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THE DEVELOPMENT AND IMPLEMENTATION OF POPULAR AND WORLD
MUSIC COURSES IN EUROPEAN MUSIC INSTITUTIONS.

Report by 2003 Churchill Fellow
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Signed

Stephen Lalor

Dated

11 August 2004

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PRECIS AND ACKNOWLEDGEMENTS

This report details the findings from a Churchill Fellowship visit to Europe in April and May investigating the ways in which European Conservatoria, University Music Departments and other institutions are adapting to a changing musical environment.

Specific areas of research included:

- 1 the development and implementation of World Music courses
- 2 the development and delivery of Popular Music courses
- 3 the role of world music studies within classical and jazz courses
- 4 how some of the most well-established European institutions are adapting to shifts in musical employment opportunities for their graduates

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 - Prof Jiggs Whigham, Head of Jazz, Academy Hanns Eisler, Berlin and Mr William Ramsay, World Music lecturer
 - Mr Stefan Netzky, administrator, Popular Music Course, Hamburg Hochschule
 - Dr David Hughes, Head of Music Department, School of Oriental and African Studies, University of London
 - Mr Gerard Presencer, Head of Jazz, Royal Academy of Music, London
 - M. François Theberge, Head, Jazz and Improvised Music, Conservatoire de Paris
 - Prof Patrick Moutal, Improvisation and Indian music lecturer, Jazz and Improvised Music, Conservatoire de Paris
 - M. Pierre Bois, Directeur INEDIT, Maison des Cultures du Monde, Paris
 - Prof Françoise Etay, Director, Musique Traditionnelle, Limoges CNR, France
 - Prof Drake Mabry, Director, Poitiers CEFEDM, France
 - Prof Leo Vervelde, World Music Co-Ordinator, and Ms Marianne Spoel, Rotterdam Conservatorium
 - Mgr Aleš Kanka, Director International Relations, and Prof Lida Nopova, Head of Popular Vocal Studies, Prague Conservatorium

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EXECUTIVE SUMMARY

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Project Description:

To research the development and implementation of World Music and Popular Music programs in European music institutions.

Fellowship highlights:

1. Rotterdam Conservatorium: World Music department offering 4-year degrees in Flamenco Guitar, Argentinian Tango, Latin/Brazilian, Indian and Turkish (Saz). Also combined degrees (eg classical violin/Argentine tango violin), plus a Music Theatre degree. World Music Centre.
2. Academy Hanns Eisler Berlin: rhythmic skills class as prerequisite to acceptance into World Music elective class within jazz department
3. Royal Academy of Music, London: compulsory World Rhythms subject as part of jazz degree
4. Kharkiv State Institute of Arts, Ukraine: Study of early bandura technique, plus ongoing high level of study of traditional instruments
5. Paris Conservatoire: Use of Indian raga and rhythmic systems to teach improvisation
6. Prague Conservatoire: Comparatively (1986) long-established Popular Vocal Degree (6 year study) within otherwise Classical programme, employing innovative vocal training techniques
7. Rotterdam Conservatorium and Hamburg Hochschule: Contrasting Popular Music programs: 4-year degree (Rotterdam) and short 3-week courses (Hamburg)
8. Poitiers Cefedem: Teaching Degree courses for specialists in traditional and popular music.
9. Maison des Cultures du Monde: Documentation, publication and research centre

Findings

There is a general recognition in European institutions that there have been major changes in the musical world over the last 10-20 years, primarily:

- A stagnant or diminishing number of orchestral positions and other employment prospects for classical and jazz music graduates, less performance venues plus declining CD sales
- The emergence of World Music as a major and growing area of performance and recording
- Increasing demand for Popular and World Music courses

Other institutions are following Rotterdam's lead in creating specialist World Music degrees. Apart from meeting growing demand, this also offers more options for classical and jazz players to take combined degrees, thus increasing their diversity of skills and employment options, and more importantly creating less narrowly-trained musicians. I will disseminate these findings by speaking to the directors of music institutions and courses, plus publication in professional journals.

Main Recommendations for Australian Music Institutions and Related Bodies – *more detail page 20*

- 1 Establish a World Music programme offering specialist courses for instruments in increasing demand due to the growth in World Music, particularly those with both classical and traditional repertoire/styles. Become known as a centre with a World Music specialty.
- 2 Within existing courses, include compulsory semester study of one or two cultures, with a strong dance, rhythmic and vocal focus. Avoid offering world music “survey” courses (briefly covering multiple areas or traditions), as this chocolate box approach is counter-productive.
- 3 Encourage classical and jazz students to include a World Music specialty area in their course of study, or take a combined degree, and/or take a non-classical instrument as a second study
- 4 If required, offer graded 1-semester popular music certificate courses with an emphasis on performance, recording and arranging, plus introductory management/promotional skills
- 5 Introduce more carefully planned and co-ordinated preparatory courses for conservatorium study through TAFE or other providers, to cater for older student entry and those high school leavers increasingly taking non-classical music courses
- 6 Consider the establishment of a Centre in Sydney for the research and presentation of World Music, focusing on Aboriginal and South-Western Pacific indigenous music and/or the music of ethnic groups. Potential source for ARC funding.

PROGRAMME

- 1. Kyiv (Kiev). Tchaikovsky Conservatorium: 31 March – 4 April**
 - Head of Composition, Prof G. I. Lyashenko, Prof S.V. Bashtan (Head, Bandura Studies) and senior lecturing staff
 - Concert at Conservatorium “Zvuchit Domra” (“Sounds of the Domra” – Russian mandolin) – final year students and orchestra
 - end of semester bandura exams (Ukrainian folk zither/harp)
 - domra lessons and discussed course structure, syllabus and program with Prof V. Byelous
 - concert of west Ukrainian world music group “Arkan”
 - visited Bulgakov museum

- 2. Kharkiv. I.P. Kotlarevsky State Institute of the Arts: 5– 11 April**
 - Prorector and Head of Folk Instruments, Prof B.O. Mixeev, Dr P Cheremsky (Chairman, Khotkevitch National Institute of Culture), Institute Rector Tatiana Verkina and senior lecturing staff
 - student concert featuring variety of world music instruments, acting and puppetry
 - Mixeev masterclasses with elite domra students
 - discussions with Prof Mixeev re philosophy, approach and program detail
 - rehearsals of folk instrument orchestras and ensembles
 - performance/demonstration on reconstruction of ancient bandura
 - chamber concert by senior Institute staff
 - performance of “Dido and Aeneas” at Kharkiv Opera and Ballet Theatre

- 3. Berlin. Academy Hanns Eisler: 13 – 19 April**
 - Head of Jazz Department Prof Jiggs Whigham, and world music and other staff members
 - World Music class
 - Academy’s opening semester concert, concert by Berlin artist Sandra Kreisler and Quartet, jazz piano trio concert final diploma recitals by Academy vocal and trombone students

- 4. Hamburg. Hochschule für Musik und Theatre: 21 – 22 April**
 - Popular Music course administrator Mr Stefan Netzky

- 5. London. Royal Academy of Music (RAM) and School of Oriental and African Studies (SOAS), University of London: 26 – 29 April**
 - SOAS Music Dept: Dr David Hughes (Head) and staff
 - RAM: Mr Gerard Presencer, Head of Jazz Dept, and staff
 - Mr Carl Bridge, Head of the Menzies Centre for Australian Studies, Kings College, University of London
 - SOAS: observed East Asian, ethnomusicology (organology) & Cuban music classes; Chinese and West African performance group rehearsals

- RAM: observed rehearsal and recording of students' Jazz compositions
 - attended London Sinfonietta Folk Songs Concert (Italian, Armenian and Kurdish music plus Berio works), part of RAM Berio Festival; Vaisakhi (Sikh) Festival performances
- 6. Paris. Conservatoire and Maison des Cultures du Monde: 1 – 6 May**
- Paris Conservatoire, Dept. of Jazz and Improvised Musics: Prof Patrick Moutal
 - Maison des Cultures du Monde: M. Cherif Khaznadar (Directeur), M. Pierre Bois (Directeur INEDIT – documentation and ethnoscenologie)
 - classes in North Indian performance practice and Improvisation
 - inspected facilities Maison des Cultures du Monde, Cite de la Musique
 - attended performances by Manouche (French gypsy) musicians
 - attended Gregorian Chant Mass and Organ concerts at Notre Dame
- 7. Limoges. Conservatoire Nationale Regional (CNR) : 7- 9 May**
- Dept. de Musique Traditionnelle : Mme Françoise Etay and staff
 - given private recital on traditional instruments of Limousin and Occitan-speaking regions by staff, shown traditional dance of region
 - observed Occitan language and culture class, children's traditional instrument ensemble class, community traditional dance class
 - Musée du phonographe
 - site of earliest known polyphonic music settings, St. Martial
 - weekend workshop for Bulgarian dance
- 8. Poitiers. CEFEDM Musique: 10 – 13 May**
- Prof Drake Mabry (Director) and staff
 - Inspected CEFEDM facilities
 - Observed classes in traditional song and dance, teaching techniques and midi applications
- 9. Rotterdam. Rotterdam's Conservatorium: 13 – 19 May**
- Mr Leo Vervelde (World Music co-ordinator) and senior staff
 - masterclasses: Argentinian Tango, Flamenco, bass clarinet
 - Pop Music Centre - Mr Ad de Jong; including pop guitar masterclass
 - classes/rehearsals: Latin jazz/Brazilian, Turkish saz, North Indian
 - Music Theatre course performance
 - World Music Centre – Mr Oskar van der Pluijm, Mr Bart Gruson
- 10. Prague. Pražská Konzervatoř: 20 – 27 May**
- Mgr Aleš Kanka (Director), Ms Lida Nopova (pop vocal) and staff
 - Pop vocal individual and group lessons, dance, stage movement
 - Classical and jazz concerts/recitals, concerts, Czech production “Les Miserables”, Gypsy music festival

REPORT (MAIN BODY)

Background

Definitions:

- i. **Popular Music:** Non-classical and non-jazz, although obviously sharing some of the blues traditions with jazz. Predominantly amplified instruments and vocals involved, with courses covering recording, music software and business/management skills as well as performance skills and music literacy. Generally less emphasis on notation and academic theory than traditionally the case in tertiary music courses.
- ii. **World Music:** such a new area that it is impossible to find a generally agreed, watertight definition. For the purposes of clarity in this report, I will define it as a very broad category of music ranging from the traditional music of a region or culture at one end, to any musical genre (or amalgam of genres) outside the classical, jazz and popular music of the English-speaking world.

“The landscape of post-secondary music education and training is changing dramatically across the world. In Australia, the lines between vocational conservatorium training and comprehensive university education have blurred ...” (Helen Lancaster, *Sounds Australian* No 64 (2004)).

Over the past twenty years or so, popular music courses have become a rapidly growing area of Australian music education, both secondary and tertiary. Fifteen to twenty years ago, World Music as a category or style was virtually non-existent - apart from its folk or ethnomusicological roots, studied largely as an academic research branch of musicology/anthropology rather than as a performance option. The nature of ethnomusicology studies seems to have remained essentially unchanged over this period.

Since then, World Music has emerged to the extent that it:

- has become a major part of the catalogues of record companies
- is the focus of some of the world’s major music festivals (eg WOMAD)
- has warranted the creation of major institutions devoted to it (eg Rotterdam’s World Music Centre).

As interest in World Music grew, some overseas and, more recently, Australian institutions (both TAFE and tertiary) began offering World Music modules. On paper, these modules have had more of a focus on performance (including improvisation) and interpretation, as opposed to ethnomusicology. As far as I am aware, there is no specialist degree course in World Music in Australia.

In contrast to these areas of growth in both a musical and employment sense, the classical and jazz worlds have been stagnant at best, and in many cases declining over the same period – both in recording and performing opportunities. Several classical departments of major European music institutions make this quite clear in their handbooks. The 2004 prospectus of the Royal Academy of Music, London notes that orchestral opportunities

for musicians are becoming “less and less predictable” (p. 6). Jazz in particular is suffering from a lack of venues and sustainable career options for performers (both here and in Europe). It can be argued that the World Music dimension of jazz (Latin and Afro-Cuban) is its only growth area. By visiting a range of European institutions, I was interested in seeing how some of the most long-established conservatoria and University music departments were adapting to a changing musical world, both in terms of courses offered and in planning for the futures of their graduates. This included the focus of the World Music modules/courses offered, and how they differed from “traditional” ethnomusicology studies.

As Institutions seek to attract more students, the number of Popular Music courses has grown, as have Arts degrees concentrating on popular culture. The direction and structure of Popular Music courses overseas might point the way for similar courses which are proliferating around Australia. I was also interested in some of the logistical details involved in the delivery of programs of study.

The major content of this report looks at World Music courses. One would expect the demand in Australia for full courses in World Music to grow as:

1. this has been the case in Europe
2. increasing numbers of students take “popular music” options (including World Music) at senior high school level
3. World Music is an expanding field of musical work and creativity. It has come from “nowhere” twenty years ago, to now being a major focus of music festivals (and therefore provider of performance opportunities/work), as well as being a fast-growing niche of the recording industry
4. more and more classical and jazz graduates compete for less and less orchestral/performance and recording opportunities. Even in the USA, several major orchestras have recently folded or are in financial trouble, despite the huge private patronage tradition there. The Strong report into Australian orchestras is tipped to recommend amalgamations if not complete closure of some smaller orchestras. CD sales of Classical music have been stagnant or falling for many years. The decline of jazz venues and performance opportunities is something of a crisis. Studio work for both jazz and classical musicians has all but dried up.
5. there is increasing pressure on institutions to be innovative and attract more fee-paying students ie to meet demand in the music education marketplace. As well as this, conservatoria and similar institutions will need to differentiate themselves from one another as they compete for students, and this will presumably result in some looking at alternatives to the traditional course offerings of the past 50 or so years in an effort to build a distinctive image.

This report will look at the way European institutions are dealing with a changing musical world in terms of courses offered, focusing on Popular and World Music courses. It will address the development and delivery of such courses and modules and the philosophy behind them. The section following this main report (“Conclusions”) will look at the major findings of the Fellowship study, and this is in turn followed by recommendations based on these conclusions.

World Music Degree Courses

Probably the most dramatic development in formal music course offerings was found at the Rotterdam's Conservatorium (Hogeschool voor Muziek en Dans) in the Netherlands. While the Dutch have a reputation for being progressive, the vision involved in setting up and very successfully operating distinctive degree courses in World Music is quite amazing. At the time of my visit, a new centre was in the process of being built to house the World Music program.

The focus of the five areas of specialisation is equally surprising at first glance. Apart from its very high reputation in the usual conservatorium study areas of Classical and Jazz music (plus Dance), as well as a very highly regarded Music Theatre degree, Rotterdam's Conservatorium offers a four-year Bachelor of Music degree in:

- i. Indian Music, focusing on the North Indian tradition
- ii. Latin/Latin Jazz/Brazilian
- iii. Flamenco Guitar
- iv. Argentine Tango
- v. Turkish Saz (and voice)

After a typical Conservatorium audition (performance, aural and written tests, plus an interview and the consideration of secondary schooling results), a small number of students are admitted to each course. For example, 12-15 is the average for the Tango degree intake. Students take a broad range of subjects in their first or foundation year, concentrating on their specialty more and more as they progress through the course. This is the same for all music students, as are typical classes in theory, aural training, solfège, music history, IT, music and computers etc. All music students are also required to take pedagogy and teaching methodology studies, plus a teaching practicum. This reflects one of the main aims of the Conservatorium: to produce graduates who are equipped to be professionals in whatever field of work their careers take them. In this way, it is somewhat like an Australian combined Music and Education degree, as are many European music degrees.

In terms of music, each course differs a little in its specialist requirements, for obvious reasons: the Indian course has tala and specialist Indian music theory modules, Flamenco has song and dance accompaniment, the Latin and Tango courses focus more on rhythmic training, and so on. Students have individual tuition and ensemble/orchestral units on their specialist instrument. One of the features of the program is the appointment of a high profile visiting artistic director in each area, including figures such as Paco Peña (Flamenco) and Gustavo Beytelmann (Tango), giving masterclasses on a regular basis, along with other world-renowned artists. This also cements links with institutions in other countries in which these artistic directors are based, which in turn assists in student exchanges. In newer and evolving fields of formal study, such as Tango, students undertake a great deal of transcription, as much repertoire remains unpublished or hard to obtain. This requires advanced aural and notation skills.

Demand for (and the sustainability of) a degree in Argentine Tango or Turkish Saz would

perhaps seem difficult to imagine for those from an English-speaking culture. However, the popularity of Tango in the Netherlands and other European countries is comparable to, but more deep-seated than, the upsurge of interest in Celtic music in Australia and other English-speaking cultures in recent years. The huge Turkish population of Europe is an obvious source of students for the Saz course. Students "commute" from all over the Netherlands and even Paris for the Indian course. The other advantage of the Tango course is the fact that apart from the bandoneon (button accordion), the instruments used in a typical tango ensemble/orchestra are predominantly violin, cello and double bass plus piano. This enables players of several classical string instruments and piano to take a joint degree (or at least a performance elective) in this World Music area, thus broadening their skill base, experience and musical horizons, plus opening up a separate field for potential work. And again, while a four-year course in button accordion might seem extravagant from an Australian point of view, the bandoneon students were not just limited to Argentine Tango music as a career. Their technical proficiency, improvisation skills and ensemble experience makes them able to transfer easily to similar styles of music involving their instrument. They were already semi-professional, busily travelling around Europe to play in Celtic music festivals in Brittany, or festivals involving their instrument in central and southern France and Spain. The point is that there is demand for musicians with a high level of skill on this and other World Music instruments, and by achieving a high level of skill in their Conservatorium course, they can turn to several related styles of World Music with relative ease.

Another important factor from an Australian point of view is the consideration that must be given to training musicians for work that may not be in high demand in Australia at the moment, but does open up opportunities overseas. While the world is full of highly skilled and highly trained violinists, pianists and saxophonists, the same is not true of "World Music instruments" such as button accordion, mandolin and other instruments, although these instruments are in great demand in a variety of World Music genres.

On the face of it, the 5-year degree courses in traditional instruments found in the Ukraine and Russia would seem to be a precursor to the Rotterdam model. The countries of the former USSR have had these courses for over 50 years.

Through the study of the domra (Russian mandolin), balalaika, bandura (Ukrainian harp/zither) or other folk instruments, institutions such as the Tchaikovsky Conservatorium, Kyiv (Kiev), and the Kharkiv State Institute of the Arts produced performers for the folk instrument orchestras and ensembles that proliferated in the heavily state-subsidised Soviet era.

Unfortunately for the students and lecturers, one of the by-products of the fall of communism was the withdrawal of much of the state-supported employment for musicians. The uncertain economic conditions in Ukraine since independence have exacerbated the problem. Thus, while a high level of technical proficiency is still the hallmark of Kiev and Kharkiv students, the course is in a period of transition in terms of finding its direction in a vastly changed world. The rigorous 5-year course produces skilled specialists, but the world has moved on from hearing domra players doing amazingly accurate renditions of classical violin sonatas or Soviet-era folksong fantasias. I would think it inevitable that these institutions must move to introducing modules such

as improvisation and career-management if their students are to forge a satisfying career in the post-USSR world. One way in which the Kharkiv Institute is already establishing a distinctive reputation is through hosting an international competition for Russian/Ukrainian folk instruments, which draws competitors from around the world.

World Music As A Module Within Jazz Courses

Within the Jazz Department of the Academy Hanns Eisler in Berlin, World Music is taught as an elective, geared to what lecturer William Ramsey described as “modern jazz realities” – ie essentially a Latin (including Cuban) and West African course over two semesters, which both appeals to already technically proficient jazz instrumentalists and also stretches them musically. This extends to hip-hop culture, where Latin rhythms often crop up in remixes. It is not a folk or ethnomusicological approach. Although essential cultural background information is covered, 80 – 90 % of class work has a practical emphasis involving the student’s instrumental/voice specialty. It is felt that to really get to know the music of a culture, one has to achieve proficiency in the music, otherwise the student can never really connect in any meaningful way with the musical culture. Significantly, students are not admitted into the World Music ensemble module without having first passed the introductory rhythmic course. Also, it is felt that the study of different but challenging rhythmic, harmonic and melodic structures and a completely different stylistic language helps the general jazz musicianship of students. The live and recorded results of this program are excellent: it is hard to believe that the Latin band on the department’s CD is made up of German students, and that many of the arrangements have been transcribed by the students from recordings by ear. Much of the course material is imparted by ear/rote, but most is transcribed from recordings. Improvisation is taught through listening, analysing, notating and practising the repertoire of the style. Naturally, the fact that the students are of such a high standard in the first place helps: 400 students apply each year for 10 places in the jazz course.

There are similarities in approach between the Berlin course described above and the World Rhythms class offered within the Jazz course of the Royal Academy of Music (part of the University of London). Within the 4-year course structure for a B.Mus, the World Rhythms class is technically an elective, but is considered so important by the head, Gerard Presencer, that it is a compulsory module for all students. In its four years of operation, this module has, like its Berlin equivalent, delivered benefits to students' general musicianship and musical world-view, over and above the value of the study for its own sake. By making it a course dealing with the rhythms of a culture (eg West African) in great depth, it helps get students off their specialist instrument and into a communal music-making activity, thus also helping their ensemble skills. While cultural and historical aspects are addressed, the focus is on trying to understand, explore and perform the music of the culture (as much as one can, given the constraints of a formal course). Probably the most important feature of this course is what it isn't: it is not a "survey" course in which several musical cultures are dabbled in over a semester, with cursory musical performance and perhaps a little student research, as seems to be increasingly the case in some institutions. Lecturer Barak Schmool is of the opinion that such a tokenist approach can actually have an adverse effect, as it never allows the student to understand the musical culture being studied to the point where it is seen as

artistically equal to the student's. One of the advantages of dealing with a musically neutral setting (ie a musical culture alien to all in the class) is that the students' musicality is enhanced by engaging in specific skills like ensemble work and improvisation in a fresh and unencumbered way. Dance is also part of the musical engagement. Of course, like the Academy Hanns Eisler, the RAM selects an intake of only 8 or so students each year and entry is highly competitive. But even with this factor in mind, the level of musicality and creative confidence evident through the performance, composition/arranging and music reading skills I witnessed during the rehearsal and recording of students' works was exceptional. One can only assume that the World Rhythms class had an influence in producing these results.

A slightly different engagement with World Music is found at the Conservatoire de Paris. Within the department of Jazz and Improvised Music, Professor Patrick Moutal uses the ragas and rhythmic organisational patterns of Hindustani (North Indian) music to teach improvisation to both Classical and Jazz B. Mus (equivalent) students. As he describes it, the Conservatoire's courses were revolutionised six years ago, to address what was perceived as a major problem: that graduates, while highly skilled in their instrument, were too constrained and "narrow" in terms of the breadth of their musical education experience and repertoire. Now, a Conservatoire student in either the Classical or Jazz departments takes optional courses (such as improvisation) as well as other typical tertiary music modules. Professor Moutal teaches improvisation by using a mutually "alien" or foreign musical culture in which improvisation is prominent. This frees up any stylistic inhibitions in the students and is reminiscent of the approach taken by Barak Schmool in the RAM's World Rhythms class. However, the Paris Conservatoire students take this class on their main instrument. Students are taught individually, but often end up working in groups of two or three, and are free to observe other students being taught - ie it is a very fluid and supportive teaching situation. M. Moutal's aim is to develop within students a sense of how to develop and unfold musical ideas, and not be afraid of having silence in their improvisations - to be minimalist and learn how to put the brakes on their musical impulses so that ideas are not overstated. The results witnessed during the classes I attended were very impressive: not just the way in which classical violin students or jazz saxophonists were able to improvise in the way described above, but also in terms of bringing together jazz and classical students to explore musical creativity. The use of North Indian music for this class is not simply a general starting point for teaching improvisation skills. Apart from these individual/small group practical lessons, students also have a collective class on the theory and history of North Indian music. Although Professor Moutal claimed that he wasn't able to go very deeply into the study of this music, the classes include imparting some knowledge of sanskrit when necessary and the memorisation of ragas, rhythmic cycles and other features of the music. For an undergraduate module, this is quite a detailed study. Students in this module (usually around 15 of the 30 or so who apply) take an examination at the end of their first year, in which they improvise on one of several ragas presented to them, plus sitting a written theory and terminology test. Those who Professor Moutal feels are capable of further study take the course for another two years, depending on the permission of the Head of Jazz Studies. The benefit to students is that they acquire a sound knowledge of the North Indian musical culture, and develop confidence in improvisation. This only comes about

because the time is spent not on jumping around several musical cultures, but being immersed in one in depth.

Also in Paris, I visited the Maison des Cultures du Monde (Institute for Cultures of the World) or MCM. Its activities are a mixture of organising conferences and some concerts, plus recording, training, publishing and documentation. INEDIT is the recording and publishing arm of the MCM, and director Pierre Boire is also responsible for the documentation centre that has grown to the extent that it is now moving to a separate site in Brittany. The MCM, which grew out of the work of Alliance Française, was established in 1982 as there was no such centre in Paris at the time (despite its large ex-colonial mix of cultures). Through Alliance Française, overseas cultural visits/performances were organised, mainly from the Francophone world. After experiencing various changes of focus and funding in tandem with changes of government, the MCM is now an established feature of the French musical and cultural scene and has moved into different areas. Some of these are:

- Heritage Projects, often in partnership with government cultural bodies in other countries. For example, INEDIT has undertaken major recording projects to preserve the dying oral musical cultures of several countries or regions, most recently in partnership with the Moroccan Ministry of Culture.
- Training cultural workers (curators, project officers, archivists etc.) from abroad in the areas of performing arts, museums and documentation
- Specialising in Ethnoscenologie, or music in ritual. As World Music performances and venues have grown markedly over the past 10 - 15 years, MCM now focuses on rituals in which music plays a central role.

Ethnomusicological Study

The University of London's School of Oriental and African Studies (SOAS) has a Music Department within the Faculty of Arts and Humanities. The Music Department primarily delivers training in the academic discipline of ethnomusicology, through lectures and research, supported by musical performance experiences. As the School's name suggests, the Music Department concentrates on the musical traditions of Africa and Asia. Courses are taken at undergraduate and postgraduate level, or as part of a diploma programme.

As noted by Sydney University's Prof Allan Marett (Sounds Australian No 64 (2004)), "ethnomusicological research and training is concentrated in a small number of universities" in Australia. To gain a different perspective, I visited SOAS to see

- a) how it delivered ethnomusicology studies, and
- b) if there was any notable influence on their programs from the growth in World Music in recent times, particularly the influence of commercial western pop music on the traditional music of non-western cultures..

Apart from the delivery of lectures and supervision of student research by a distinguished academic staff, it was the system of course administration and funding which was most remarkable for me - both in its own right, and as a magnified version of trends in music institutions in Australia. In much the same way that administrative amalgamations and reorganisations have plagued Australian institutions in recent times, the SOAS is part of

the University of London in some administrative senses (eg awarding of degrees), but the Music Department seems very much on its own as regards finding funding. This has had quite an effect on the make-up of the student body, and also on the demands placed on staff, notably the head, Dr David Hughes. Currently, the SOAS is funded directly by the UK government (not through the University, as I understand it), based on a mixture of research grants and student numbers. Due to the pro's and con's of government funding formulas (too many and convoluted to explain in this report), more money is received for competitive research grants than for teaching courses. These grants are obtained through the Humanities Research Board, a roughly equivalent body to the Australian Research Council. Thus a lot of time is spent by staff pursuing research grants, as there is a significant financial benefit per student for the Music Department. This also affects the student balance: there are 24 Masters and at least 20 PhD students, but only 18 undergraduates, of whom around 40% are joint degree students. The four or five current research grant fellows deliver a 40% financial "overload" on top of their own grant to SOAS. The music department, and SOAS in general, is trying to increase flexibility in undergraduate course modules to attract students from other degree courses in an effort to increase financial stability.

Courses include undergraduate single and combined degrees (eg with an Asian language or Geography), plus a taught M.Mus in Ethnomusicology, the content of which is fairly standard for such a course. Of the SOAS Music courses, performance is mainly catered for in the Performance M.Mus. The performance M.Mus is for students who wish to specialise in performance while studying for an academic degree, and requires practice-based research. It includes music business studies. As far as the B.Mus course is concerned, undergraduates must do some performance ensemble units, and these include public recitals. But as students have no performance audition to get into the course, they are only marked on their progress. Entry to the undergraduate course is dependent on A-level music (with exceptions), Grade 8 instrumental skills and Grade 5 theory (again with exceptions), and a simple aural test. For Masters applicants, theoretically the first degree should be in music, but in practice applicants come from very diverse backgrounds. Due to limited staff numbers, students whose research interests involve an area not covered by staff can undertake an Individual Study Programme.

As stated above, my particular interest concerning SOAS Music courses related to any adaptations to ethnomusicology courses as a result of the impact of World Music. Due to the hectic SOAS timetable and my brief visit, I wasn't able to discuss these in depth with staff. At the time of submitting this report I am waiting for clarification of these questions.

Specialist Teaching Courses

I was also interested in the French system of specialist teaching degrees in traditional or popular music (musiques actuelles). In Poitiers I visited the CEFEDM (Centre de formation des enseignants de la danse et de la musique: Teacher Training Centre for Dance and Music). This institution has a course in which students with a qualification in popular or traditional music undertake a two-year course that allows them, upon graduation, to teach in these areas. The balance of studies in this course is around 25%

teaching studies and the rest music performance, music history and social science studies. Course modules include individual vocal or instrumental tuition, dance, ensemble, ethnomusicology, research techniques, oral and written traditions, computer skills, psychology, Feldenkrais, kinesiology, teaching techniques and teaching practicum. In other words, it's a bit like an Australian four-year combined B.Music/Education course, except that students come into the course with a music diploma or certificate already. An advantage is that they are generally more mature when undertaking their pedagogical, psychological and philosophical modules. Another important difference is that they can specialise in either popular or traditional music

French music institutions in different towns specialise in different courses, but are all covered by the administrative body CESMD (Centre d'études supérieures de musique et de danse). Students in this system can study classical music, early music, the traditional music of non-French and non-European cultures or popular music, depending on the centre. Despite the CESMD administrative umbrella (and true to the French system of centralisation) the Poitiers CEFEDM Music Director is answerable directly to the French Ministry of Culture in Paris. Courses offered by the Poitiers CEFEDM, like the others, need to be approved by the Ministry, and a review of courses is underway at the present time. Another historically typical feature of French culture is the emphasis on developing the students' sense of a philosophical approach to their study. A philosophical essay question is part of the entry test for the course, along with performance and aural tests.

The popular music course option is also offered at Poitiers, but during my visit it was only possible to observe the traditional music course lessons. At Poitiers students concentrate on their specialist instrument/voice, and have visiting experts to teach, for example, the folksong and dance of the Poitiers region (Poitou-Charentes). Local specialties (eg fiddle playing and singing) and other French regional instruments such as the chabrette (bagpipe), hurdy-gurdy and bandoneon (button accordion) are strongly represented. Thus, local dialect/language comes into the course of study, plus other regional languages brought in by students from Brittany and traditional Occitan-speaking regions like Limoges (see below). Students are expected to continue to progress as musicians during the course, so final examinations include a practical performance before a closed panel, plus a teaching practicum.

In the classes I attended at Poitiers, a few things stood out. One was the way in which vocal improvisation on folk songs was taught, eg improvising in turn on a given song over a drone set up by the other singers. I found it interesting that the vocal quality used in this material (on the whole) was a "nasal" or back of the throat sound, like the bagpipe or chabrette played by many of the students. The pitches of the drones set up by the singers were also chabrette-like (open 5ths). The quality and nature of the improvisations were discussed in depth, as were the sound quality of the vocalists and the interval variations used. Each student's effort received feedback from the teacher eg too much melisma, too much vibrato, embellishments not in keeping with song style, posture suggestions to improve vocal output. The extensive use of dance was another notable feature of the classes. Apart from being an immensely enjoyable way of learning, these activities continually rejuvenate the traditional music of the region. The strength of the

local musical culture is not taken for granted. Teacher Jany Rouger, who formerly worked at the Federation of French Folk Music (FFFM) explained that the revitalisation of French folk music dates back only to the 1970's when enthusiasts collected songs and started programs to teach traditional music in schools, through the FFFM. It was also noticeable that there were many classical instrumentalists taking traditional music electives, thus broadening their experience, knowledge and musical repertoire base.

Another lasting impression of this institution and system for perpetuating the teaching of traditional music is that, while France is commonly thought of as the major World Music centre due to the music of its former colonial possessions, French regional music provides a very rich and varied heritage in its own right. In areas such as central and southern France (eg Poitou and Limousin) and Brittany, the people perceive themselves as quite distinct from northern France culturally, geographically, historically and linguistically. Local languages refuse to die, and local music and dance (on the point of dying out 30 years ago from neglect) have been revived and have a promising future.

Another French music teaching institution I visited is the CNR (Conservatoire National de Region). The Poitiers CEFEDM counts among some of its students CNR graduates (ie those with a DEM degree – Diplôme d'Etudes Musicales – from a CNR). The CNR fulfils a function similar to Australian regional conservatoriums, but with a much wider role to play. While classical instrument lessons as well as band and orchestra programs are delivered to students from school age up, the Limoges CNR in the Limousin province also has a highly regarded traditional music department – one of the few CNR's in this position. This is due largely to the efforts of the Traditional Music Department director Mme. Françoise Etay, also a Poitiers CEFEDM lecturer. The traditional music department brings a distinct character to the CNR, because Limoges is part of the Occitan-speaking area of France. Instruments such as the chabrette, hurdy-gurdy, bandoneon and fiddle are taught in primary school-age ensembles as well as to adult students. This musical heritage goes hand-in-hand with the Occitan cultural and language courses offered by the CNR. Also offered are after-hours traditional dance groups, in which dances collected in the region by researchers (including Mme Etay) are learned and performed. A particularly fruitful activity which has come out of the Limoges CNR are the recording projects by its chabrette and fiddle players in particular. Students who complete their initial music qualification here (or any other CNR) have the right to take the CEFEDM entrance exams directly, while those without the DEM must apply to a national commission of the Ministry of Culture to determine whether they are qualified to sit the entrance exam.

POPULAR MUSIC

In many ways, popular music courses have an inherent contradiction if viewed from a rock-pop perspective: the institutionalisation, organisation and programming of a type of music whose whole character and ethos revolves around youthful non-conformity, changing fashion and the rejection of stylistic rules and formality. I encountered three very different approaches to teaching popular music, in Hamburg, Rotterdam and Prague. I think this reflects the fact that pop music is still an area of music education undergoing development, and one that sits a little uneasily in institutions, despite the undeniable

public demand for such courses.

The Hamburg Hochschule (Conservatorium) für Musik und Theatre (HH) is one of Europe's most renowned classical institutions. I initially intended to look at how the study of music of other cultures was delivered in its musicology and composition departments, but found its approach to delivering the Popular Music course caught my attention due to its unusual, efficient and unashamedly business-like approach. Established in 1982 - at the forefront of pop music courses - the thinking behind the "Popkurs" recognises that pop music is:

- (a) not fundamentally an academic activity, but one in which the creation of a particular sound and recognisable style with immediate appeal is the main musical aim
- (b) the one area of music where an understanding of business, management, promotion and other non-musical aspects is arguably as important as the music itself
- (c) primarily about entertainment: as many of the most successful figures in pop music history have made clear, one doesn't need time to develop one's skills over a number of years (as in classical music) before launching a career.

It is, as described in the course handbook, a "Crash-Kurs", compressed into a frenetic three-week block: five days a week, twelve hours a day. The course is offered twice a year (March and August). The students are not regular Conservatorium students, but apply from outside. There is no formal qualification at the end of the course - just a statement of completion. But such is the successful record and high "industry" recognition of the value of the course that over 300 students usually apply, through CD and application forms, before 80 are selected for a 15-minute audition, after which 40-50 are accepted. There is no theory test.

In this course a typical day starts with individual or small group instrumental and vocal lessons. Following this there is a theory and ear-training session that can include activities like body-percussion. The mid-afternoon guest lecture spot can deliver anything from legal aspects of the music business to song writing, artist management and live venue booking. These guest lectures are given by successful and notable figures in their fields. From about 5 - 10 pm students are more or less on their own to put their ideas into practice by creating bands and rehearsing. Most equipment is provided by the students themselves. Only in the final week does the teaching staff become more involved in helping to prepare students for the public concert which ends the course. This concert is a marathon which can last several hours, presenting all the material that has been prepared by students/bands during the course. This concert is used as a talent-spotting occasion by managers and established bands - in much the same way that drama courses commonly invite agents to their final productions.

There can be arguments against this approach, but there is also much common sense in tailoring the course to fit the needs of the students, not the other way around. Several successful bands have emerged from this hothouse approach, including most recently the top 10, platinum selling band "Wir Sind Helden". Unfortunately, the current 500 Euro (almost AU \$1,000.00) course fee may jump to 2,000 Euros (close to \$4,000.00) if Hamburg government education proposals being considered at the time of writing are

implemented.

At the other end of the spectrum from the Hamburg "Crash-Kurs" is the 4-year B.Mus degree in Popular Music offered at the Rotterdam's Conservatorium. This course is obviously a much more formal and academic course than the Hamburg Popkurs. It aims to produce graduates who are not just competent and creative musicians, but also have significant recording and technological expertise, plus a teaching qualification. This unusual extra dimension (for a popular music course) requires that students take pedagogic studies, teaching methodology and an "internship" (practicum), like their Classical, Jazz and World Music colleagues. Music modules typically consist of a main study (bass guitar, drums, guitar, keyboard, voice), solfege, theory, music history, band studies, production and technology, music business and CD recording. Much of a student's programme is an individual contract-type arrangement worked out with a supervisor and based on a series of practice-oriented assignments. To meet the academic standard required for the awarding of a Bachelor of Music degree, students must also do theoretical and research assignments, including a thesis or presentation in the area of new media and sound production. The course is very popular with students: from around 130 applicants, 25 are selected each year. For course co-ordinator Ad de Jong, the clash between the nature of pop and the demands of an academic degree is the main problem of this recently established and still developing course. Like the rest of the Conservatorium, the Pop Department can call on big-name artists for masterclasses.

One of the biggest surprises for me was found at the Prague Conservatorium of Music. One of Europe's oldest and most prestigious institutions, counting Dvořák as a former director, it has offered a Pop vocal course alongside classical music studies since 1986, while still under Communist rule. Students undertake theory, history, ear-training and pedagogic studies along with their classical counterparts, but engage in vocal studies oriented toward microphone-technique singing, plus dance and stage movement classes. Graduates have a number of options in popular music, but mainly appear to supply the great demand for music theatre performers in the Czech Republic, as well as much of Europe - where the public thirst for musicals seems unquenchable. The department was established by course director Lida Nopova, herself a well-known Czech pop singer and song writer. All the staff are highly respected figures in Czech popular and jazz vocal music. The course takes six years, although the first two are more an equivalent of our senior high school years, so the course is in effect a 4-year Bachelor of Music degree in pop vocals. The non-vocal parts of the course are academically rigorous, including foreign language studies as well as Czech language and literature, social studies, aesthetics, history, psychology, pedagogy and teaching method. Theoretical music studies include intonation, rhythm, jazz harmony, analysis and counterpoint classes. Performance classes include song interpretation, modern piano technique, choral ensemble, caring for the voice and vocal hygiene, acting in musicals and dance. Over the six years of the course, students cover just about every style of popular song, and are examined in solo performances in these styles.

The students exhibited a very high standard of achievement in the areas of study I witnessed, and the programs being prepared for end of semester/course examinations were very polished. A particular feature of the teaching is the use of a method that evens

out the change in sound between chest and head or falsetto voice.

As far as I am aware, there is no comparable popular vocal course operating in Europe or Australia.

CONCLUSIONS

1. World Music Degree Courses

There is a general recognition in European institutions that the world of music has changed fundamentally in recent times, among the most significant developments being:

- A stagnant or diminishing number of orchestral positions and other employment prospects for classical music graduates, plus declining Classical CD sales
- A general contraction in jazz performance venues and CD sales
- The emergence of World Music as a major and growing area of performance, study and recording
- Increasing demand for Popular and World Music courses
- Increasing financial pressure on music education institutions

Other institutions are following the lead of Rotterdam's Conservatorium in creating specialist World Music degrees. Apart from meeting the growing demand from World Music specialists, this also offers more options for classical and jazz players to take combined degrees, thus increasing their diversity of skills and employment options. Perhaps more importantly, it creates less narrowly-trained musicians. Such courses attract a different body of students to any Conservatorium, and also set institutions apart from their competitors by providing a defining feature in an increasingly competitive music education environment.

2. Use of World Music within courses

The chocolate-box approach of briefly touching on several cultures' music in a World Music course or module should be avoided. The benefits can be negligible due to superficial engagement with the culture, or even negative as students never deal with the foreign culture in anything approaching the depth with which they study their own. When concentrated on the study of one culture, or a couple of cultures in depth over a reasonable amount of course hours (as seen in Paris, RAM London and Berlin) a World Music module is not just beneficial in opening ears and eyes to different musical thinking, but obviously develops students' general musicianship.

3. Use of Dance

The use of dance in the programs of the RAM London, Poitiers and Prague is considered an essential part of learning music. The use of dance/movement greatly helps students when learning about all forms of music, including that of a foreign culture.

4. Balance of Music and Background/Cultural Information

The most successful tertiary World Music courses depend on:

- (a) having lecturers who are capable and knowledgeable performers themselves
- (b) having students who are proficient in their chosen instrument/voice
- (c) concentrating on the actual music: involving group choral and rhythmic work, transcribing etc as well as playing

One can spend a lot of time on cultural and background information - which is a vital and necessary part of cultural understanding - but if the performance standard of students and

lecturers is closer to that of the amateur or dilettante, students will never properly engage with the music, or properly understand the cultural thinking behind it.

Thus, World Music modules and courses should concentrate on performance and engagement with the actual music of the culture being studied. Any music module without a primary focus on performing/analysing the music falls into the trap of “music-appreciation”- like superficiality. Such modules seem to be offered in some anthropological or pop culture/Social Studies courses, but these courses are not the concern of this report.

5. World Music Centre/Cultural Institution

An institution along the lines of the music arm of Maison des Cultures du Monde, particularly INEDIT, has a vital role to play in any society's cultural life. It would seem desirable to have such an institution in Australia, as it would be to have a World Music Centre like Rotterdam's.

6. Popular Music Courses

For those wishing to form bands and break into the “industry”, the nature of the popular music business seems to favour short, intensive pop courses as opposed to 3 or 4-year bachelor degrees.

The Prague model is a strong argument in favour of a B.Mus degree for serious microphone-based vocalists, covering all areas from jazz, through pop to musicals.

7. Teacher training

Being trained to be an effective teacher is considered an essential part of European music courses, regardless of the type of music studied. This reflects the respect and importance with which teaching is regarded as a profession in Europe. The French CEFEDM system offers a slightly different way of preparing music graduates to teach music. It also allows for highly-trained specialists in non-classical instruments to enter teaching.

RECOMMENDATIONS FOR AUSTRALIAN MUSIC INSTITUTIONS AND RELATED BODIES

1. Expand Conservatorium/University course options for all students by establishing a World Music Programme, offering:
 - specialist courses for instruments in increasing demand due to the growth in World Music - particularly those with both classical and traditional repertoire/styles, which would allow World Music students to engage with other departments
 - combined degrees in World Music for Classical and Jazz students, and perhaps across other disciplines
 - the option for Classical and Jazz students to take some World Music performance modules within their degree. This will integrate students from different departments and backgrounds who might otherwise remain isolated from each other.

The existence of a World Music Programme also gives the institution an additional marketing tool with which to distinguish itself from other places of study. Depending on changing criteria, practice-based World Music programs may be well-placed to attract Australian Research Council funding in the future

2. In the case of World Music modules within existing courses, focus on one culture for a substantial length of time, with a strong dance, rhythmic and vocal focus. Avoid offering world music “survey” courses.
3. Encourage Classical and Jazz students to take a "World Music instrument" as a second study
4. Rather than having a Jazz-only vocal B.Mus degree, create a B.Mus degree for microphone-based vocalists, covering all areas from jazz through pop to musicals
5. Introduce more career management and music business skills/knowledge modules in Conservatorium courses to help students navigate their careers after graduation
6. If required, offer graded one-semester compact popular music certificate courses with an emphasis on performance, recording and writing/arranging, plus introductory music business/management/promotional skills. These more intensive courses would cater for students at different levels of development. Considering the large numbers of students taking Popular Music course options at HSC level, this would seem to be a logical step. There are existing TAFE Certificate and Diploma Courses in Contemporary Music along these lines, but the course content needs to be refined in many cases.
7. Those popular music students whose changing musical aims or skill levels later lead them to consider further, more formal studies at a Conservatorium or University would then best be served by a year-long bridging course (to improve music literacy and other skills) as a pre-requisite for tertiary study. This would also cater for older student entry. As far as I am aware, this “pathways”-like preparatory course is only offered at the Elder Conservatorium in Adelaide, and to an extent through Queensland Conservatorium’s Preparatory program. Victoria University has a TAFE arm offering Certificate and Diploma music courses, but its University section has no Degree courses in Music.

- 8 Consider adopting the CEFEDDEM approach to music teacher training, particularly encouraging those with qualifications in popular and world music. Rather than the Australian practice of adding a one-year Dip. Ed. to the end of a four-year music degree, or four years of a combined music/education degree, the French CEFEDDEM model would seem to be a better option. Students have more time to develop as teachers and musicians than if doing a one-year Dip.Ed., while they are generally more mature when they begin their pedagogical studies than is the case with a typical B.Ed.Mus. student. As the vast majority of a secondary teacher's time is now spent on popular and world music rather than classical music, it would also seem common sense to have students who wish to become teachers able to specialise in these areas, as well as being able to cover “art” or classical music syllabus requirements. (Ideally, music teachers should be proficient in both “art” and popular music).
- In the same way that a student can enter a B.Ed.Mus or similar course as (for example) a specialist flute or cello player - and predominantly study classical music through that instrument - it could be possible for a student from a non-classical background (but with a high degree of music literacy) to specialise on a non-classical instrument in the same degree course. Of course, he/she would have to study classical or “art” music to a significant level during the course in order to be able to teach effectively in our system. Something along the CNR/CEFEDDEM system may be an important consideration for Australian teacher-training and other institutions. More and more school students take popular course options (rather than classical) in their senior high school years, and the junior high school curricular and extra-curricular programs are heavily non-classical. It could also be a useful model for training primary school music specialists.
- 9 Though it might seem an obvious tool to use, dance is not as common in Australian music education as it should be, and often depends on an individual teacher's aptitude/enthusiasm. This is strange, considering the dance origins of many classical forms and most popular and world music. The teaching of dance should be considered an essential music teacher-training module.
- 10 Consider the establishment of a Centre for the research and presentation of World Music, eg focusing on Aboriginal and Oceania/South-Western Pacific indigenous music and perhaps including the music of Australia's ethnic groups. A World Music Centre based on the models observed in Rotterdam and Paris could be housed at a University or Conservatorium, or exist independently. Linked to the World Music programme of a Conservatorium, the Research Centre would also provide a potential funding resource through ARC grants.

DISSEMINATION

I will disseminate these observations and recommendations through:

1. the publication of this report in part or whole in music education journals eg ASME
2. speaking to relevant professional bodies
3. meeting with heads of music institutions and others such as curriculum developers.

