context and cultural outlook. Imposition of any cultural heritage, with its historically-related assumptions, is both inappropriate and alienating to young people who are generally used to accessing things that interest them on their own terms. Respect for people, their passions and musical 'belief systems' (particularly in diverse settings), manifests itself through dialogue and exchange on an equal, non-hierarchical basis. Sharing ideas through the art of *doing* as well as listening in both *formal* (school or college) and *informal* (personal or leisure) settings.

'Few put young people shoulder-to-shoulder with adults in taking on responsibility for the moral, civic, and learning climates of their communities. Rare are acknowledgements that young people can lead the way in helping us see how differences – of talent, culture, and creative preferences – add value to communities and need not be a source of tension and conflict.'

'Certain guiding principles have to be accepted by any individual or collective wanting to provide environments in which young people both give and receive rich learning opportunities. Primary among these is recognizing that local assets and resources do exist – particularly in the agile thinking and abundant energies of the young. But a related principle is that adults have to be ready to take risks. It is essential that adults be willing to share obligations of recruitment, finance, and evaluation with youth. They will also need to cope with the multiple tasking and open communication that characterize young people's approach to leadership and organizational culture.'<sup>71</sup>

The role of a conservatoire *should* be re-aligned to meet the needs, expectations and potential of today's society. Reformulating the idea of what a musician could be – what they have beyond their technical proficiency on one instrument – is highly relevant to the workplace as musicians now need many strings to their bow. Being creative, a multifaceted performer who is effective in collaborative environments are important qualities for musicians who want to remain employable.

Collaboration is about connecting with people, their context and the culture it creates at a particular moment in time. For participating artists, especially playing musicians, it is about accepting a bond, accepting everything for the way it is. It takes a lot of patience and a lot of taking chances with each other. It means seeing each other in weak and strong lights, accepting both, and utilizing the high and low points of the relationship. Above all it transcends the qualitative and the quantitative.

'People talk all day in a practical way, but real language that penetrates and affects people and carries wisdom is something different. Maybe it's the middle of the afternoon and you see a child's moon up in the sky, and you feel it's such a simple, pure, wonderful thing to look at. It just hits you in a certain way, and you point it out to a stranger, and he looks at you like you're weird and walks away. To speak that way, to point out a child's moon to a stranger, is original language, it's the way you originate yourself. And the great thing is, if you catch people in the right moment, it's totally clear. Without knowing why, it's simply clear. That sort of connection is very empirical. It comes from the part of you that understands immediately. All these types of things are gold, and yet they are dishonoured or not paid attention to because that kind of tender communication is so alien in our culture, except in performance. There's a wall up between people all day long, but performance transcends that convention.'<sup>72</sup>

Collaboration is so many things. It's not just the performance; it's the creative process which is subject to both the benefits and the risks of cross-fertilization. A familial environment where ideas and specialisms can be shared, challenged, valued and combined. When it is done well, when it is more than just a series of paste-overs and add-ons, something new, rare and beautiful is produced. It generates excitement that is not just aesthetically pleasing but is something that enables a deeper understanding of the complex world of which we are a part and is felt, at that moment in time, to matter.

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<sup>71</sup> Brice Heath, S, Smyth, L, *ArtShow: Youth and Community Development – a resource guide*, Washington: Partners for Livable Communities, 1999, pp.16,17.

<sup>72</sup> Singer/Songwriter Jeff Buckley talking to Dimitri Ehrlich *Inside The Music*, Boston and London: Shambala, 1997.

## **APPENDIX A**

### **Background to the *Performance and Communication Skills and the Arts and Community Development Projects at the Guildhall School of Music and Drama***

From the outset, the Performance and Communication Skills (PCS) project looked to make its impression in the locale of Guildhall School of Music and Drama (GSMD), particularly in Schools, Community Centres, Prisons and Hospices. The most direct form of access to the 'outside world' proved to be through other institutions, with students working with young people and adults from a variety of backgrounds, ages and abilities. Performances and workshops did not seek to 'sell' one particular genre of music. The conservatoire was already a 'community' for specialist performance practitioners, attracting its own particular type of audience. Here was an opportunity to engage with a creative participatory experience that could potentially broaden ones' sense of musical identity and purpose. Informed by its context, the activities were artistically, rather than socially or economically led, enabling all participants to discover a wider musical community than they had hitherto been exposed to.

The initial aims of this project were highlighted by Saville Kushner (1988) in his final evaluation report of the three-year (1984-7) pilot period at GSMD:

"The project aims to break down social, musical and artistic barriers embodied in conservatoire traditions of training. It is working towards the creation of a new musician who is flexible enough to respond and adapt to a wide variety of professional and community contexts. The basic thrust is, moreover, a dual concern. The Project is devoted equally to the fostering of music-making in the community, and to the development of new artistic forms which encourage greater communication between performers and audiences." (pp.17-18)<sup>73</sup>

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<sup>73</sup> Kushner, S, *Evaluation of Music Performance and Communication at the Guildhall School of Music & Drama*, Unpublished, 1988.

1987 marked the beginning of a one-year full-time postgraduate course in the re-named Performance and Communication (PCS) course. As well as accommodating 15-20 students from a variety of backgrounds and experiences on this programme, and continuing to run the optional modules for undergraduates, the PCS Project began to initiate training and development consultancies for orchestras, conservatoires and arts organisations in the UK and overseas.

By 1988 GSMD had established placements running in the London Boroughs of Islington, Lewisham and Tower Hamlets, as well as through Yorkshire and Humberside, Merseyside and South-East Arts. It now felt appropriate for the School to establish a forum for musical exchange and learning within its own neighbourhood. This would be an enabling framework for broadening and deepening musical awareness working across, rather than within, social or artistic boundaries. It would seek to facilitate and empower, rather than to lock people into their cultural relativity. There could now be an opportunity to give people access to a larger cultural 'community', where ideas, skills and expectations are explored and exchanged, rather than a 'local' or 'specialist' one which will generate only a particular 'local' result.

In 1989 the Department of Performance and Communication Skills established a community base in the crypt of St George-in-the-East church in Stepney, East London. Five years later the Guildhall Arts and Community Development Project (ACDP) was launched. Working closely with the Tower Hamlets Music Inspectorate, Guildhall staff and students assisted over thirty schools in delivering innovative music-making opportunities for their pupils, through curriculum based and out of school hours activity. The work of the project also extended into the wider community, providing opportunities for participants to develop individual creativity, to raise quality of achievement, to strengthen self-esteem and to foster a shared understanding between people from different cultural backgrounds.

Community 'Big Bands', after-school ensembles (with some socially excluded participants) and the Guildhall Summer Festival provided a vehicle for community participation involving parents, pupils, teachers, school governors and members of the local community.

It was this commitment to the importance of the arts in a sustainable development programme that was central to building up a network of partnerships between the Guildhall School and over 30 schools in Tower Hamlets. The subsequent impact of this was beginning to work on many levels; some students were going on to do GCSE and BTEC courses, or work experience in arts-based institutions while others gained confidence through participation in high profile performances and international symposiums. These developments consequently strengthened the long-term commitment in the use of music between the Guildhall School, targeted secondary schools, their feeder primaries and the local community.

A pivotal moment in the Conservatoire was the formation of the PCS Department in 1990, when its modules became compulsory for all undergraduate students. A further milestone was the establishment in 1994 when the Guildhall School Arts and Community Development Project (ACDP) commenced in the London Borough of Tower Hamlets. Through carefully managed inter-departmental collaborations and an anticipation of changing cultural and educational needs, the Performance and Communication Skills department began to make a significant contribution to the evolving philosophy of the Guildhall School.

The strategic alliances formed were beginning to reflect the diversity of practice within the GSMD's Arts and Community Development Project (ACDP). Initially, the heart of the ACDP was *The Neighbourhood* big band, which ran from 1994-97. This comprised parents, pupils, teachers, school governors and local community members from culturally diverse backgrounds. It was 'open-access', with no previous musical experience necessary, and consequently comprised parents, pupils, teachers, school governors and local community members from culturally diverse backgrounds. One of the aims of *The Neighbourhood* band was to create its own artistic identity and a musical language which resonated with young people and community groups. Through workshops, rehearsals, one-to-one lessons, recording sessions and performances, regular participants developed their skills, built up their confidence and established a mutual understanding within the group.

With the guidance of the Music Inspectorate, GSMD began to play a more strategic role in Tower Hamlets, enhancing the quality of music provision in schools and enabling the LEA to address the problem of continuity and progression between the primary and secondary phases. This initiative resulted in GSMD setting up a Musicians-in-Association Scheme, which further strengthened its relationship with the Borough. By adopting a strategic approach which was supported by a number of external funding bodies, the conservatoire was able to bring schools and music centres closer together with their communities. The resulting network opened up imaginative possibilities for collaborative work underpinned by the principle of sustainable development.

*'The essence of the (Guildhall's) work, embedded in improvisation and structured fusion, has helped create a musical language in Tower Hamlets which is truly international, reflecting the many cultures residing both in the Borough and further afield.'*

School Development Advisor (Music) for London Borough of Tower Hamlets

Inevitably, the reality of assimilating these principles into the whole music curriculum of the Conservatoire has not always been straight forward. In the *Analytical Self-Study* prepared by the Director of Music in June 1998 for a Quality Assurance Audit, some of the hurdles, as well as achievements, encountered by PCS were considered:

'All of this represents a considerable success for those involved with its development, but it has not been easy. Within the Conservatoire, there was much opposition from instrumental and vocal professors, and the PCS staff at times gave the impression of alone having the answers to music performance and education. In the end it was the students who made the integration possible. At first critical of staff who had not yet developed the skills to deal with PCS for all rather than the already converted few, they began to nullify the instrumental teachers' objections by choosing to take on further elements as the benefits and integrity of the project became more apparent.'<sup>74</sup>

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<sup>74</sup> Cramner, D, *Guildhall School Of Music and Drama Analytical Self-Study*, 1998, p.4.

*"The biggest issue I see with PCS is the inability for students to grasp the important concept that this subject is completely inter-linked with the practice and performance of their own instruments. Furthermore, the fact that this subject has uses across the board of professional activity, and therefore is not a separate entity or dumbing down of an individual's ambitions, but a discovery of various aspects of the components that go into making music and being a musician."*

GSMC student, 2002

Underpinning the more recent developments in GSMC's activities in the wider community have been two key current areas of investigation:

### **Evaluating the quality and effectiveness of inclusive creative music education**

**practice.** It is increasingly recognised in the professional arts community that there is no one immutable standard of excellence. The definition of 'good practice' is now more readily related to context and fitness for purpose. A chamber ensemble performing in one of the world's leading concert halls or creating and performing a new work in collaboration with teenagers in East London; both these activities should strive for excellence, but the criteria of appraisal would be different in each case depending on the aim and context. Arts institutions working in the field of creative music education have yet to establish a framework and critical vocabulary for assessing quality in three central areas of process, project and performance. All the case studies in this thesis are working towards an enabling framework and critical vocabulary for assessing quality in these areas. Acknowledging diversity of need and purpose is a crucial part of these projects.

### **Exploring the potential of various models of instrumental learning and teaching, which encourage widespread access and participation**

It could be argued that accepted traditional approaches to instrumental teaching and learning involve a form of conditioning which appeals to a few but alienates many. This conditioning, for all its former resonance and meaning, now effectively cuts the majority off from the creativity, flexibility and breadth of perspective that are necessary for music to be a vibrant force in society. These case studies are also investigating various models of instrumental learning and teaching with a view to providing an enabling framework for individuals and organisations involved in the delivery of music education at all levels that responds to the cultural landscape of the 21<sup>st</sup> Century.

Some of the key questions being asked for the projects are:

- What is the function of music in the community?
- What is the nature of the dynamic between 'learning' and inclusivity?
- What is the nature of the dynamic relationship between creative workshop environments and instrumental learning?
- What constitutes access to instrumental teaching and learning?
- What constitutes good practice in the provision of instrumental teaching?

What is being worked towards in this field of work is an area of expertise which requires musicians and their organisations to embrace *both* the notions of creative inclusivity along with the technical demand of learning an instrument. Rather than being *either or* this more holistic approach should help to avoid a 'ghetto mentality', something that was in danger of happening as the PCS course established itself as part of GSMD's learning environment. It sometimes appeared that PCS was setting itself up as an alternative 'new way' rather than as a force that could integrate with established practices.

*"This class would benefit from greater variety and more relevance to what we are studying. Sometimes, it would seem we are learning ulterior methods as to how we could make a living as musicians rather than the conventional way. This is useful to know, but I would rather have experiences that could directly affect my training and make me more interesting as a performer than exercises I could use to take to workshops etc."*

GSMD student, 2002

However, the difficulty with integration is that everyone starts to feel compromised and unable to build from their strengths. What has to be avoided is a sense of 'separatism' or 'elitism', without losing a respect for the 'boundaries'; when it is no longer enough to have a 'generalist' input and a specialist knowledge and expertise becomes essential.

*"This event for me raised the question of who has the right to judge a performer's performance, and/or in which context. Of course musicians are always fodder for criticism of any kind, and one has to be able to cope with it. However, I think criticism should always be constructive...how far has someone who doesn't play the instrument the right to make judgements about a student's playing? Personally I think all musicians should reflect on how they phrase their criticism, and especially consider the problems of criticism that isn't in fact helpful to another musician's progress or understanding of the work."*

GSMD student, 2002.

*"What was interesting about these classes was that there were common issues coming up across a wide variety of teachers. All of the teachers were able to teach us discipline in every kind of music we find ourselves doing and this helped a lot to awaken our talents apart from that of our principal study."*

GSMD student, 2002

Here we have the potential of several forces of 'good practice', both traditional and innovative, combining to produce arts practitioners of the future who are specialists of several, rather than just one thing.

*"The highly competitive nature of the world's top conservatoires results in extreme conservatism due to fear of losing their traditions and elite position. The closed cultural perspective of many professional musicians and students could lead to the destruction of the music conservatoire in the future. The danger is that they are producing huge numbers of incredibly skilled players who have little idea how to connect with the rest of the world, and who are struggling to understand the place of music within a post-modern culture. For a conservatoire to have pioneered a department called 'Performance and Communication Skills' is, in itself, a huge achievement. The PCS programme is an incredible step forward. However, it is still greeted with cynicism from a large but significantly decreasing body of students within the institution because the disease of elitism is so deep rooted. It comes from a background of specialist music schools, pressurising parents, conservatoire cultures etc. I want to walk into the conservatoire and feel there is an atmosphere of creativity and questioning. I want to see the young people challenging their upbringing and becoming part of the cutting edge, finding connections with the wonderful city in which they live on a social and cultural level. PCS has facilitated this type of approach within a small but significantly increasing community of students, however it is still a long way from being an environment which truly generates some of the most interesting and relevant musicians in the world. In PCS, it has shown the first signs of a desire to lose the baggage of its so-called reputation within the music college world and to generate truly influential musicians who not only can cope with, but also can embrace the post-modern culture in which we live. The achievements of the PCS department cannot be underplayed when put into the context of the world that it has broken through."*

GSMD student, 2000.

## **APPENDIX B**

### ***Globetown Education Action Zone***

#### **Background**

Globetown Education Action Zone (EAZ) aims to establish an entitlement to a continuous educational experience for pupils and their families by creating positive links between the schools and the communities they serve. Discussions with the teachers and the EAZ Co-ordinator highlighted the critical role of arts organisations as a creative resource in their schools. In this particular project both the Morpeth Band and Guildhall musicians have acted as strong role models for instrumental learning. With little instrumental teaching traditionally happening in the Primary Schools, this project has opened doors and raised the sights of children and parents towards instrumental learning.

The Globetown schools and the participants involved are:

Morpeth Secondary School	12-16 years old	30 participants
Bangabandhu Primary School	10-11 years old	50 participants
Bonner Primary School	10-11 years old	60 participants
Globe Primary School	10-11 years old	40 participants
John Scurr Primary School	10-11 years old	60 participants
Teachers/Morpeth School	Head of Music Department	1
	Instrumental teachers	2
	Music Coordinators	4
Teachers/Primary Schools	Class teachers	4
	Classroom assistants	4
	GSMD postgraduate/undergraduate students	30
GSMD tutors		2

Since 1999 there has been a creative project every January/February involving all the participants listed above, effectively bringing together all of Morpeth School's 'feeder primaries' and giving the 10-11 year olds a feel for the secondary school they could well be passing through to later that year. The newly devised piece of music is then performed in all the Schools as well as at GSMD and occasionally in The Barbican Concert Hall. The process has an artistic starting point, often inspired by performer-composers of the twentieth century such as Miles Davis, Leonard Bernstein or Sun Ra, and is designed to enhance the quality of work in the National Curriculum.

By working in partnership with the Globetown schools, the overarching goals set out have been to increase musical understanding and raise standards of performance and composition with pupils and teachers working alongside practising musicians from GSMD. With reference to level four attainment target for music in the National Curriculum this project seeks to enable young people to "improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures." As well as training GSMD students to facilitate music-making by working alongside schoolchildren and their teachers, this project seeks to get all participants out of their usual surroundings (school classroom, conservatoire recital rooms) and to relate to their wider community through a shared performance.

Crucial to the success of the project is an inclusive and collaborative approach that embraces everything from classical to popular music, western and non-western genres, set repertoire (notated and aurally learnt) as well as new works created through collaborative workshops. Much of the work created in the primary schools involves the 'classroom instruments' of voice and percussion (both tuned and untuned). As a result of these large-scale events, an increasing number of children are now taking lessons on instruments such as the flute, clarinet, trumpet and trombone and are encouraged to use them as much as possible in the creative projects, however few notes they may have learnt. This sets up an interesting scenario with young people, who are effectively being encouraged to experiment from the outset of their learning an instrument, whilst still getting to grips with the technical challenges along the way.

It is the equivalent of learning to write, where “as soon as you learn the alphabet you are encouraged to come up with stories and play with words. That process was missing from music. There was no encouragement to make music of your own.”<sup>75</sup>

## **Case Studies**

1. GSMD students performing a piece they have composed as an ensemble (based on composer Andrew Schultz’s opera *Going into Shadows*) to a Year 9 class (13-14 year olds) at Mulberry Girls School, which is another secondary school in Tower Hamlets. These extracts show the main ingredients to a ‘one-off’ visit to a school – performance, discussion, warm-ups, group creative work and final run through of all material covered, with everyone participating. Whilst very willing to get involved, the musical capacity of the girls is limited, as are the range of instruments at our disposal. June 2001.
2. Globetown Performances, one at the Barbican and one at GSMD, of ‘Space is the Place’ – all the music created has been inspired by Sun Ra<sup>76</sup>. Each class had five weekly ninety-minute sessions, with all 300 participants coming together for the launch and final performance of the project. These extracts show a primary school trombonist, who has only been taking lessons for a few weeks, taking a ‘free’ solo – his technique is obviously limited but his performance is nonetheless highly effective! There is also an example of two saxophones ‘in conversation’ over a Sun Ra-esque texture. The first player is a pupil at Morpeth School who has been involved with the Globetown projects since being at primary school. He is in fact autistic and, whilst struggling with other areas of the school curriculum, has always shone in these creative music projects. Before taking up the saxophone he used to give memorable ‘scat-singing’ solos during performances! February 2003.

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<sup>75</sup> *The Guardian (G2)*, 19.04.04, p.10. Alex Kapranos, from the Glasgow band *Franz Ferdinand*, talking about what didn’t quite happen for him in music lessons at school 20 years ago.

<sup>76</sup> Pianist, composer, bandleader, poet and philosopher, Sun Ra took his name from an ancient Egyptian god, claimed the planet Saturn as his spiritual home and insisted that he was sent to Earth to save the world.

'All of my compositions are meant to depict happiness combined with beauty in a free manner. Happiness, as well as pleasure and beauty, has many degrees of existence; my aim is to express these degrees in sounds which can be understood by the entire world.'<sup>77</sup>

3. The recently established Tower Hamlets wind ensemble. This has been formed by GSMD in partnership with Globetown in order to offer a progression route for young instrumentalists who show particular enthusiasm and potential for development during the large-scale project outlined in example 2. The frustration with many creative collaboration projects is that they have a limited life-span (example 1 is an extreme example of this) and there is little or no scope for development. The recent government 'widening opportunities' initiative to give every child between the age of 8-11 access to instrumental lessons is a laudable one and has enabled Globetown to subsidise visiting instrumental teachers to all the primary schools. What has been missing is the opportunity to *play together*, which has led to the formation of this ensemble. The film extracts show GSMD students rehearsing melodies and patterns composed by the group inspired by Leonard Bernstein's *Prelude, Fugue and Riffs*. The subtle facilitatory/coaching role of the GSMD students is critical here – leading by example through their playing and intervening with suggestions and eye contact where necessary. The final event for this project, *Ready Steady Blow*,<sup>78</sup> was a performance of their composition built into the actual piece of repertoire by Bernstein. St. Luke's LSO *Discovery Centre*, March 2004.

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<sup>77</sup> Szwed, J, F, *The Life and Times of Sun Ra*, Edinburgh: MOJO Books, 2000, p.155. Sun Ra explaining the aim of his compositions.

<sup>78</sup> An annual event initiated by the GSMD Wind, Brass, Percussion department. It involves the GSMD Symphonic Wind Ensemble with school/community ensembles from East London performing new music and standard repertoire on a 'side-by-side' basis. This is a successful example of the integration of the 'PCS' ethos being integrated into the wider GSMD curriculum of activities.

## **Responses and Conclusions**

The quality and effectiveness of this project has been particularly measured by the response of the GSMD students and the Tower Hamlets teachers/coordinators. The feedback of young participants feedback is covered in Chapter 6. For many of the adult participants this type of project, its aims and content, really start to make sense once the process begins. A creative project of this scale and nature is very difficult to describe and/or understand without experiencing and *feeling* the context.

*"I was really surprised what you can do in making music with just a few notes. In the beginning I was a bit confused about what was expected for outcomes and so it felt a little like I was peddling in deep water. When we got more into it, more and more ideas came and so musically it began to fit together."* (GSMD student)

*"There seems to be a kind of formulae for generating these pieces which balances improvisation with pre-existing material and written out composition. In a way, I started thinking that every piece kind of sounded the same ('here we go, another ostinato, another improvisation...'). However this was completely missing the point, for the formulae is simply a solid framework in which infinitely variable music can be made (and in a short space of time), depending on the members of the ensemble (ages, number, pre-existing material, group energy etc.)."* (GSMD student)

*"The school work was a completely new experience: having to lead made me lead. Being thrown in the deep end really inspired me beyond my expectation. The way you perform was much more important than the content of what you are performing. If the kids could play just two notes they really mattered to them and I realised it should be the same for us as well. Being able to make good music out of limited resources was a real pleasure. The energy of the kids was really inspiring – they were really keen to play."* (GSMD student)

*"An audience of young children respond more readily to a strong sense of pulse and rhythmic interest. Therefore I will try and incorporate this in my own playing...as a separate division of melody or phrasing."* (GSMD student)

*"For these children it was a completely new experience to have an independent role within a musical environment, and it was quite inspirational to see how their confidence and faith in their own ideas strengthened. There was also a sad tinge to the experience as the motivation and inner-relating I was witnessing in the school was been contrasted with the developing cynical attitudes of some of my peers (possibly attributed to the college 'System' and the obvious decline of the music industry). Maybe these people should look back to the 'essence' of what being a musician is and try to find something to say instead of apathetically moaning in a highly self-destructive environment."* (GSMD student – now a professional trombonist and secondary classroom teacher)

*"The professional musicians from the conservatoire, tutors, postgraduates and undergraduates have enabled children from six to sixteen to perform, improvise and compose. They have created both simple and sophisticated musical expression which has been successfully performed and shared with a wide variety of audiences within the borough. The key to the success of the project has been the involvement of the pupils from the inception of the creative process so that they can shape and explore the music meaningfully. Pupils play with the musicians, and are neither over-awed nor overwhelmed by the adults playing."*  
(East London Music Advisor)

*"Continued projects, both short-term and long-term, offer the opportunity to develop greater understanding of the skills needed to participate in practical music-making. The standard of work continues to improve with musical sensitivity becoming a very real part of the piece."*  
(Secondary School Music Teacher)

The enthusiasm for experiential learning among teachers and students (learning through doing), particularly when linked to performance, should be unsurprising in conservatoire related contexts. It is a principle which lies at the heart of conservatoire training. Considerable educational and artistic value is derived from their experiences, yet these values are difficult to quantify using conventional benchmarks. The capacity for students to find their artistic voice in an educational context is central to their development. Prioritisation of value from the student perspective comes from his or her own experiences, even if they are outside the mainstream curriculum.

One critical factor is that the level of performance standards in the traditional sense need to remain as high as possible in school and community contexts. A second-rate presentation of oneself and one's music is as, if not more damaging than nothing at all.

*"I understand that the main aim of our visits to a school is to motivate children to love music through our performances. However, the way several members of my group 'performed' a Corelli trio sonata, which they were proposing to perform the following week to the children, would rather have made me, as an eight year old child, give up the violin before I had even started!...I am not trying to get out of these hours of my timetable, but I genuinely think that I would gain more from observing a teacher at Junior Guildhall, which is nearer to my own view of teaching: teaching only people who choose to do it, rather than people on whom it is inflicted. I do however understand the need to bring music to children who would not normally come across it, but this has to be done well, and convincingly. My group, unfortunately, doesn't achieve it!"*  
GSMD student, 1998

*"Students in higher education can be so highly trained on their instruments that that in itself can be a barrier to being creative and experimenting with sounds."*  
GSMD student, 2002

These complex issues are no longer the monopoly of one particular organisation such as the Guildhall School of Music and Drama. They are now central to the future development of the UK's music education landscape. Informed by its determination to reappraise its role in the community, and building on its experience in Tower Hamlets, GSMD is now developing new relationships with a range of schools, music and community organisations in East and South East London (**see Appendix D**). Key to this has been the extension of existing and developing of new relationships with appropriate professional partners, offering the School an exciting opportunity to redefine its role as a centre of excellence.

## **APPENDIX C**

### ***Collaborative placements involving European and African musicians in London, The Gambia and Tanzania***

'On creative collaboration I would say there is a danger of no seeds being planted, only water and fertilizer. This leads to secondary, or pastiche, music and not primary, or original, composition...it is about giving new ideas, a new outlook, and a sense of building up. It is about having the feeling of the 'whole' music by setting up different frameworks to improvise around and within. It is about freedom of expression as well as the limits and boundaries. So, a seed is planted and the musicians water the seed to make the plant strong. The performance gives the message'.<sup>79</sup>

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<sup>79</sup> Cassius Mlewa, musician / dancer from the Amani Ensemble

## **Background**

This collaboration is facilitating a network of musicians who can meet, exchange skills and ideas and share resources. This began as a collaboration between staff and students at the Guildhall School of Music and Drama (GSMD) and musicians, dancers, and teachers from the Amani Ensemble in Tanzania. It quickly developed a momentum of its own as it became clear that it provided an excellent opportunity to look deeper at what lies behind both African and European approaches to creating and performing new work as well as our respective education methodologies. In 1996 the Amani Ensemble was formed in Dar es Salaam by two former students from the GSMD (Sarah Robins and Nathan Thomson) together with one other British musician and five Tanzanian artists.

Since 1998 the British Council and the Guildhall School have supported this project by assisting tutors from Guildhall to continue working in Tanzania, and for members from the Amani Ensemble to come to the UK to learn from and contribute to the School's Continuing Professional Development and *Connect* programmes **(see Appendix D)**.

Traditionally the arts and education were fully integrated into the cultural life of Tanzania. Although this might still be the case in some rural communities, a growing gap can be found in urban areas, where art, education and culture have become separated. This disconnection has resulted in a cultural vacuum that increasingly is being filled by popular European and American influences which have little respect for traditional cultural forms. Tanzania is therefore trying to form a coherent vision in which the arts and education can enable people to reconnect with their cultural roots and reaffirm their sense of identity. It is recognised for any development programme to be sustained, the arts, education and culture have a key role to play alongside economic and environmental issues.

The *Education through Culture and Communication Organization* (ECCO) project in The Gambia has, over the last ten years, become a model of good practice in cross-cultural arts education and community development. ECCO (a Non-Governmental Organization registered in Norway) is interested in the promotion and preservation of local cultures through the development of income generating activities in combination with cultural exchange programmes. The ECCO model is a holistic approach for sustainable cultural development with a broad range of activities, which include **Education** (student courses; artists in residence), **Cross-disciplinary exploration** (music-dance-theatre) and **Community development** (securing income, participation and ownership). These are all designed to ensure a sustainability criteria in terms of people empowerment, poverty alleviation, capacity building and an emphasis on the social, economic and political importance of culture.

### **Case Studies**

1. Examples of Amani's work in Tanzania with two Guildhall School of Music & Drama (GSMD) graduates. The extracts demonstrate the fluidity of roles the ensemble members take, as performers who dance, sing, play instruments and tell stories through collectively composed pieces. This section also includes Peter Renshaw speaking to an audience at the British Council in Tanzania about the potential of Amani as a model of practice, in local and global terms. February 1998.
2. Collaborative processes involving West African Musicians and London-based students in The Gambia and GSMD. After 10 days of classes in West African music, all the teachers and students worked together for three days, creating new pieces which were performed alongside the traditional ones at the final performance in Njawara village, where the ECCO cultural camp is based. Some workshops also took place (for the first time in an ECCO project) with children from a local school and their song also appeared in the final event. December 2003.

3. An Association of European Conservatoires (AEC) initiative, exploring the “role of a conservatoire in a multicultural society”. These extracts show students and teachers applying various collaborative approaches (vocal and instrumental) to improvised music-making. For most participants it was a new opportunity that may not necessarily have been available within their own conservatoire context. By drawing on group compositional and improvised processes it became possible for them to seek new means of creating music, both individually and in ensembles. The music playing towards the end of this extract (with student feedback written onto the film) is an example of a spontaneously crafted chamber music piece which, whilst improvised, sounds convincingly composed and rehearsed. The instrumentalists are a bassoonist (who also plays an overtone flute), a french horn player (doubling on a tabla), a pianist and a flautist.
4. Interdisciplinary project at CENART in Mexico City with music, visual art, dance and drama students creating a new work as a result of an intensive one week programme of workshops. This project explored the potential of ‘blurring the boundaries’ between the performing arts disciplines, with much of the processes being inspired by the concept of ‘ngoma’. Whilst it does not achieve the fluidity of Amani’s work, there are moments of inter-connectedness, some of which are highlighted in these extracts.

### **Responses and Conclusions**

The next stage of these partnerships will be to create a learning resource jointly owned by Guildhall and the African musician/teachers. This will explore the distinctive methods and approaches that are evolving as a result of this collaboration. Key questions include:

- Can teaching and learning be encouraged through creative collaboration?
- What constitutes ‘Workshop Practice’ and how can this be represented through writing, notation and recording?
- Are there better ways to go into the wider community and to say something through music?
- What is unique about our approach and its evolving artistic language?

This would help create opportunities for arts practitioners to contribute to cultural and educational developments in our own countries and overseas, as well as enabling ensembles like Amani to become a fully autonomous artistic body.

In terms of principle, the work of Amani and ECCO is very similar to that of the Guildhall School in its Arts and Community Development Programme and the creative ensembles that evolve out of this programme. This accounts partly for the high level of mutual understanding between the respective organisations, their leaders and musicians. Through a collaborative workshop practice the participants have been able to identify common elements in our work while at the same time respecting distinctive differences.

A major influence on creative workshop approaches described in this thesis arise from a process of redefining the traditional East African concept of 'ngoma' within a contemporary living culture. 'Ngoma' embodies a whole way of life, generating a web of interconnected social and cultural meanings through music, song, dance, drama, storytelling and ritual. Amani captures the spirit of 'ngoma' by devising creative, participatory processes, projects and performances which have a resonance with today's social, educational and cultural needs. Through developing their own artistic language, *Connect* ensembles (**see Appendix D**) are also seeking to create a new living tradition which both connects to the present while being rooted in the past.

A key component in this field of work is that participants, particularly the artists themselves, should be able to work from their strengths. There is a fine balance to be achieved between *concession* and *compromise*. It appears that the African Sensibility naturally embraces a holistic approach, so it is as natural to dance well as it is to play an instrument well. There is a greater likelihood in the western art canon of a musician dancing badly (or vice versa).

*"African music has a direct relationship to its society: the music is selfless, with performers all playing for the whole of the music and not themselves. When I was involved in this process I also found a great personal satisfaction and meaning to my music making. There is no tension and release in African music, progression is circular and doesn't progress to an end. Instead the purpose is now; the music making is a giving experience."*

(GSMD student, after placement visit to West Africa)

## **APPENDIX D**

### ***Connect Ensembles:***

#### ***World-in-Motion East and World-in-Motion South***

### **Background**

*Connect* began as a creative project for young people between the ages of 8 and 18 in the London Boroughs of Newham and Lewisham. The projects varied in length, some lasting a day, some a week and some running weekly over a period of 10 weeks. Over 750 young people took part between January 2002 – July 2003. Of these, 410 live in Lewisham and 340 in Newham. The majority of participants in Newham were aged between 12 and 18 years old, while the majority of participants in Lewisham were between 8 and 12 years old. Of the 750 young people recruited on to these open access, out of school music projects, approximately 250 have developed a long term relationship with the project by becoming part of a *Connect* ensemble.

There were several reasons for this profile. *Connect* was keen to involve younger musicians in the project, in order to give an opportunity in the longer term to track musical development from this age into lower teen years, an age typically associated with a loss of interest in music-making. In Lewisham a good relationship was quickly established with the Local Music Service advisor, through whom *Connect* could quickly develop relationships with a large number of primary schools. These schools became the venues for taster workshops held in May 2002 as part of Guildhall's Continuing Professional Development Programme. Whereas in Newham Guildhall established a relationship with New Vic and Urban Development, both organisations focusing on extended opportunities for teenage musicians.

Two key aims underpinned and informed all the project activity:

1. Developing a framework and critical vocabulary for assessing excellence in three central areas of process, project and performance, in the context of widening participation and acknowledging diversity of need and purpose.
2. Exploring alternative approaches to instrumental teaching and learning, particularly in relation to creative workshop environments.

Central to *Connect* has been the establishment of a number of *Connect* ensembles; groups of varying sizes, whose membership is characterised by its diversity in terms of age, technical ability and musical experience. In *Connect* ensembles, young musicians have sat next to, and been mentored by Guildhall students and professional apprentices; beginners have sat next to, and picked up techniques from more experienced musicians and young apprentices. This peer/mentor experience collectively gives people the freedom to interact and to respond intuitively to what is going on around them.

A further defining musical principal of *Connect* ensembles have been their instrumentation; traditional western acoustic instruments sit next to electronic instruments, non-western instruments next to samplers, vocalists next to DJs. DJs and players with a music technology background have developed composition and performance skills by working with live instrumentalists. Instrumentalists from a western classical tradition have also explored new sound worlds, opened up to them by exploring and working alongside non-western instruments and new technology. Vocalists have developed their technique and explored new forms of creativity by working in group settings, contributing to group composition and by exploring the voice as an instrument.

It is this diversity that makes *Connect* ensembles unique. Underpinning all the ensembles work is a carefully facilitated collaborative approach, encouraging a 'team' approach to music-making and instilling a sense of ownership and responsibility both in the process and in the final product.

Exchange of ideas and skills amongst the participants becomes an integral part of the process, deepening group interaction through improvisation and encouraging musical awareness through tuning in to an idea, copying, adding and extending.

An additional dimension to *Connect* has been the establishment of educational and musical pathways. In this context pathways are seen as the point where you begin to forge your own way, progress as a musician into new worlds of music making. It's the point where you begin to excel, or aspire to excel, as a musician, as a communicator, in a number of different contexts. Two apprenticeship schemes were piloted during the project: a Professional Apprentice Scheme, aimed at experienced musicians and composers interested in developing skills in these areas and as leaders, and a Young Apprentice Scheme, which provided young musicians under 18 years old with the chance to work alongside *Connect* tutors and Professional Apprentices, and gain new leadership skills. The schemes combined practical workshop experience with structured tutor support, and enabled apprentices to develop the fundamental skills for sustained personal and artistic development.

Composer-in-Residence and Visiting Ensemble Schemes were also introduced. This was to provide Guildhall students and other emerging artists with opportunities to explore their roles as composers and musicians in a variety of new community-based contexts. Their brief was to devise and implement creative and repertoire-linked projects which embraced imaginative approaches to programming and performance in different contexts, thereby increasing musical understanding and raising expectations amongst young participants.

## Case Studies

This project focuses on four particular *Connect* Ensembles:

**Creative Factory:** a Creative Youth Orchestra set up by Connect tutors in collaboration with the Bath Festivals Trust involving young people from around the Bath/Bristol area.

**Connect Foundation:** a recently formed 'urban laboratory' involving GSMD tutors, students and young musicians from East London interested in experimenting with a wide range of contemporary musical influences. Ideas are led on a shared 'side-by-side' basis.

**World in Motion East:** a Newham-based teenage ensemble, involving DJs and acoustic instrumentalists exploring the integration of wired and unplugged sounds.

**World in Motion South:** inspired by music from around the world, this group works with a range of musical instruments (some especially made) and styles

The video extracts show a range of workshops, rehearsals and performances involving the above ensembles from August 2002 – April 2004.

The objectives were as follows:

- To increase musical understanding and raise standards of performances and composition amongst young people by working alongside musicians at higher education and professional level
- To encourage the acquisition and development of basic technical and creative skills through workshop practice which draws on a wide variety of musical styles and backgrounds
- To further develop core skills in voice and body work, percussion, interpretation/performance of aurally learnt/notated repertoire, approaches to structured/free improvisation, group composition and communication skills
- To devise and implement creative and repertoire-linked projects/events which embrace imaginative approaches to programming and performances in different contexts

Both groups compose and perform their own music and are seeking to develop an understanding of the different kinds of excellence that this field of work enables and nurtures.

What constitutes excellence for a sixteen year old turntablist may not, in the first instance, be the same as the form of excellence open to, or aspired to by, an eleven - or even eighteen - year old violinist. These two ensembles demonstrate in practice that there is a significant range of young people who aspire to be excellent musicians. The experience inherent in the ensembles seems particularly to facilitate this aspiration. Here is a generation of young musicians keen to improve their technical command of their instruments by coming into contact with repertoire and creative processes which embraces styles that include the 'classical', 'popular' and 'experimental'. A defining characteristic is a focus on working away from notation, something many participants highlight as a new and positive experience.

*"The great thing about working away from notation is that we're able to internalise things straight away. You can learn a rhythm very quickly by hearing it, feeling it in your body and putting it on your instrument. You're able to learn the notes of a melody much quicker if you're doing it by ear."*

Connect tutor

This has in turn improved the young musicians' improvisation skills and made a significant impact on their communication skills. In order to contribute to group improvisation and to play their individual role in a performance, everyone recognises the potential to develop their listening skills and to learn how to respond to musical ideas going on around them.

*"Everybody in a Connect ensemble really takes part. We really encourage every individual to play their own part, which is just a version that's right for their technical level, but has exactly the same energy, demands exactly the same skills in terms of following, listening, playing in time. Whether we're introducing a rhythm, a melody or a texture, we demand a lot, no matter what the technical skills are."*

Connect Tutor

Tutors and apprentices work to support each individual player's development through a range of skills to make a fully rounded musician, able to play in a variety of contexts, individually and as a member of an ensemble. By encouraging the feeling of 'ensemble', a feeling of ownership for the music, which in turn leads to a wider feeling of 'stake' in the project. Quite apart from that it encourages young people to increase their participation in, and interaction with music making.

This approach places equal emphasis on process and performance for all musicians involved, with opportunities to improvise, create and perform new music in a variety of styles and genres; interpret and perform 'western' repertoire in a variety of contexts; explore 'non-western' approaches to music making; collaborate with other arts disciplines.

## **Response and Conclusions**

Feedback from participants told us that what they valued most about the *World-in-Motion* ensembles was the way in which it 'plugged the gaps' left by other music education activities on offer. Further exploration of this pointed to two key benefits; firstly, the variety of musical languages it opened up to participants, and secondly, the teaching approaches differed from the more 'rote' based approaches on which traditional forms of instrumental tuition are based.

However the participants seem to agree that the creative process of these *Connect* ensembles tends to repeat a certain format – "there is a groove (often started up by a tutor) and then other instruments join in and always do the same thing." This sets up an interesting predicament in that one of the attractions of *Connect* for the young participants is its distinctive and recognisable sound – there is a focus and originality to the sound world which one doesn't generally experience in the learning of other musical styles and genres. The danger is that the approach to creating this sound world can begin to feel rather tutor-led, and whilst there is no harm in having a *Connect* style, participants need to feel an ownership of the processes and their outcome.

Feedback from the participants also suggests there is still a lack of new opportunities for exceptional ensemble members and other young people to gain access to excellent specialist musical tuition and there is currently a lack of provision for solid grounding in the fundamentals of music. 'Learning circles' need to be introduced, with an Individual Learning Package for each young musician, covering not only musical objectives, but also project management, peer to peer evaluation and event management.

These could play a significant role in the development of projects during this stage of Connect, acting as a youth steer on its development. Progress against these objectives can then be measured, at regular 'appraisal' sessions, as part of the research into measuring the impact of music making on young people's musical, social and personal development. A breadth of activities are beginning to enable participants to tap into expertise contained across the whole of the professional music sector, as well as additional expertise provided by visiting international musicians and staff from arts organisations and Higher Education institutions in the UK and from around the world.

In addition it is essential new opportunities for ensemble members of exceptional instrumental ability are offered specialist instrumental training to a wider cross section of ensemble members. This is in direct response to feedback from teachers and parents, who recognised a need for specialist sessions focussing solely on instrumental techniques that can then feed back into creative learning environments. Specialist instrumentalist 'clinics' from each instrumental family that cover wind, strings, guitars, brass, rhythm section, live electronics and voice will also address the challenges of working in mixed ability ensembles.

In conclusion, the key areas that require consolidation and development are:

- The continued exploration and evaluation of various models for instrumental teaching in the 21<sup>st</sup> Century; in particular, the dynamic between this area of learning and the desire to widen and increase access to music-making
- A more thorough profiling of the evolution of young people's thinking about the fundamentals in musical practice and learning, such as the awareness and contextualisation of music; instrumental/vocal technique, technology and creativity; musicianship, communication and performance skills
- To impact more fully on the professional development of music teachers; for example, by providing opportunities for peer-mentoring to occur through working alongside practising musicians and *Connect* participants
- To establish an international network of partnerships, with other music organisations and community groups, which can contribute to, and be sustained through, a regional creative music education strategy in the future

There were also recommendations made by an external researcher in an interim report which included “to continue to break new ground and boundaries in musical ideas, fusions and cooperative ventures and to continue to widen the participation to include previously neglected groups or those who find access to higher education impossible”.<sup>80</sup>

Feedback from the ensemble members, apprentices and tutors highlights the ensembles’ diversity as the critical success factor, in sustaining interest on the part of all participants.

*“Connect has brought me out of my comfort zone.”*

*Connect Professional Apprentice*

*“Connect has developed me as a musician, because it’s enabled me to take part in lots of different projects and so now I feel more confident in what I do.”*

*Connect Young Apprentice*

The range of age and experience (there are no auditions to get into an ensemble) ensured that a spirit of widening participation remained whilst identifying the most appropriate approaches to instrumental learning and quality creative practice. *Connect* ensembles enable Guildhall to broaden young people’s access to music making and encourage them to strive for musical excellence.

*“The notion of new voices, new musical vocabularies is key”*

*Connect tutor*

Participants have been encouraged and enabled to explore new musical languages and sound worlds. The varied instrumentation of the *Connect* ensembles have played a key role in this; diverse musical languages are evolving by combining acoustic and electric instruments with technology.

*“It’s a different approach to making music...they make you be original. With Connect, you’re your own artist.”*

*Connect participant*

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<sup>80</sup> Hoskyns, J, *Connect Final Report*, University of Central England in Birmingham, December 2003, p.23-4.

## Appendix E

### **Pen Pictures : Leader and Participant backgrounds and their respective pathways of progression**

The Guildhall School offers a wide range of professional development activity at both undergraduate and postgraduate level. The training in this area of work is now seen as a central part to the development of an all-round excellent musician, fit for the purposes of the 21<sup>st</sup> century as a performer, composer, leader and teacher. Activities for students include:

- Improvising, creating and performing new music in a variety of styles and genres
- Imaginative interpretation and performance of 'Western' repertoire in a variety of contexts
- Leading and supporting participatory workshops for a wide range of ages and abilities
- Exploration of approaches to instrumental teaching and learning
- Collaboration with other arts disciplines and non-western approaches to music-making
- Preparation of you own professional portfolio - CD-Roms, CVs, publicity etc.

*Connect* is the framework through which much of the Guildhall School's developing external partnerships take place. In particular it provides opportunities for young people to make music in a variety of settings, including creative music workshops, instrumental teaching and learning, performances, showcases and holiday projects. Its inclusive approach embraces everything from classical to popular music, western and non-western genres, set repertoires (notated and / or aurally learnt), as well as new works created through collaborative workshops. The *Connect* programme places an equal emphasis on process and performance for project leaders, Guildhall students and community participants.

Guildhall *Connect* has begun to contribute to, and inform, the national music education landscape, with particular references being made to the School's work by the DCMS, Arts Council, Youth Music, Creative Partnerships and the Performing Rights Society Foundation. Listed overleaf are a few 'mini-profiles' of current students / graduates from the Guildhall School who have benefited from and are now contributing to the policy of 'widening participation' and 'access to excellence.'

It may be worth noting a few common and recurring themes from these 'pen-pictures':

- **The importance and inspiration** of being confronted with "excellent practice"
- **The value of "extended family support"**, i.e. your parents / guardians, mentors, teachers, apprentices, GSMD students, youth service and the partnership between specialist organisations such as The Guildhall School (essentially white European, western-classical Conservatoire), and e.g. Urban Development (promotion of young black DJs, singers and MCs in East London).
- **The essential and critical need** for the sustained support through mentored learning pathways of young, aspiring musicians between the ages of 14 - 18 years
- **The flexibility** of the Guildhall School and its ability to support students to 'find their voice' within a competitive but enabling environment

- **The contribution** of the Guildhall School to its own community - active citizenship and social regeneration across the London Boroughs of Newham, Tower Hamlets, Lewisham and Islington.
- **The potential** to be a 'cultural catalyst'. The Guildhall School is on the doorstep of some of the most exciting and innovative contemporary arts activity in the world - The Barbican, The London Symphony Orchestra's St Luke's Centre and the new Cultural Industries in Shoreditch, East London.

#### **Emma Williams**

- Born 1985; grew up in the London Borough of Newham
- GSMD entry September 2003 on the Bachelor of Music programme
- Keyboard player, singer, composer / electronic musician. (also took violin and flute lesson at primary and secondary school).
- Attended Brampton Manor Comprehensive School, Newham Academy Music School & Newham Sixth Form College.

Emma's entry into the Guildhall School Music and Drama (GSMD) has come about as a direct result of the School's *Connect* Programme. Due to the encouragement of New Vic staff, whilst taking 'A' Levels, and the "inspirational leadership" of the visiting Guildhall School tutors, she applied for the Electronic Music course and has been accepted onto the BMus degree programme for September 2003. Emma has also been an invaluable *Connect* Young Apprentice over the past 12 months.

Whilst particularly interested in Music Technology, her motivation for coming to GSMD stems from the opportunity to collaborate with excellent performers from all departments across the school. Emma also highlights parental support as a critical factor to her personal and musical progression so far.

#### **Sparkii Ski**

- Born 1968; grew up in the London Borough of Newham
- GSMD entry October 2003 onto the Professional Development Postgraduate Diploma
- DJ, producer, programmer, self-taught pianist. (also took guitar and drumming lessons).
- Attended Boys Secondary School in Canning Town and took YTS apprenticeship as musician / actor at Theatre Royal, Stratford.

Sparkii's entry into The GSMD (from October 2003) has also come about as a direct result of the School's *Connect* Programme. Already established as a DJ / Producer working for various labels, releasing his own records and collaborating with other eminent musicians such as Courtney Pine and Steve Williamson, Sparkii then came into contact with the Guildhall School and *Connect* through his role as a tutor for New Vic and Urban Development.

His motivation for coming to GSMD stems from the opportunity to extend his capacity as an Artistic Leader, and as a performer / composer who collaborates with other musicians working in a variety of styles and genres. What is particularly special for Sparkii is the opportunity to become part of "an elite, high quality institution," that provides such an enabling framework.

**Teddy Mbarak**

- Born 1964; grew up in Tanzania
- GSMD entry October 2002 onto the Professional Development Postgraduate Diploma programme
- Electric bass player, percussionist, dancer, singer.
- Attended Bagamoyo Performing Arts College, Tanzania

Teddy has recorded, performed and toured extensively across Africa and Europe with a number of internationally recognised ensembles. His connection with GSMD developed as the result of an evolving partnership between the Guildhall School and Bagamoyo College, and the performing ensemble *Amani*.

This partnership originally came about as a result of two Guildhall graduates' (Nathan Thomson and Sarah Robbins) work in Tanzania, and has led to regular staff / student exchange visits as part of the School's Continuing Professional Development programme. The philosophy of 'ngoma' (defined as bringing a human perspective to an integrated artistic process in which performance, creativity and participation are made relevant to today's social, educational and cultural needs) is central to East African 'arts practice' and a major influence on the development of the Guildhall School's approach to widening participation.

Teddy's motivation for attending GSMD stems from the opportunity for developing a deeper understanding of Western harmony and notation, and a greater technical capacity on electric and double bass.

**Nia Lynn**

- Born 1981; grew up in Pontypool, Wales
- GSMD BMus student 1999-2003 (graduated with a 2i honours degree)
- Singer, songwriter, pianist, guitarist (also accreditation in speech, voice and movement)
- State primary and secondary school education

Much of Nia's early musical experience came from involvement with the Welsh Folk tradition. Like Teddy, much of her learning was orally-based, both as a singer and as a pianist / guitarist. Entry into GSMD enabled Nia to develop her potential as a performer in the Jazz and Classical idioms. The combination of an "expectation of excellence within a responsive and flexible working environment" enabled Nia to aspire to the highest of performance standards. Nia has also become an excellent tutor for the *Connect* programme, inspiring young people from many different ethnic backgrounds to pursue their interest in singing.

### **Chris Branch**

- Born 1979; grew up in West London and Jamaica
- GSMD BMus student 1997 - 2001 (graduated with first class honours)
- Electronic musician, composer, producer, guitarist, keyboard player
- State primary, Teddington Comprehensive, Strode College, with invaluable access to music technology from local youth service.

Chris is already a highly successful graduate from the Guildhall School. With fellow GSMD graduate Tom Haines, he set up and now runs **Music2 communicate** ([m2cmedia.co.uk](http://m2cmedia.co.uk)) which creates sound and music for a whole range of projects on behalf of major advertising and film companies. Chris and Tom are also very involved with **FILTER** ([Filtertheatre.com](http://Filtertheatre.com)), a company of actor/musicians established by Guildhall graduates Tim Phillips (musician) and Ferdy Roberts (actor) which is already highly acclaimed by the national press and appearing at this year's Edinburgh Festival. **Quartetelectronische** ([keepmusicrecorded.com](http://keepmusicrecorded.com)), is an electronic music quartet established by GSMD tutor Tim Steiner. This experimental ensemble once again involves Chris and Tom, and has a growing audience helped by performances on Radio 3 and Resonance FM.

Chris's contribution as a *Connect* tutor / Workshop leader and mentor is critical - his own experience across musical genres is an inspiration to aspiring urban musicians, particularly those in the 14-18 age range. He regularly teaches GCSE, BTEC and A Level students, and also works for the **Irene Taylor Trust** ([info@musicinprisons.org.uk](mailto:info@musicinprisons.org.uk)), an organisation set up and run by GSMD graduates Sara Lee and Nick Hayes, which is dedicated to delivering creative music projects for prisoners and young offenders.

Chris's own musical training was unconventional by Conservatoire standards - he was accepted for his potential as an all-round musician and has surpassed expectations both during and since his time as a student at GSMD.

### **Luke Crookes**

- Born 1976; grew up in Blakely, North Manchester
- GSMD 1994 - 1998 graduated with a 2i AGSM
- Bassoon and piano, (also learnt saxophone and clarinet at school)
- Local comprehensive, North Manchester music service, and Cheethams School of Music(1992 - 1994)

Since graduating from GSMD, Luke has been principal bassoonist in the **Cyprus State Chamber Orchestra** (1999 - 2001) and is now a Guildhall tutor for the **Wigmore Hall Parents and Toddlers** and **Middlesex Hospital Adolescent Unit** projects. He has also joined our *Connect* Professional Apprentice scheme in order to ensure his own development as a workshop leader and musician. Luke's connection to young participants in East London resonates with his own upbringing on a tough council estate in North Manchester where drugs and crime were central to most peoples' lives. Through his own perseverance, the consistent support of his mother, the local music service and the staff at Cheethams, Luke began lessons at the age of 14 on the saxophone, then took up the clarinet, before finally settling on the bassoon. Luke benefited from the Guildhall School environment because of its capacity "to embrace his potential without compromising its expectation for excellence." He benefited enormously from the Music School ethic of hard work and personal commitment. Luke now dedicates some of his free time to working with teenage boys who live on council estates in the Clerkenwell area.

Finally, it is worth mentioning that many of our more experienced Guildhall *Connect* / Professional Development tutors come from extraordinary backgrounds themselves. Two exceptional examples are:

**Nell Catchpole** (Violinist / Composer) attended Junior Guildhall, read anthropology at Cambridge University, and then was a student on the Guildhall's innovative Performance & Communication Skills course (1995 - 1996). She is co-founder and Artistic Director of the internationally acclaimed **Gogmagogs**, a music-theatre string group who perform newly-commissioned work. She also composes and performs with major 'non-European' musicians, particularly from North Africa and the Middle East.

Whilst continuing to perform as a classical chamber musician, Nell also collaborates with artists such as Brian Eno and the pop / rock band U2. Her input as a *Connect* tutor, particularly with classically trained string players is invaluable when bringing Guildhall students together with young people from East London who are interested in music, dance and theatre.

**Paul Griffiths** (guitarist, composer, percussionist) is a self-taught musician who came through the rock, jazz and community music network. This led him to attending the first year of the Performance & Communication Skills course at GSMD in 1987 - 1988. Paul is now internationally recognised as a major authority in creative and collaborative workshop practice, as a leader, composer and performing musician. His own background and personal commitment to music-making in the widest sense makes him a powerful bridge between the 'popular vernacular' and 'high-art' cultures. He has led education projects on behalf of all leading UK orchestras, opera companies and other arts organisations, earning the respect of both 'professionally-trained' and 'non-specialist' musicians, teachers, students and participants. He is a player / member and composer for the internationally successful quintet ***Between the Notes***, a contemporary ensemble that performs new repertoire and improvises. Founded by cellist Matthew Barley and including in its membership composers Fraser Trainer and saxophonist Pete Wyman, all of whom studied at The Guildhall School.

**Sean Gregory**  
**Head of Professional Development**  
**August 2003**

## **Appendix F**

### **Breakdown of film clips:**

#### **VHS tape 1 (referred to in text as Appendix B)**

##### Part 1

- 1 Mulberry Girls School Student Ensemble Perf
- 2 Mulberry Girls School Discussion
- 3 Mulberry Girls School Warm Ups1
- 4 Mulberry Girls School Warm Ups2
- 5 Mulberry Girls School Warm Ups3
- 6 Mulberry Girls School Large Group Free Texture Instu. work
- 7 Mulberry Girls School Large Group Rhythm Texture Instu. work
- 8 Mulberry Girls School Small Group Work

##### Part 2

- 1 Globetown Performance Opening Tutti
- 2 Globetown Performance Big Band Tune + Sax solos
- 3 Globetown Performance Song
- 4 Performance Globetown Finale
- 5 Globetown Barbican Performance Trumbone improvisation

##### Part 3

- 1 Tower Hamlets Wind & Brass Ensemble Prelim Wksp
- 2 Tower Hamlets St Luke 'Looking Pro'
- 3 Tower Hamlets St Lukes Percussive Instru.
- 4 GSMD / Tower Hamlets combined
- 5 Tower Hamlets ensemble
- 6 GSMD Big Band
- 7 GSMD / Tower Hamlets Ready Steady Blow Performance 1
- 8 GSMD / Tower Hamlets Ready Steady Blow Performance 2

#### **VHS Tape 2 (referred to in text as Appendix C)**

##### Part 1

- 1 Peter Renshaw Talk + Amani Performance
- 2 Amani workshop in Polio School
- 3 Amani instrumental, song and story telling

## Part 2

- 1 Street Drumming and dancing
- 2 Street drumming and GSMD students
- 3 Strings and vocal improvisation
- 4 Warm up, call response
- 5 Clapping warm up
- 6 Whole Group instrumental improvisation
- 7 Group Planning discussions
- 8 Group A creative process 1
- 9 Group A creative process 2
- 10 Group B creative process 1
- 11 Group B creative process 2
- 12 Group B creative process 3
- 13 Group C creative process
- 14 Small dance
- 15 Folk Tune
- 16 School Workshop 1
- 17 School Workshop 2
- 18 School Workshop 3
- 19 Pre Performance drum calling
- 20 Girl dancing
- 21 Pre performance introduction
- 22 Whole Group piece

## Part 3

- 1 European Creative Ensemble - Vocal Improvisations
- 2 European Creative Ensemble - Group improvisation and participant feedback

## **VHS Tape 3 (referred to in text as Appendix D)**

### Part 1

- 1 Creative Factory feedback & Musical extracts
- 2 Creative Factory Clip 2
- 3 Creative Factory Clip 3

### Part 2

- 1 Foundation Cross rhythms 1
- 2 Foundation Cross Rhythms 2
- 3 Foundation Cross Rhythms 3
- 4 Foundation Cross Rhythms 4
- 5 Foundation breathing exercise
- 6 Foundation Reggae
- 7 Foundation Reggae
- 8 Foundation Group Composition

### Part 3

- 1 World in Motion East workshop groove
- 2 World in Motion East workshop melody
- 3 World in Motion East workshop interviews
- 4 World in Motion East St Luke's
- 5 World in Motion East St Luke's clip 2
- 6 World in Motion East St Luke's clip 3
- 7 World in Motion East St Luke's clip 4

### Part 4

- 1 World in Motion South GSMD Performance

## **APPENDIX G**

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