Onda de Ritmo

Aprendizagem não-formal no contexto de educação em Música Popular

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Wave of Rhythm: Non-formal Learning in a Popular Music Education Context

"…Out of the regular succession of measured beats rises the wave; the prototype of rhythm grows from the seed of meter…."

"…Da sucessão regular das pulsações métricas a onda surge; a génese de ritmo cresce da semente da métrica…."

(Zuckerkandl, 1973, 170)

Abstract

Non-formal music learning has burgeoned over the last ten years particularly in UK secondary schools and in the Netherlands, where professional performers and community musicians have brought musical leadership skills into the formal education environment. The rationale for this PhD thesis came from the lack of research into non-formal learning of musical rhythm in a formal education context. As its main aim, this study situated in the context of popular music courses at a Scottish college, investigated the benefits of non-formal learning of rhythm for enhancing formal instrumental learning. Data collection involved an ethnographic study of student, staff and alumni engagement with rhythm learning in an extra-curricular percussion ensemble, utilising an interpretive case study based on participant observation, and interviews that elicited key aspects of the participants' non-formal learning. The ensemble researched has been in existence for twenty-five years and runs in parallel to the formal instrumental curricula. It has adopted and adapted a Brazilian model of peer teaching and learning that has sustained as a community of participation. Findings suggest that participation in the non-formal ensemble has clearly enhanced students' learning, regarding the formal context of their instrumental learning that is both assessed and certificated, whilst by contrast the non-formal ensemble's activities are not. Instead, it features shared musical and extra-musical learning goals that involve performances, workshops in the community and active participation in non-formal learning practices. Further to this, findings show that active participation has engendered highly effective peer teaching and learning, as central to sustaining the ensemble's effectiveness for rhythm learners.

Keywords: Rhythm learning, non-formal learning, popular music education, peer teaching and learning.

Resumo

O aprendizado musical não-formal tem crescido nos últimos dez anos, particularmente nas escolas secundárias do Reino Unido e na Holanda, onde músicos profissionais e músicos comunitários trouxeram habilidades de liderança musical para o ambiente educacional formal. A justificativa para esta tese de doutoramento veio da falta de pesquisa sobre a aprendizagem não formal do ritmo musical em um contexto de educação formal. Como objetivo principal, este estudo, situado no contexto dos cursos de música popular de um colégio escocês, investigou os benefícios da aprendizagem não formal de ritmo para melhorar a aprendizagem instrumental formal. A coleta de dados envolveu um estudo etnográfico do envolvimento de alunos, docentes e ex-alunos com a aprendizagem de ritmo em um grupo de percussão extracurricular, utilizando um estudo de caso interpretativo baseado na observação do participante e em entrevistas que eliciaram aspetos-chave da aprendizagem não formal dos participantes. O grupo pesquisado existe há vinte e cinco anos e funciona paralelamente aos currículos instrumentais formais, e adotou e adaptou um modelo brasileiro de ensino e aprendizagem entre pares que se sustentou como uma comunidade de participação. Os resultados sugerem que a participação no conjunto não formal melhorou claramente a aprendizagem dos alunos, considerando o contexto formal da sua aprendizagem instrumental que é avaliada e certificada, enquanto que, em contraste, as atividades do conjunto não formal não são. Em vez disso, o conjunto não formal apresenta objetivos de aprendizagem musical e extra-musical partilhados que envolvem espetáculos, palestras na comunidade e participação ativa em práticas de aprendizagem não formal. Além disso, as descobertas mostram que a participação ativa gerou ensino e aprendizado de pares altamente eficazes, o que foi central para sustentar sua eficácia para os aprendentes rítmicos.

Palavras-chave: Aprendizagem de ritmo, aprendizagem não formal, educação musical popular, ensino e aprendizagem de pares.

Contents

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Introduction

The inspiration and motivation behind this research journey coalesced in 2013, after twenty years-experience as a music educator working in the Scottish, UK Further and Higher Education system. My inspiration sprang from the rich musical experiences and encounters that I had instigated and facilitated throughout this epoch, for an extra-curricular musical group. The modus operandi of this music group primarily involved the learning and performing of rhythms although looking retrospectively, this learning at many points also involved the voice.

In effect, as a musical practitioner of many years standing, I had brought to bear and clearly focused my own rhythm learning and playing experience, towards nurturing and developing an ensemble that initially appeared to be free of the confines of curricular learning. And it existed as a musical 'space' where innovative ideas could be tried and tested and as it turned out, meaningful social connections made. The sustainability of this project genuinely surprised me, as it continues to do, and this is one of the main strands that empowered my curiosity towards researching this ensemble and its inherent learning practices, in depth and in detail. I will elucidate the educational context of this percussion ensemble and orientate the reader to its location in due course in this introduction.

When I stated the term 'research journey' at the very beginning of this thesis, my intention was to imply the value that research into practice may have for a musical practitioner, in terms of their personal development. This type of research may be of real significance in promoting personal discoveries and be concurrent with gaining understanding of, and unearthing, what had previously been implicit in one's practice i.e.
> "…uncovering layers of meaning…" (Wareham, 2008, 7).

Wareham in fact, outlines four concepts of research and their outcomes and processes. And although I highlight two research concepts i.e. 'journey' and 'layers' as particularly relevant to my personal development as a musical practitioner, and as contributing to the motivation and inspiration behind this thesis, all four categories that follow have their place in this project to some degree:

- Domino - synthesising elements so that problems are answered or opened up.
- Layers - Discovering, uncovering or creating underlying meanings.
- Trading - Social market place where the exchange of products takes place.
- Journey - Personal journey of discovery, possibility of leading to transformation. (Wareham, 2008, 7)

The relevance of these concepts regarding this research will become explicit in the chapters to come in terms of the discussion of both research methods and the findings. However, this list is not exhaustive, as other conceptual approaches and processes exist for researchers, that may be useful and applicable to the methodological and epistemological considerations that will be discussed in the thesis. What is particularly valuable in Wareham's paper however, is the concept of creating a research-teaching nexus that addresses the need to encourage practitioner educators to develop their personal research capabilities; as a tangible means to enhance their graduate students' creativity and future employability.

As a creative arts practitioner and educator, I would argue that relying solely on one's innate abilities, falls far short of the capabilities and explicit knowledge required, to facilitate creative graduates in learning the knowledge and skills necessary, to thrive in a twenty-first century

globalised artistic community. And in reality, being a practitioner that came from being a self-taught musician, to then studying jazz and classical music in a conservatoire setting, learning of rhythms had involved non-formal, informal and formal practices. Nonetheless, at the point of graduating as a young drum kit player and percussionist, I had no awareness of these practices or their relevance to my learning. Subsequent to graduating, the pursuit of 'know how' or 'procedural' knowledge (Eraut, 2000) became the motivation of my learning journey.

This pathway continued until the completion of a Master's thesis in 2009 at Edinburgh University, that centred on six months field research into a regional musical style, its musical practices, and its community[1] in Pernambuco, northeast Brazil. Such a wonderful opportunity and experience gained, brought a profound change in the value I gave to research, but in common with other music practitioners, there was perhaps still a sense of reluctance in turning the spotlight on my own practice, and demystifying this in a rational and systematic manner.

In fact, in a vocational college setting where this research project evolved, the process of research into practice for some musicians could represent an unravelling of the 'mastery' and 'mystique' (Wilson and MacDonald, 2008) instilled in them as experienced musical performers[2]. Rather than being perceived as opening up the possibility of connecting them to the wider field of musical research and its current developments. This practitioner standpoint was perhaps symptomatic of an institution that has transited dramatically over the last fifteen years or so, from a competence based binary system (pass or fail), to a capability-assessed learning and teaching environment i.e. from a further education to a higher education pedagogy. Nonetheless, after considering the viability of

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1 Maracatu Rural: see Crook (2009).
2 See Wilson and MacDonald (2008) for a study into mastery and mystery as key concepts in their research publication: "The meaning of the blues: musical identities in talk about jazz."

further research in Brazil, and my teaching commitments as a full-time member of faculty, I decided to face up to my reluctance and to shed light through research on a significant part of my pedagogy, that is an extra-curricular ensemble. Up to this point, this ensemble had appeared to me as purely informal, and to a large degree imbued with my personal mystique as a performer.

The locus of this research thesis is Perth College UHI, located in the City of Perth that borders the River Tay in the approximate centre of Scotland. A historical Royal Burgh first founded in the 13th century, Perth was the first capital of Scotland and then became a city in 1600. In terms of demographics, it has a present-day population of around 50,000 inhabitants and its economy is based on the service sector, agriculture, education, light industry, banking and insurance. In the present-day economic climate and despite the economic crash of 2007-08, Perth still enjoys a good degree of prosperity and low unemployment.

> "…Perth has a cosmopolitan, diverse and sharply rising population, low unemployment and a growing economy based on both indigenous and new industries…"
> (Pkc.gov.uk, 2011).

The University of the Highlands and Islands (UHI) that Perth College forms part of, is recognised as the…

> "… UK's newest university, achieving full university status in February 2011. UHI is a partnership of thirteen widely dispersed colleges and research institutions, each of which contributes to the UHI's distinctive organisation. Two are relatively large colleges in the urban centres of Perth and Inverness. The administration is based in Inverness, but Perth is the largest partner in terms of student numbers. Perth College UHI has 500 staff, and 9,500 students including nearly 200 from over 40 overseas countries. 20% of students are in the higher education sector, and 80% are in further education, 84% of students are part-time and 85% live within a 30-mile radius of Perth…"
> (Pkc.gov.uk, 2011).

The extra-curricular percussion group at the centre of this thesis, has been in existence at Perth College for twenty-five years, and has run in parallel to the formal instrumental pedagogy employed on the college's popular music courses. The ensemble grew from a tiny cell of student learners from a popular music background, who had honed their informal musical skills, as Lucy Green expresses it, through:

> "... peer-directed learning and group learning ..." that, "... form central components of popular music informal learning practices…"
> (Green, 2001, 83).

In general, informal and non-formal learning may constitute the major part of our life-long learning experiences. Accordingly, the quantity of time that we spend in formal education such as within learning institutions is by contrast a small proportion of all that we learn over a lifetime. The term non-formal learning is defined by the EU Guidelines for Validating Non-formal and Informal Learning as:

> "…Learning which is embedded in planned activities not always explicitly designated as learning (in terms of learning objectives, learning time or learning support), but which contain an important learning element. Non-formal Learning is intentional from the learner's point of view…"
> (Cedefop 2009, 75).

As Alan Rogers (2014) points out, there is a shift towards a discourse on types of learning rather than types of education, that is the result of a move from 'teacher–centred' to 'learner–centred' approaches in education. In an attempt to clarify some of the consequent possible confusion arising from this change of paradigm, Rogers states that:

> "…Bread is made from flour; but not all flour is bread, bread is *processed* flour. Similarly, all education is learning but not all learning is education, education is *planned* learning…"
> (Rogers, 2014, 7).

In effect then, a distinction may be drawn between non-formal *learning* and that of non-formal *education.* Utilising the above analogy, non-formal *education* has *planned learning* as a defined component but non-formal *learning* may or may not, but rather, may utilise *planned activities*. In the context of this research thesis, I choose to focus on non-formal *learning* rather than non-formal *education*, as learning according to Roger's analogy has a broader scope than education. In regard to this research project in a formal education setting, such scope could be beneficial in order to encompass the varied facets of non-formal learning of music and specifically rhythm, that intersect with informal learning; an important constituent of popular musician's learning practices (Green, 2001, 2008, 2010).

Formal education in Popular Music has been a growth area in Scotland over the last 25 years within the post-compulsory education sector[3], and there is also currently, a growing number of popular music degree courses in UK higher education, delivered in both colleges and universities (Gaunt and Papageorgi, 2012, 262). What was once learned on the bandstand and in the rehearsal room, and therefore *encultured* (Green, 2001, 22) (Rice, 2003, 7) through the informal practices of learning to be a popular musician, has nowadays for aspiring young musicians, to a large extent become formal learning involving set curricula in an institutional framework.

In terms of learning both individual and group popular music instrumental skills within post-compulsory institutions (as distinct from degree courses at conservatoires and universities), there exist nationally agreed and verified modular curricula and mandatory assessments, written and administered by several qualification authorities in England and Wales,

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3 Beyond the school minimum leaving age i.e. young people in formal education from 16+ years onwards particularly within Further Education as distinct from degree courses.

and one central body in Scotland, the SQA (Scottish Qualifications Authority).

Against this backdrop, young adults (16 years +) who have had a varied amount and level of formal music education previously, have articulated in burgeoning numbers over the last 25 years, onto SQA courses in Scottish Further Education colleges to study Popular Music.[4] This is based on my own observations and course admission statistics at Perth, and from those teaching Popular Music in the sector.

This statement however requires some qualification, as the level of articulation is a central feature. Students articulating onto SQA National Certificate courses (previously National Qualification in Music) at Perth often came and still come from a social background of self-taught or informal learning practices that involved as Lucy Green (2001) puts it:

> "…immersion in the everyday music and musical practices of
> one's social context…"
> (Green, 2001, 22).

In the Scottish education system both Higher National Certificate and Higher National Diploma are classified as Higher Education qualifications, whilst National Certificate is a Further Education qualification. This is in contrast to the English education system that does not have one national qualification authority, and classifies Higher National Certificates and Diplomas as Further Education, rather than as Higher Education.

The importance of this difference comes down to articulation, in that students coming on to HNC and HND Popular Music courses in Scotland, are therefore entering Higher Education not Vocational Education, with

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4 At Perth College this was originally a Rock Music qualification!

informal rather than formal instrumental learning as their modus operandi.

One effect of this, is that students studying instrumentally, are required to study benchmark pieces and develop a routine practice schedule, although commonly, this may not have been part of their previous learning style i.e. mostly informal. In reality, there is a broad spectrum of articulation, and this ranges from prospective students who have a background solely in popular music informal learning, to others that have a mix of informal and formal learning, and to a minority that have only been taught formally in classical instrumental lessons.

These differences often come to light in the audition process, and again are based on my observations and dialogue with colleagues who also audition candidates. Notwithstanding, the Scottish Further and Higher Education system, allows a wide access to the popular music sphere of education. This is regardless of whether a candidate is self-taught, employing informal and possibly non-formal learning, to the opposite end of the instrumental learning continuum, where a number have previously studied orchestrally on their instrument. However, this articulation onto a formal education course can be problematic at both ends of this continuum.

For those informal learners going into formal instrumental lessons, the need to address music notation and theory is a noticeable challenge. Vice versa, there is equal challenge for formally trained (particularly in school orchestras) students, starting to practice in popular music ensembles, where no written music is supplied. And in the ensembles, they instead utilise structured improvisations, copying by listening (to actual CD recordings or Spotify, Youtube, etc), peer-directed learning and group learning (Green, 2001).

As an instrumental drum kit teacher at the beginning of a lecturing career in Further Education, I observed students arriving on the course with varied experiences in learning rhythm, a mix of learning styles and a lack of cohesion in their approach. I then started a percussion ensemble based on the Brazilian model of Samba and its hybrid forms, in an attempt to bridge the differences in how rhythm was "caught and taught". In effect, this ensemble learning approach evolved due to my bringing the Brazilian cultural group 'Olodum' to Perth College, to perform and present a percussion workshop in 1992, and from personal immersion in their style during my first visit to Brazil in 1993.

From running regular weekly percussion workshops for NQ Rock Music students, then building on the enthusiasm and excitement generated by this Brazilian visit, and subsequent exposure students had in my class to Brazilian percussion instruments, I went on to consolidate the extra-curricular group that lies at the centre of this research. I had distinctly sensed an educational need to bring all those that wished to play in a percussion group together, regardless of either their formal, or at that time, mostly informal instrumental learning background.

However, what lay behind this impetus to form a percussion group also drew I would argue, on the need for students to socialise and learn music in a different mode from the day-to-day formal curricula of the music courses. Initially, this pedagogic approach was designed to enable students to learn rhythms informally, without continuous assessment or final learning outcomes to achieve. Nonetheless, the transformation of this group from a weekly encounter playing rhythms together, to becoming a performing ensemble, brought with it the requirement to have specific goals in focus, and to adopt a less casual or informal orientation. It is at this point, that I suggest that non-formal learning became the ensemble's modus operandi, through the explicit intention of its participants to learn rhythms, and undertake planned activities creating successful workshops and performances.

Within the first two or three years of its existence, the group's inclusive approach to membership meant that students from all levels of the music department could get involved, as well as staff. In fact, students from out with the music area (and at one point some staff from another faculty) came to join, and although a minority, this has continued to the present day.

Certainly, without continuous student and staff learners over the last twenty-five years since its inception, the group would not have sustained. It can be stated that what began as a student community of interest modulated to become a "community of practice" (Lave and Wenger, 1991), (Smith, 2009), (Wenger-Trayner and Wenger-Trayner, 2019). In this context, the practice focussed on a gradual development of rhythmic skills for new participants, starting out on the periphery of the group, followed by mentoring and peer teaching to assist their full participation. The result of this was the development of a highly skilled peer group who could then further pass on skills and knowledge.

Of the original loose grouping of the band, there exists today a member of staff who started then as a student beginner. Other student members throughout the years have also made the transition to staff, but mostly not in the employment of the music department, but working with music in Social and Vocational Studies; for those with additional support needs i.e. a specialised community of music practice.

However, if we examine Green's (2001) view based on Lave and Wenger's study of legitimate peripheral participation, that:

> "… So far as a community of practice is available to young popular musicians, it tends to be a community of '*peers*' rather than of 'master-musicians' or adults with greater skills…"
> (Green, 2001, 16).

Conversely, my input as a musical leader can be said to run contrary to simply facilitating a "community of peers". This is due to both international experience of touring and recording percussion and drum kit, and personal exposure to learning with several traditional rhythm 'master-musicians', that I have then brought to bear in my work with the group. In effect, in parallel with the peer learning that subsequently developed, the young popular musicians who formed the band with me, were experiencing an "adult with greater skills", and I would hope a degree of mastery of the percussion styles that were taught.

To summarise, both 'peer-directed' and 'master-apprentice' learning is combined in present and previous incarnations of the group, whilst the skills and confidence that have been developed over many years, by long-term members, are thoroughly honed towards rhythm workshop facilitation and performance.

In taking a long-term view, and to give some context to this type of non-formal musical practice, it is important to state that such a project from this perspective, exhibits a 'long-tail' approach and sustainability that Fischer (2011b) refers to as "Cultures of Participation". And in his suggestion of a "Long Tail Framework for Learning and Education", this ensemble project enables students to,

> "… Learn about exotic but personally important topics outside the mainstream education curriculum …"
> (Fischer, 2011b, 8).

Although in no sense could this extra-curricular group be termed an autonomous cultural organisation, lying as it does within the confines of a recently incorporated university, it nonetheless, has more in common than might first appear, through the quality and type of participation

available to its members, "…outside the mainstream education curriculum…" (Fischer, 2011b, 8).

In terms of the percussive style and social model, the group was founded on the musical influence of 'Olodum' (mentioned previously as visiting Perth College in 1992). However, Olodum evolved as cultural participation and social action among the black Brazilian community, involving disenfranchised and economically deprived street kids in Salvador, Brazil. After receiving international and local government funding, it went on to become a powerful force in the community for social change and inclusive education. Subsequently, they transformed themselves from a percussion-centric musical group to a diverse NGO (Non-Governmental Organisation), involved in community action and empowerment. Their performance group after being talent spotted in Salvador, Bahia, then went on to have enormous critical and commercial success with both Paul Simon's song "The Obvious Child" and Michael Jackson's release "They Don't Really Care about Us".

At the heart of their cultural musical venture lay, and to this day still lies, the beating of the drum and empowering the Black voice as a vehicle for social inclusion, cultural transformation and active citizenship in the broader community. One of the main social aims being, betterment of life chances for disadvantaged children, adolescents and the disenfranchised. (Armstrong, 2002, 180-191).

And although the formation of the college ensemble is superficially linked to the rhythmic genesis of Olodum, any allusion to a shared ethos or social action does appear culturally tenuous. I would nonetheless argue, that a seed was planted inter-culturally and non-formally based on their mode of learning Afro-centric rhythm, and this has grown sustainably at Perth College UHI.

However, in common with Olodum, musical leadership and peer group learning and teaching, could be said to be the focal points of social action or cohesion in the group, apropos participants' sustained engagement with non-formal learning. Performance opportunities such as summer festival *field trips* provided, and still provide, a platform for members to show what they have learned in practice, and not through the certification of learning outcomes, either passed, failed or percentage graded.

In the field of natural sciences, teachers and academics have advocated the *field trip* as a non-formal learning method that can enhance the curricular day-to-day formal institutional learning. This field trip type often incorporates a sense of discovery and experiential learning, which can build a bridge between the formal and the informal learning of individuals, via the social constructions of cognitive group interactions (Eshach, 2007). Regarding the social, cultural and extra-musical factors involved in field trips, these will be referred to where relevant in this thesis in relation to the findings of the research and through the main case study in Chapter IV.

When we talk of learning, we must then address a multiplicity of theories, concepts, paradigms, beliefs, views, values and terminologies, that have been applied to this essential, complex and intrinsic part of human experience. In this thesis, I will focus on the practices of music learning relevant to the area that will be researched, vis-à-vis popular music, and in particular, learning rhythms in the educational context of Perth College, UHI.

The rationale for this approach is by nature discipline bounded and also a matter of scope. For instance, if this research was to attempt objective psychological testing of the learning processes involved in assimilating rhythms, this would be beyond the range of this thesis. Nonetheless, such an approach to the research does not exclude commentary or

insights gained from educational psychology, or other disciplines such as sociology and philosophy, where there is obvious relevance to this study.

In the context of musical instrument learning, I will utilise the terms *learning mode* or *mode of learning* to mean *active ways* of learning, that are embodied through the physical and sensory aspects of musical practices. *Learning modes* are inherent in the three categories of learning that are at the heart of this research i.e. formal learning, informal learning and non-formal learning. As Veblen states regarding adult learning:

> "…The *mode of learning* is often defined by the *context* in which adults choose to learn, whether in *formal contexts* similar to those they might have experienced in school music settings, or in less structured and *informal* diverse social contexts *…"*
> (Veblen, 2012, 2) [My italics added for emphasis].

In this thesis, I do not equate the term *learning context* to simply mean a physical space or place, but rather all the circumstances and factors that surround *modes of learning*. For example, the social relevance ascribed by both learners and teachers to what is being learned. The terms *learning situation*, *learning setting* and *learning context,* have in fact been used either interchangeably or equivalently by various educational researchers, in order to discuss the various facets and applications of formal, non-formal, and informal education and learning: (Scribner and Cole, 1973), (Folkestad, 2006), (Mak, 2006), (Kors, 2007), (Renshaw, 2009), (Eaton, 2010), (Mok, 2011), (Saunders and Welch, 2012), (Rogers, 2014), (Higgins, 2015).

And the term *mode* has also been utilised in a similar vein:

> "…we called this important *mode of learning* informal education…"
> (Coombs and Ahmed, 1974, 233) [My italics added for emphasis].

> "…in classic *formal learning mode*…"
> (Colley, Hodkinson and Malcolm, 2002, 19) [My italics added for emphasis].

> "…the *non-formal mode of learning* can take place in formal, non-formal and informal educational settings…"
> (Mok, 2011, 12) [My italics added for emphasis].

I draw a distinction here with the sometime conflicted usage of the term *learning modes,* in reference to VAK, i.e. Visual, Aural and Kinaesthetic Learning, that are normally referred to as *learning modalities*. Along with the variant of this acronym, VARK (Visual, Aural, Read-Write and Kinaesthetic Learning) that was designed by educationalist Neil D. Fleming (Rhem, 2017), it can be stated that these are actually categories of *learning styles,* and are intra-personal rather than interpersonal.

In effect, a *learning style* belongs to the individual learner and is influenced by all their previous cognitive learning experiences, either explicit or tacit, that they then bring to a situation where learning is taking place. Learners for instance, may have developed an implicit preference for particular style of learning such as active or reflective; holistic or atomistic; visual or auditory. And could then be categorised using any of the plethora of competing theories and inventories of learning styles that are available[5] (Coffield et al., 2004).

Nonetheless, the whole-hearted adoption of one of these inventories in one's pedagogy, without appropriate research and subsequent reflection on practice, could have at worst, negative implications for teachers and learners, due to lack of reliability and validity in implementation (Riener and Willingham, 2010), (Coffield et al., 2004).

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[5] (Coffield et al., 2004) list in fact 13 major models of learning styles!

Considering *learning* styles in the area of popular music pedagogy, Green (2010), in regard to her research into classroom instrumental learning states:

> "… in general, most authors would agree that the "style" construct refers, or should refer, to an individual's spontaneous or preferred approach to learning; an approach which is independent from other factors such as intelligence, personality, gender, culture, and to a large extent, motivation or learning situation; and which remains constant, or relatively constant, in a fundamental way throughout the individual's life…"
> (Green, 2010, 44).

Style here, as Green defines it, is not a conscious choice, but rather, it is implicit in the learner and not liable to sudden variation. Or as she puts it:

> "… as a relatively "hard-wired", inbuilt, or unchanging tendency or trait in the individual, which comes into play spontaneously when the individual is learning, or attempting to learn…"
> (Green, 2010, 45).

Learning strategies by contrast, are tactical approaches to learning that learners may employ in a given learning situation. Taking for example, the research context of popular music instrumental learning that Green has investigated, a strategic learning approach can refer to "auditory copying"[6] (Green, 2010, 46). This is utilised by the learner,

> "… as an approach which arises as a result of prior experience and/or conscious choice, and which is susceptible to environmental influences, adaptation and development…"
> (Green, 2010, 45).

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6 i.e. as distinct from instrumental learning from a score or written part.

Further to these definitions, the term *musical learning practices,* I will utilise to cover all the procedures that a learner undertakes, whilst involved in a musical learning situation. This situation can involve highly repetitive actions, and in terms of musical practices, those essential to the learning of an instrument. However, procedures are often developed in a popular music context through a process of *enculturation,* or as Green (2001) has specified:

> "…acquisition of musical skills and knowledge by immersion in the everyday music and musical practices of one's social context…"
> (Green, 2001, 22).

And Mans who delineates this further regarding the actual musical elements learned:

> "…Enculturation in a musical world involves immersion in the intra-musical sound structures of the culture—the rhythms, tonal patterns and combinations, preferred timbres and performance modes—of that culture…"
> (Mans, 2009, 84).

Schippers asserts that *enculturation*:

> "…is also used by ethnomusicologists and music educators to describe the process of becoming 'literate' in a specific cultural idiom…"
> (Schippers, 2009, xvi).

In operation, the musical learning practices of popular musicians may be both tacit, drawing on their enculturation and cultural idioms, or more explicit, possibly involving formal curricula. Examples of the formal include; receiving instrumental lessons with private teachers towards graded exams; popular music courses in institutions (Green, 2001).

Summary

In the introduction, I have discussed the motivation and background to this research project, and as an overarching theme, its context within popular music education in an institutional setting. I also defined some of the key learning terminology as used in this thesis, in regard to modes, styles and strategies. I have in addition, outlined that this research concerns the learning practices involved, and participation in, an extra-curricular percussion group. In Chapter I that follows, literature from the field of learning and education will be critiqued and mapped to key concepts, themes, and paradigms that have relevance for this research.

Chapter 1

In this review of the literature that follows, I will first of all take a general overview of learning modes and discuss their contexts vis-à-vis both education and learning. I will then situate the discussion wherever relevant in the context of popular music learning and education: a key area of enquiry in this thesis. Further to this, current literature specifically from the field of non-formal music learning and teaching will be examined and critiqued and any significant gaps in the literature identified.

Learning Modes and Contexts

In the introduction to this research it has been stated that informal and non-formal learning, constitute the major part of our life-long learning experiences and that accordingly the quantity of time that we spend in formal education such as within learning institutions, is by contrast a small proportion of all that we learn over a lifetime. As a starting point, Rogers (2014) gives a very helpful overview of both education and learning:

> "… All education is learning, but not all learning is education. Formal learning takes place in an educational institution. Non-formal learning
> takes place outside of schools and changes depending on the individual. It is primarily self-directed. Informal learning occurs in everyday life and is not planned …"
> (Rogers, 2014, 7).

However, it is important that concepts and terminologies involving education and learning are now clearly examined and that some distinctions are drawn between formal, informal and non-formal *education* and formal, informal and non-formal *learning*. As part of this review of

the literature and commentary on these key concepts, I will where relevant, contextualise historical concepts chronologically, and draw out concepts to synthesise with developments in current musical pedagogy.

PROVIDERS
intentional

formal   advertisements

       non-formal   campaigns

                                                         incidental

LEARNERS   self-   LEARNERS
intentional   directed
        unintentional

       task-conscious

                                                   accidental

PROVIDERS
unintentional

The learning continuum
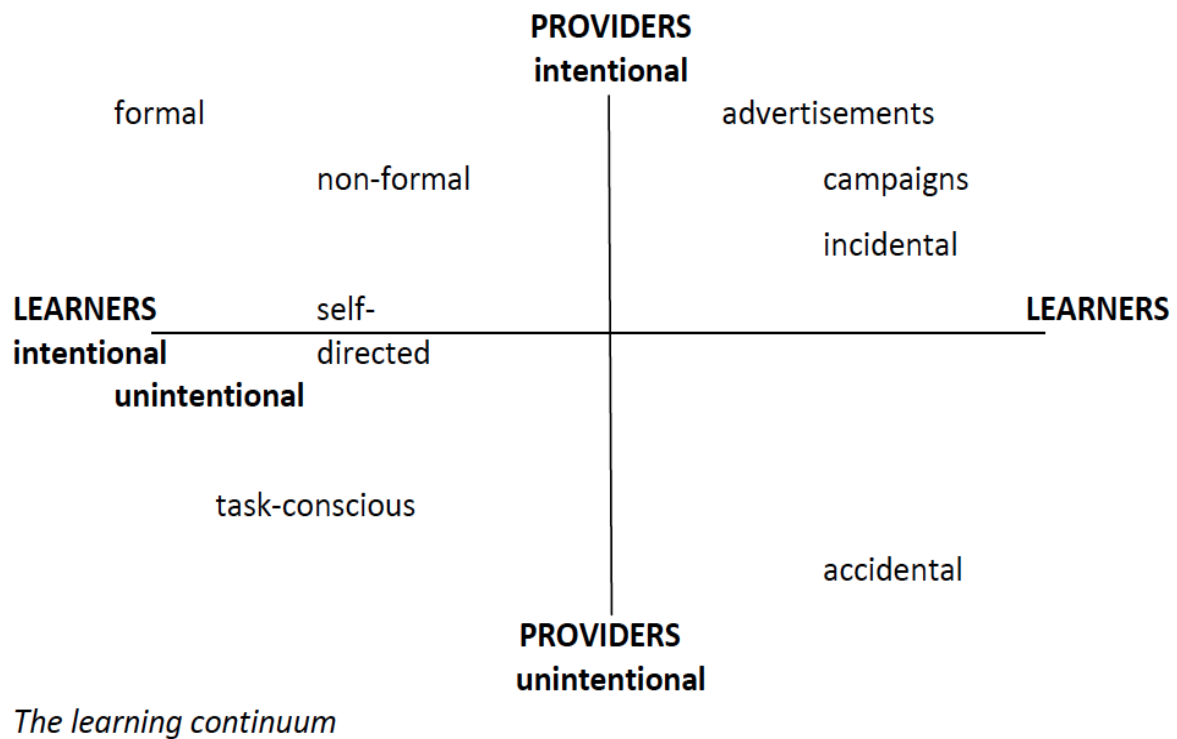
Figure 1: The Learning Continuum (Rogers, 2014, 9)

The conceptual map by Rogers shown above, gives us a very useful picture of how modes of learning and various learning contexts interrelate. What is interesting, is that there appears to be a typographical error in the printing of this diagram, in that the word **unintentional** should be placed conceptually at the far right of the horizontal axis, under the word **LEARNERS.** This then clarifies the positioning in this matrix of **accidental** and **incidental** learning as actually being **unintentional** for the learner, whilst **formal** and **non-formal** learning are clearly **intentional** both on the part of the learner and those *providing* the learning experience. We may presume here that *formal learning* includes *formal education* per se, whilst *non-formal*

l*earning* may include *non-formal education* in certain contexts. I will look further into Non-Formal Education in due course to unravel some of its definitions and comment on the discourse around it, with non-formal learning as an overarching theme.

1.1   Formal Education and Learning

In the early 1970s, the hierarchical value of formal education as the predominant system in Western societies was opened to challenge by Scribner and Cole and other thinkers of that era who had been influenced by educational reformers such as Paulo Freire (1921-1997) and developmental psychologists such as Vygotsky (1896-1934). They launched a discourse on the value, nature and effectiveness of formal education that critiqued this type of learning in institutions, as being out of context with the everyday life and the subsequent needs of the learner in their society.

They advocated utilising informal learning and educational methods to redress this issue, that still have resonance today. They did not use the term non-formal in respect of education and/or learning but rather I would argue, helped sow the seeds for its subsequent evolution and adoption. Scribner and Cole take an anthropological view of formal education that appears broader than that often utilised in Western societies[7] and they in fact draw on global sources in their examination of school-based and everyday experiential learning.

> "…we can provisionally define formal education as any process of cultural transmission that is (i) organized deliberately to fulfil the specific purpose of transmission, (ii) extracted from the manifold of daily life, placed in a special

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[7] Usually defined by the model of primary and secondary school and university or college as formal institutions.

setting and carried out according to specific routines, and (iii) made the responsibility of the larger social group…"
(Scribner and Cole, 1973, 555).

Formal education continues as the cultural norm today in Western civilisations that endorse the primary, secondary and tertiary paradigm of education and learning; usually within the confines of institutional boundaries. However, this model is now under comprehensive and continuous re-evaluation in the light of the momentous technological developments that have occurred over the last twenty-five years, with the use of globalised online learning as a twenty-first century medium of choice for a new generation of learners and teachers.

In 2004 Colardyn & Bjornavold examined the practices and policies of validating different modes of learning across EU member states and highlighted the then current EU policy for formal learning thus:

> "… Formal learning consists of learning that occurs within an organised and structured context (formal education, in-company training),
> and that is designed as learning. It may lead to a formal recognition (diploma, certificate). Formal learning is intentional from the learner's perspective…"
> (Colardyn & Bjornavold, 2004, 71).

This initial outline was then slightly modified five years later by the European Centre for the Development of Vocational Training to become:

> "… Learning that occurs in an organised and structured environment (e.g. in an education or training institution or on the job) and is explicitly designated as learning (in terms of objectives, time or resources). Formal learning is intentional from the learner's point of view. It typically leads to validation and certification…"
> (Cedefop, 2009, 73).

The key points here in this definition are firstly, the locus of learning as an educational or training institution or workplace; secondly, the outcome

of this mode of learning is usually certification or validation; thirdly, (and in common with non-formal learning) there is an intention to learn from the learner's perspective; lastly, that learning is planned, structured and organised.

Eraut (2000) defines formal learning as having:

> "…A prescribed learning framework
> An organised learning event or package
> The presence of a designated teacher or trainer
> The award of a qualification or credit
> The external specification of outcomes…"
> (Eraut, 2000, 114).

What is contrasting here with the EU definition that has its roots in a bureaucratic context, is that Eraut does not consider the location of learning to necessarily be an educational institution or in a workplace, but specifies that a teacher or trainer be present. In fact, Eraut (2000), argues with reference to this definition of formal learning as a starting point, that it is actually non-formal learning that is key in professional work-based learning rather than informal learning. Eraut also does not appear to advocate that there has to be an intention to learn from the learner's perspective.

What is clear regarding the correlation of the above definitions is that some form of certification, credit or validation is arrived at through formal learning and that structure and organisation are implicit to this - usually in the form of a curriculum. However, in terms of location it is still open to possibility that formal learning may take place in a work situation outside of a learning institution, if certification or accreditation are involved as an outcome of the learning.

1.2   Informal Education and Learning

Informal education has a history that is closely connected amongst other factors, with the development of religious and community groups; the co-operative movement in the UK; free schools and emancipatory movements such as workers education; and is viewed according to Jeffs and Smith:

> "…as a spontaneous process of helping people to learn…"
> (Jeffs and Smith, 2011).

In reference to this thesis, *informal education* although having its own contemporary pedagogical concerns and ethos and having its philosophical roots in ancient Greece[8] via the dialogic tradition, will not be considered as having relevance to this research project in respect to modes of learning musical rhythm. I would rather argue that in this context, *informal educational practices* if at all evident in spontaneously helping learners or in fact relevant pedagogically, will then fall under the umbrella of informal learning and its applicability to popular music education.

However, the ascribed ethos of *informal education* quoted next, gives insight into the suggested empowerment that this philosophical stance may bring to learning in any context; due to its spontaneous and unbounded nature.

> "… Informal education is the wise, respectful and spontaneous process of cultivating learning. It works through conversation, and the exploration and enlargement of experience (…) but informal education tends to be unpredictable — we do not know where it might lead…"
> (Jeffs and Smith, 2011).

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[8] (Smith, 1997)

Here below, Rogers shifts the focus to learning as being the essential ground of education and that *informal education* is in fact self-directed:

> "…*Learning is the keystone; it is the original matter out of which all education is created.* Somewhere along the learning continuum, we come to purposeful and assisted learning (education in its widest sense). When we control this and individualise it, learn what we want for as long as we want and stop when we want, we are engaging in informal education…"
> (Rogers, 2004) [My italics added for emphasis].

1.2.1 Informal Learning

In common with formal learning, *informal learning* has been subject to European governmental scrutiny and policy directives (Cedefop, 2009), (Colardyn & Bjornavold, 2004), to qualify its educational and social value in terms of skill sets for future employment. And furthermore, to quantify its occurrence in post-modern western societies. Lifelong learning, up-skilling and continuously improving employability chances, has become the modus operandi for populations seeking consistent work in a rapidly changing high-tech, highly competitive and often globalised job market.

The European Union is no exception in addressing these social concerns, and the requirement to evaluate, audit and validate utilising methodologies that concern learning modes and contexts i.e. formal, informal and non-formal learning (Gallacher and Feutrie, 2003), (Colardyn and Bjornavold, 2004), (Cavaco, Lafont and Pariat, 2014), is seen as a requirement to facilitate working age populations as potential lifelong learners and job-seekers. This remit continues to the present day as an explicit concern and strand of audit and policy making for world

governments, OECD[9] and the EU commission. (Cedefop; European Commission; ICF, 2017), (Werquin, 2010).

Informal Learning is defined by the EU as:

> "…Learning resulting from daily activities related to work, family or leisure. It is not organised or structured in terms of objectives, time or learning support. Informal learning is mostly unintentional from the learner's perspective …"
> (Colardyn and Bjornavold, 2004), (Cedefop, 2009, 74).

However, Rogers (2004, 2014) and others such as La Belle (1982), Eraut (2000), and Colley, Hodkinson and Malcolm (2002, 2003) give broader and more insightful perspectives regarding the discourse on informal learning by taking an educational and analytical rather than a bureaucratic standpoint; discussing the psychological, sociological and paradigmatic issues that are associated with it. Eraut outlines his conviction that informal learning is not a useful term to help examine learning that takes place in the workplace, and in this way, he diverges from the above definition where it *relates to work*.

> "… the term 'informal' is associated with so many other features of a situation — dress, discourse, behaviour, diminution of social differences, etc. – that its colloquial application as a descriptor of learning contexts may have little to do with learning per se …"
> (Eraut, 2000, 114).

As such in his subsequent analysis, he decides on the terminology non-formal learning as the 'domain' as he puts it, to be used as the "contrast to formal learning" (Eraut, 2000, 114). In addition, and in contrast to the usage of the word modes[10] in this thesis, he uses modes to represent

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[9] The Organisation for Economic Co-operation and Development (35 member countries).

[10] As 'ways' rather than 'domains' of learning.

three differing psychological aspects of learning that he defines as existing within the 'domain' of non-formal learning, i.e.

> "…Implicit Learning; Reactive Learning; Deliberative Learning …"
> (Eraut, 2000, 116).

By contrast, in their report for the Learning and Skills Development Agency of England in 2003, Malcolm et al, take a more comprehensive approach to tackling the problems of terminology and the discourse around informal and formal learning and denote that:

> "… There is a strong tendency to see informal and formal learning as separate. This often results in a polarisation between them, with advocates of the informal denigrating the formal, and vice versa. Superficially, this sometimes reads as if there are two separate paradigms:
> 1) Informal learning (through everyday embodied practices; horizontal knowledge; non-educational settings); and
> 2) Formal (acquisitional and individual learning; vertical or propositional knowledge; within educational institutions) …"
> (Malcolm, Hodkinson and Colley, 2003, 314).

However, they then comment regarding this binary view, that although these two modes may have distinct differences in interpretation and context, that in fact, they can be utilised in conjunction, although this could be "…problematic …" (Malcolm, Hodkinson and Colley, 2003, 314).

1.2.2 Informal Learning and Popular Music Education

In the context of informal popular music learning practices and their contextualisation within formal education, Green's research of 2001, previous to the publication of the Malcolm, Hodkinson and Colley report, opened a discussion on informal musical learning and its relation to formal learning (including formal education) as either "…reciprocity or

contradiction…" Green (2001, 177). And furthermore, in Green (2008), as a mode of learning that can be used by popular music learners and teachers in successful combination with formal contexts such as the school.

This was the forerunner in the UK (2001) to further research by Green and others concerning pedagogical development, field testing of teaching frameworks and subsequent publication of findings and relevant methodologies, that underpinned the implementation of informal learning practices in popular music education. I would argue that this research has contributed substantially to present day popular music pedagogic discourse in the UK and further afield. (Green, 2001, 2008, 2014), (Green and Walmsley, 2006), (Mak, 2006), (Folkestad, 2006), (Jaffurs, 2006), (Woody, 2007), (Lebler, 2008), (D'Amore, Steiner and Quantrill, 2009), (Feichas, 2010), (McPhail, 2012), (Mok, 2014), (Abramo and Austin, 2014), (Smith, 2016).

However, Folkestad (2006) has critiqued regarding informal popular music learning practices that:

> "…somewhat paradoxically, when these rock musicians teach others in educational institutions, they use formal learning strategies in their teaching instead of using the learning strategies they have once practised themselves: they rather teach in very formal and traditional ways, in spite of their own personal informal musical training. These rock musicians seem to have well established conceptions of what is 'proper' learning, or rather what is 'proper' teaching …"
> (Folkestad, 2006, 139).

Notwithstanding, Green (2001) is clear that this is not her intent to suggest in her study of popular musicians, that a dichotomy between informal and formal practices exists for learners and teachers, or indeed

that informal learning practices are disparate from formal learning or education. On the contrary she comments that they are connected:

> "… In referring to a distinction between 'formal music education' and "informal music learning', I do not wish to imply that these are mutually exclusive social practices. They can be conceived rather as extremes existing at the two ends of a single pole …" and "… In some countries and some musics, formal and informal music education sit side by side in the nature of an apprenticeship training …"
> (Green, 2001, 6).

She also clarifies that musicians brought up in formal contexts often utilise informal musical learning practices and vice versa for those brought up in informal musical backgrounds.

Folkestad (2006) takes a broad perspective in this context:

> "…Formal and informal learning strategies appear to act in a dialectic way, such that musicians of all genres combine formal and informal learning strategies in their practice of musical learning …"
> (Folkestad, 2006,140).

From my own experience as a self-taught, literally a 'garage-band' musician that went on to study at a jazz conservatoire, I find this view to be relevant to my personal experience, having articulated from self-directed informal musical learning into a formal institution and then achieved graduate certification.

This personal reflection and Green's previous statement align with some of the conclusions below from research by Malcolm et al (2003) that:

> "… All (or almost all) learning situations contain attributes of formality/informality, but the nature of, and balance between them varies significantly from situation to situation…"
> (Malcolm, Hodkinson and Colley, 2003, 317).

And furthermore that:

> "… These attributes of formality and informality are also interrelated in different ways in different learning situations …"
> (Malcolm, Hodkinson and Colley, 2003, 317).

In the section that follows on the non-formal, it is this interrelation between different modes of learning that remains a continuing theme, whether in its wider context as learning or in the context of education as planned learning.

1.3 Non-Formal Education (NFE) and Non-formal Learning (NFL)

According to Rogers (2004), the first use of the terminology *non-formal education* or NFE can be traced to Coombs in 1968. The evolution of NFE as a pedagogical movement was based on the view that formal education was not succeeding for the majority of global populations, not just in developing nations, but in many Western societies. Further to this Coombs and Ahmed published, "Attacking rural poverty: How non-formal education can help" (Coombs and Ahmed, 1974), that had a significant impact on educators but also fuelled debate and discourse surrounding NFE.

Non-formal education or NFE, is usually defined as existing out with the boundaries of formal institutions. From its genesis in the 1970's, it gained considerable currency from initial sparks lit by amongst others, Coombs and Ahmed; via their World Bank commissioned report promoting NFE as a method to tackle rural poverty. They defined it thus:

> "… Non-formal education as used here is any organised, systematic, educational activity carried on outside the framework of the formal system to provide selected types of learning to particular subgroups in the population, adults as well as children…"
>
> (Coombs and Ahmed, 1974, 8).

And their initial attempts at a definition was according to Rogers:

> "…very imprecise, and every country interpreted non-formal education in their own way…"
>
> (Rogers, 2004).

In the west of Ireland non-formal l*earning* as a constituent of NFE[11] was researched contemporaneously in 1978 by O'Buachalla, (just five years after Ireland joined the European Economic Community or EEC and pre-European Union). He advocated that as a main component of learning, NFE be given proper value through linking it to formal education (O'Buachalla,1978).

It is against a historical backdrop of a plethora of local societies that promoted and facilitated learning out with the mainstream formal education system, that O'Buachalla systematically researched and categorised multiple comparative case studies under the codings: "…

  i.   Statutory Bodies

  ii. Church and Community Organisations

  iii. Cultural and Leisure Organisations

  iv. Trade Union/Rural Organisations …"
       (O'Buachalla, 1978, 121).

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[11] Or in this case "Non-traditional forms of Higher Education" is the terminology used by the author.

This is a thoroughly researched piece of work in terms of its multiple case studies, and its findings and recommendations concerning the social milieu and educational policy in the West of Ireland during the late 1970's.

He states when comparing non-formal learning and formal *education*,

> "…It is most probable that more people are exposed to *non-formal learning*; it provides a process of development of skills, knowledge and attitudes among people which may have *a higher level of impact than the formal system*…" (O'Buachalla, 1978, 120) [My italics added for emphasis].

Over the years intervening from 1978 to the present day, the economic situation and socio-political fabric of Western Ireland and indeed of the European Union itself has altered significantly, mediated by periods of booming economic growth and investment followed by recession (such as the economic crash of 2008). This then having consequent effects on the provision, the remit and the sustainability of non-formal learning, NFE and of formal education itself.

The question then arises from O'Buachalla's pioneering work of what resonance and relevance this historical view of NFE and non-formal learning in the West of Ireland may have for the present day and the research project at the centre of this thesis.

I would argue that O'Buachalla's attempt in that era to qualify and quantify NFE and non-formal learning and promote their educational benefits for his society, plus his rationale to link NFE and non-formal learning to the formal system, still underpin both a cultural and educational requirement to understand non-formal learning as a ubiquitous social process. In today's society, this linkage exists and positively promotes access to formal learning and education through the importance placed on *Recognised Prior Learning* or RPL.

1.3.1 Recognised Prior Learning (RPL)

In terms of the European Union and Scotland UK, the setting of this project and its present-day social context is very different from the rural west of Ireland in the late 1970s. In today's society, the correspondences between informal and non-formal *learning* and NFE are covered by the overarching theme of 'lifelong learning'. This theme has its application to students articulating onto both Further and Higher Education courses (Colardyn and Bjornavold, 2004, 69) and applies to an HEI[12] context such as Perth College UHI, the locus of this research.

In effect, all interview/audition candidates for our Higher Education music courses are assessed for Recognised Prior Learning[13] (RPL) and this process is adopted across the FE/HE sector in Scotland. In order to articulate onto a course, the RPL assessment can entail as straightforward a requirement as producing a certificate at audition showing an appropriate level of SCQF[14] Credit Points, or at the opposite end of the scale for some applicants (mostly mature students), a portfolio must be submitted that includes evidence of previous learning and may involve extra written assessments.

Examples of involvement in NFL and/or NFE are both significant and clearly admissible for assessment, although informal learning is also noted as assessable in the guidelines (SCQF, 2010, 23). A candidate's non-formal learning and/or education may well have taken place in relevant societies, clubs, communities of practice and special interest groups such as Brass Bands, Pipe Bands etc and extra-musical societies. In fact, this mapping of RPL for those entering formal higher education through accreditation of their informal and non-formal learning and

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[12] HEI = Higher Education Institution.
[13] (SCQF, 2010).
[14] The Scottish Credit and Qualifications Framework.

education experience, is considered crucial for a decision to be made on a candidate's suitability for formal study, particularly if they have a sizeable gap in formal learning since leaving school.

This perceived need for wider articulation to formal education has most clearly been addressed by the bureaucratic remit of Cedefop,[15] that has issued European Union guidelines on validating non-formal and informal learning (Cedefop, 2008, 2009, 2017). Their rationale nonetheless, is mainly concerned with the target of assessing 'lifelong learning' as a universal tool in enabling and assessing a flexible work force, constantly up-skilling towards future employment in the technocratic and knowledge-based economies of present-day Europe (Gallacher and Feutrie, 2003), (Colardyn and Bjornavold, 2004, 69).

By contrast O'Buachalla's suggestion that,

> "... a coherent comprehensive and integrated system which aims to meet the educational and socio-cultural needs of all age groups…"
> (O'Buachalla, 1978, 138).

should be created, that included the concept of "*permanent education*"[16], focused more closely on the social act of participating in the learning and the transmission of knowledge, rather than the job market's vocational requirement for a flexible and adaptable labour force, that is constantly re-inventing itself for employability.

This focus here on social and cultural needs of "all ages" reflects the era when this paper was published; a semi-rural and rural society in Western Ireland that was to be subsequently transformed by the transfusion of EU capital that may have alleviated much of the poverty, illiteracy and social inequality that was inherent.

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[15] European Centre for the Development of Vocational Training.
[16] A forerunner of Lifelong Learning (O'Buachalla,1978,137-138).

The significant technological innovations including the internet introduced since this article was written in 1978, and consequent revolutionising of the labour force from the 1980's onwards to produce flexible and often short-term workers, has subsumed the valuing of informal and non-formal learning under the remit of promoting 'lifelong learning'. As a policy directive to enhance employability in populations of the EU, in a changing labour market and knowledge economy, this directive has at points been implemented bureaucratically, regardless of the unique social and cultural circumstances of individual member states. (Cavaco, Lafont and Pariat, 2014).

O'Buachalla's view that,

> "…There is a sense in which formal education, as it develops, suffers an increasing intellectual and social isolation from large sectors of its supporting society (…) The non-formal provision can function to remedy some of the distortions created by the formal system…"
> (O'Buachalla, 1978, 136).

has in most aspects, been adopted by the educational systems of many European countries through the spread of Further and Vocational education. And the gradual accreditation of informal and non-formal learning, that is of essential value to knowledge-based economies that require workers to become involved in lifelong learning, is part of a process of social change and the perceived need for greater inclusion in formal education and structured learning. (Gallacher and Feutrie, 2003), (Colardyn and Bjornavold, 2004).

Further to the publication of the O'Buachalla study in the late 1970's, the case for widening access to formal education and certification has been strongly promoted and implemented over the intervening decades, resulting in informal and non-formal learning and NFE to become pathways towards gaining recognition, credit and access to higher education courses.

> "…Valuing and rewarding non-formal and informal learning are advocated
> because of their intrinsic worth and because rewarding learning can 'encourage
> those who are most alienated to return to learning…"
> (European Commission, 2001, 14. cited in Gallacher and Feutrie, 2003, 72).

Following on from early studies such as O'Buachalla's paper that advocated recognised routes to formal education via NFE and by implication via non-formal learning, governments and educational researchers took up this challenge. Gallacher and Feutrie (2003), examined systems put in place in both France and Scotland fifteen years ago. They found that in Scotland the original APEL[17] system put in place to assess candidates seeking places in Higher Education Institutions (HIEs), was not widespread in its effectiveness or its impact on facilitating access to Higher education.

In the case of the post 1992 Further Education colleges such as Perth College UHI that now, teach higher education degree courses, APEL (Associated Prior Experiential Learning) was certainly a concern for staff towards promoting social inclusion and increasing undergraduate student recruitment for applicants from socially deprived circumstances. However, this system was eventually superseded by RPL (Scottish Credit and Qualifications Framework Partnership, 2010), as a more effective instrument in assessing candidates' prior learning towards articulation onto higher education courses.

What may still be problematic in a present day setting regarding the assessment of prior learning is that the intersections and boundaries between formal, informal and non-formal learning are still potential areas of confusion, where respective values are questioned and a lack of agreed definition prevails. In their comprehensive study of 2002, Colley,

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[17] APEL = Associated Prior Experiential Learning: a forerunner of Recognised Prior Learning but embodying many of the same criteria.

Hodkinson and Malcolm, found concerning non-formal, informal and formal learning, that many categorisations of these three modes of learning,

> "...carry value assumptions implicit or explicit that one form or another is inherently superior — sometimes morally, sometimes in terms of effectiveness…"
> (Colley, Hodkinson and Malcolm, 2002, 3).

Furthermore, they commented that there was,

> "...an overlapping body of writing about non-formal and informal education, which cannot be easily or clearly separated off from learning…"
> (Colley, Hodkinson and Malcolm, 2002, 3).

Where education and modes of learning are conflated, is today still a recurrent node of confusion. This I would argue, is possibly one of the main reasons for lack of clarity in both methodology and pedagogy when non-formal learning practices are introduced into schools, communities or workplace contexts. (Saunders & Welch, 2012).

1.3.2   NFE in the wider Educational Context

In terms of its global cultural setting and social contexts, Rogers (2004, 2005) gives one of the most comprehensive overviews of non-formal *education* (NFE), its history, dissemination and implementation, that includes nation states where a majority of the total populace are disenfranchised from formal education due to economic or political factors.

In these social contexts, NFE has been promoted by educators and non-governmental organisations (NGOs), as a means of social action and empowerment for those from economically deprived areas, where the formal education system may be mostly inaccessible, or more or less

ineffective in its remit, to educate the general population and promote active citizenship.

NFE has come to represent a widespread term for all pedagogy that takes place outside of official educational institutions. In particular with reference to social action and empowerment, community education, and most recently in present day Western societies as applying to lifelong learning. (Cedefop, 2008, 2009, 2017), (Gallacher and Feutrie, 2003), (Colardyn and Bjornavold, 2004), (Cavaco, Lafont and Pariat, 2014).

Gohn takes the view of NFE and therefore by implication NFL, as outliers to the norm of the education system, its processes and those in authority who administer it.

> "…A educação não–formal não tem o caráter formal dos processos escolares, normatizados por instituições superiores oficiais e de titularidades…"[18]
> (Gohn, 2014, 47).

In effect, there has been considerable discourse and attempts at clarification since the late 1970's regarding the nature and definition of NFE, its educational ethos, values, methodology and possible relation to formal, informal and non-formal learning. (Smith, 2002), (Colley, Hodkinson and Malcolm, 2002), (Gohn, 2006, 2014), (Rogers, 2004, 2005 & 2014), (Jeffs and Smith, 2011).

> "…Há na educação não-formal uma intencionalidade na ação, no ato de participar, de aprender e de transmitir ou trocar saberes…"
> (Gohn, 2006, 29)[19].

The key points to note here from Gohn, are the intentionality in action connected to learning relating to the acts of participating, transmitting

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18 Trans: "Non-formal education doesn't have the formal character of scholarly processes, normalised by official higher learning institutions and by those in charge."
19 Trans: "There is in non-formal education an intentionality in the action, in the act of participating, of learning and of transmitting or exchanging knowledge".

and exchanging knowledge. These attributes are I would suggest, the central components in common with non-formal learning or NFL, that are manifest in the musical practices of a voluntary extra-curricular ensemble such as the one at the centre of this research. I will look further into this in Chapter V: Key Aspects of Non-formal learning of Rhythm: Values, Attitudes and Beliefs of Participants and Facilitators.

Maria da Gloria Gohn also states that NFE in terms of the space it inhabits, its' timing, and having a defined curriculum, is by nature designed to function differently to the formal.

> "… A educação não formal lida com outra lógica nas categorias espaço e tempo, dada pelo fato de não ter um curriculum definido a priori, quer quanto aos conteúdos, temas ou habilidades a serem trabalhadas…"
> (Gohn, 2014, 47). [20]

From this statement, what exists in common with non-formal learning, is that outside the timetable of formal learning in an institution such as a university music department, an extra-curricular ensemble may not have a defined curriculum or decide when, where or how many skills or how much repertoire will in fact be worked on.

However, Gohn's view of NFE may carry with it a particular social and cultural setting where social action and empowerment are key components of NFE; it being often the most effective vehicle for structured, purposive learning in marginal communities that are disenfranchised and have minimal access to formal education or schooling, such as some communities in present-day Brazil.

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20 Trans: Non-formal education deals with another logic in the categories of space and time, given by the fact of not having a defined curriculum as such, or how many of the contents, subjects or skills will be worked on.

1.3.3 Non-formal Learning

I have defined the context of learning rhythm that is central to this thesis as non-formal *learning* rather than *education,* through the point made previously in this thesis, that learning is a broader concept than education and take Alan Roger's view into account that education is by nature a form of "…planned learning…" (Rogers, 2014, 7). However, what clearly connects both non-formal *education* and non-formal *learning* (NFE and NFL), is that they are both purposive and are intentional on the part of the learner (Cedefop, 2009).

Non-formal Learning (NFL) is:

> "…Learning which is embedded in planned activities not always explicitly designated as learning (in terms of learning objectives, learning time or learning support), but which contain an important learning element. *Non-formal learning is intentional from the learner's point of view*…" (Colardyn and Bjornavold, 2004), (Cedefop, 2009, 75) [My italics added for emphasis].

However, I would argue that despite the UNESCO definition that NFL is,

> "…not provided by an education or training institution…"
> (UNESCO, 2009, 27, cited in Rogers, 2014, 8).

it is nonetheless possible, under the umbrella of extra-curricular activities, within an "*…education or training institution…"* to create a group of intentional learners*,* that do not seek certification or to undergo assessments, but indeed have non-formal learning goals that incorporate *planned activities.*

As Colley, Hodkinson and Malcolm (2002, 3) found in their comprehensive review of non-formal learning, there were at that time many competing definitions existing within a considerable body of writing, where terms such as formal, non-formal and informal learning were not clearly or were very loosely defined, if at all. However, in an attempt to give succinct

guidelines to assessors who may have to consider previous non-formal and informal learning in order to evaluate applicants for formal educational courses or workplace development, the European Union has published guidance towards their definition and assessment and furthermore highlighted the validity of these modes of learning (Cedefop, 2008, 2009, 2017).

Eraut's (2000) mapping of non-formal learning in professional work includes the concepts of *implicit learning* and *reactive learning,* with neither being intentional nor conscious on the part of the learner. And through a detailed examination of *tacit knowledge*, Eraut hypothesises that it may involve elements of both *episodic* and *semantic* memory; both these aspects of memory often remaining hidden and tacit in terms of our understanding of what, why and how we learn throughout our professional lives (Eraut, 2000, 115-117).

Nonetheless, in the context of research into learning modes that may also involve tacit knowledge, *informal learning* in the field of popular music practices, will have some relevance to the rhythm learners in this research project, as participants are either teachers, students or alumni of a popular music course. Furthermore, they are for the majority likely to have been encultured into informal learning styles and practices commonly used by popular musicians (Green, 2001, 2008, 2010), that may in fact as Eraut (2000) puts it, remain 'tacit' regarding their working practice as musicians.

If we are to further review some of the definitions and practices of NFL in regard to music per se, then there may be some relevant ground to position ourselves on where correlations exist between *non-formal*, *informal* and *formal learning*. In effect, the three learning modes are by no means mutually exclusive and may exhibit particular areas of commonality for lifelong learners in a broader context of popular music and society (Higgins, 2015). And this may involve a shared pedagogy in

formal popular music education contexts such as school classroom learning, that crosses theoretically constructed descriptions of these modes (Saunders and Welch, 2012). This will be looked into further in the next section of this chapter that will focus on non-formal music learning.

In regard to where NFL may actually take place Eshach (2007) takes the view that it can be located 'outside' accepted formal situations such as schools, colleges or universities:

> "… Non-formal learning occurs in a *planned* but highly adaptable manner *in institutions, organisations* and in *situations beyond the spheres of formal or informal education*. It shares the characteristic of being *mediated with formal education*, but *the motivation for learning maybe wholly intrinsic to the learner*…" (Eshach, 2007, 173) [My italics added for emphasis].

For student and staff learners who participate in the shared learning goals and intrinsic motivation of NFL, some form of interaction or mediation will most likely be present within a formal education setting; as I would argue is the case in relation to this research thesis, where NFL and formal learning curricula are co-located. I look into this further in Chapter V: Key Aspects of Non-formal learning of Rhythm: Values, Attitudes and Beliefs of Participants and Facilitators.

Eshach (2007) in his paper "*Bridging In-school and Out-of-school Learning*", examines the school science field trip as both an effective and affective context for NFL to be implemented, with a focus on interactive exhibits. His view that the place and space of NFL can be in institutional contexts and organisations "… beyond the spheres of formal or informal education …", is an interesting area of research.
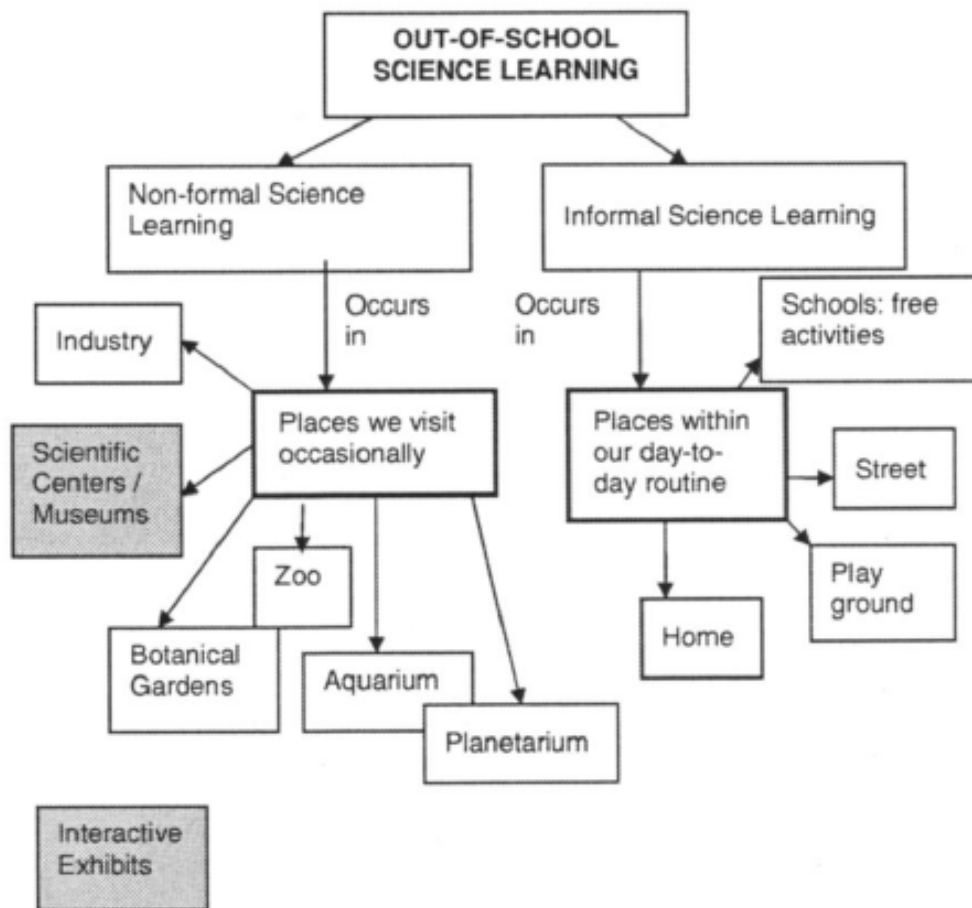
Figure 2: Eshach's (2007) mapping of NFL and Informal Learning relating to the school and Science learning.

What we can draw in particular from Eshach here, is the versatility of NFL in its application to different activities, locations and physical spaces. However, I argue that NFL may equally inhabit the spaces of a formal institution as in the case of this research project's setting in a university college campus. And in relation to non-formal learning and popular music education, the learning context of the music festival will be discussed in Chapter IV: Case Studies, regarding the percussion ensemble researched for this thesis.

In regard to the classical music conservatoire, Mak (2006) gives the following mapping, where non-formal learning of music,

"…refers to any organised educational activity that takes place outside the established formal education system (outside of the conservatoire)…" (Mak, 2006, 5).

	Teacher regulated Learning		
Within the Conservatoire	**Formal Learning**	**Non-formal Learning**	Outside the Conservatoire
	Informal Learning	**Informal Learning**	
	Student regulated Learning		

Figure 3: Mak's (2006) "Two-dimensional frame of organising learning".

However, Mok (2011) takes the view that non-formal learning may take place in any situation and as such, that place and space are not limits to its implementation:

"… non-formal learning should not be seen as being bound by where the learning takes place …" (Mok, 2011, 12).

This lies in contrast to Rogers (2014) who is quoted at the beginning of this chapter as stating that, "…Non-formal learning takes place outside of schools …". However, Rogers is referring here to actual schools and not specifically to music learning per se as Mok is. I concur with her view in respect of the research findings of this thesis and musical learning (see Chapter VI), that NFL is not bounded by location and I will further discuss Mok's findings in due course regarding popular music learning and NFL.

As it is possible to postulate that modes of learning i.e. formal, non-formal and informal, may actually co-exist contemporaneously for

students, alumni and staff within a Higher & Further Education Institution (HFEI) locus, I would further argue these modes may also be employed by learners within the bounds of an extra-curricular musical group i.e. a community of learners that includes staff, alumni and student participants. I also propose that the three modes of learning intersect and contiguous interaction takes place that in this particular research context is focussed on the learning of rhythm.

Rather than viewing informal, formal and NFL as discrete and bounded in the context of a higher education setting, it would be more productive to delineate the intersections and correlations between them; in this case with reference to a particular discipline, such as music pedagogy. As Rogers (2014) sums it up:

> "… There is of course a danger in seeing these different kinds of learning —
> formal, non-formal and various kinds of informal learning — as separate
> categories. The boundaries between them are often blurred as they merge into
> each other …"
> (Rogers, 2014, 9).

Higgins (2015) concurs with this view of the flexibility of the three modes as they "…merge into one another…" and advocates their interaction for advancing "…lifetime music learning…" in contemporary musical and social settings:

> "… From a big picture perspective, the interaction of formal, non-formal, and
> informal learning contexts and processes is vital in the promotion of lifetime
> music learning …"
> (Higgins, 2015, 15).

I will now move this discussion on to NFL and music learning in general, and then look in more detail into the interactive nature of learning modes in specific contexts, regarding popular music pedagogy and education.

1.4   Non-formal Music Learning

Despite the body of educational discourse on the three modes of learning (informal, formal and non-formal) and their correlation with educational contexts, there is less mention of non-formal learning in the literature regarding its relevance or relationship to musical learning and pedagogy; except for some notable exceptions such as Renshaw (2005), Mak (2006), Mok (2011), Veblen (2012), Saunders and Welch (2012), Chua (2013), and (Wright, Beynon and Younker, 2016).

This lies in contrast to the considerable amount of publications now available to review research and development of the pedagogy of popular music that includes informal musical learning within its compass e.g. Folkestad (2006), Jaffurs (2006), Woody (2007), Feichas (2010), McPhail (2012), Green (2001, 2008, 2010 and 2014), Smith (2016) et al.

Non-formal learning of music (and by inference non-formal learning of rhythm can be defined as a subset), did not gain much visibility in the UK until the "Musical Futures" initiative of 2003, funded by the Paul Hamlyn Foundation. This project was set-up as a music education initiative for 11-16-year olds and was based on the praxis of a musical outreach project called 'Connect' launched in January 2002[21] by the Guildhall School of Music and Drama, London (Renshaw, 2005), (D'Amore' 2013). Developed through the work of Sean Gregory that included non-formal teaching, (Renshaw, 2005) it was an educational response to general disengagement with school music learning for that age group. Renshaw outlined its ethos thus:

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[21] Funded by the Guildhall School of Music and Drama, the Performing Rights Society and Youth Music, England as a wider access to music project. It originally involved schools in two London boroughs: Newham and Lewisham.

"…At the heart of Connect and Musical Futures lies 5 main goals including that of deeper engagement for young learners in musical practice and notably with less emphasis on the formal analytical constructs of music theory or indeed of critiquing musical artefacts in a classroom setting…"
(Renshaw, 2005).

1.4.1 Non-formal Music Learning and the School

In England & Wales, for secondary school children at the beginning of the new millennium there mostly existed a "... perceived lack of relevance and authenticity ..." (Price, 2005, 7), in relation to classroom music making and in particular regarding the classical music repertoire chosen by teachers facilitating this. And consequently, there was a very poor take up of music as a chosen subject in secondary schools. To illustrate this David Price quotes the Music Manifesto, a UK government report that published its findings in 2004.

"…92% of 14–19 year-olds opt out of school music lessons when they are given a choice and less than 8% elect to learn to play a musical instrument at this age …"
(Dept for Culture Media & Sport, 2004 in Price, 2005, 7).

The ethos of Musical Futures was then to question the orthodoxy of classroom music education at that time, in order to develop innovative teaching methods and pedagogies that would engage pupils. And to utilise action research methods, then disseminate findings and best practice to educationalists and music teachers in schools. (Price, 2005), (Renshaw, 2005).

A central aim was to attract school pupils back into music making utilising informal learning practices and learner-centred pedagogy involving popular music making in which the classroom learners were for the majority, encultured. This aim was underpinned by allowing pupils the

choice of a popular music and/or other music[22] repertoire in contrast to the then predominant mode of learning repertoire and theoretical knowledge solely from the classical cannon; mostly promoted in that era by school music teachers as a result of standardised curricula and possibly through teacher guidelines. And most notably this new initiative enshrined the fact that school pupils would have a choice in the classroom repertoire learned and musical styles investigated.

From the genesis of the Musical Futures project, a body of publications have been released over several years regarding pedagogy/practitioner guidance for teachers along with comprehensive reports based on 'action research' (Bryman, 2008, 277). The first of these reports initially examined the effectiveness of the original 'Connect' project and its implementation in three London schools (Renshaw, 2005). The findings and methods were then released via their website and e-newsletters throughout the UK with 'champion' schools and teachers gradually registering to become Musical Future's advocates and practitioners. The initial project instigated by Paul Hamlyn Foundation is now extant in countries as diverse as Brazil and Australia, with pilot projects still being initiated around the world.

Dissemination of research and practitioner guidance from Musical Futures continues to the present day and what is most relevant here more than ten years on, is that non-formal teaching in conjunction with informal learning are still both promoted and critiqued as a means of engaging school pupils more deeply, broadly and effectively in classroom music making (D'Amore, Steiner and Quantrill, 2009), (D'Amore, 2013).

Working definitions were originally given in Peter Renshaw's 2005 report 'Simply Connect' to unravel the terminologies of non-formal and informal

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[22] Non-western styles or so-called world music styles were and are still included.

music making, as outlined in the following view of non-formal group music making:

> "…Non-formal ensembles are usually open to anyone, regardless of their ability, and do not require participants to have learnt how to read music before taking part…"
> (Renshaw, 2005, 5).

When speaking in general of the Guildhall "Connect" model, Renshaw states:

> "… In other words, although the musical context is non-formal and the approach to learning informal, the way in which the music is created, shaped and performed is both organised and goal-directed…"
> (Renshaw, 2005,11).

The above description of the context as being non-formal learning and the mode being stated as informal, gives an interesting insight to the combined learning approach that a project such as Musical Futures employs. In this context of mixed learning modes, pupils are both peer-directed and self-directed (Green, 2001) and musical leaders/facilitators[23] help organise and direct them towards fulfilling their shared musical goals. Musical Futures have been consistent in their advocacy of utilising NFL in communities of learners that for their part includes secondary school pupils, despite schools being formal educational institutions with national curricula to deliver. (Renshaw, 2005), (Price, 2005) and (D'Amore, Steiner and Quantrill, 2009).

However, what is particularly relevant here is that Musical Futures proposes that secondary schools can benefit from the interactions between informal and non-formal learning taking place in a formal education context. In terms of learner engagement and immersion in music making, there is an enhancement of the formal (curricular study of

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23 Often involving community musicians from external providers rather than solely their classroom teachers.

music) through input from professional and community musicians (usually from outside the school system) who deliver workshops and provide leadership of school ensembles in a non-formal way.

> "…There is little doubt that working side-by side with professional musicians in a non-didactic way is a powerful way of learning, of raising standards and of students gaining confidence…"
> (Renshaw, 2005, 15).

Multi-modal learning that has evolved from bridging these three modes of music learning, (non-formal teaching in formal situations that also embodies informal popular music practices), can then help create a pedagogy that promotes best practice in terms of learner engagement, musical leadership and peer-directed learning (Green, 2001). With the proviso that NFL teaching methods that have been introduced are reflected on and self-assessed by the practitioners and then appropriate continuing professional development is supported by providers for those involved in delivery (Renshaw, 2005, 22-23).

From its inception, many of the musical practices and applications of NFL promoted by *Musical Futures* (Renshaw, 2005), (Price, 2005a, 2005b), and by *Youth Music* in the UK (Youth Music, 2002, 2017), (Saunders & Welch, 2012), have derived from *Community Music*. This is an area of musical practice that through the efforts of its main proponents, has gradually evolved into a specific discipline. Community music has been comprehensively researched in a UK, European and wider international setting over a period of years, in terms of its history, ethos, remit, theoretical considerations and musical practices (Finnegan, [1989], (2007), (Everitt, 1997), (Moser and McKay, 2005), (Veblen, 2009, 2012) and (Higgins, 2012, 2015) et al.

What is particularly relevant here is that *community music* has been a main conduit for the implementation of non-formal learning in music, and

in particular developing popular music leadership in diverse communities that include schools and colleges. However, by contrast this implementation of NFL has been much less manifest in HEI[24] contexts such as the one at the centre of this research project.

Research and evaluation of non-formal musical pedagogy has been a relatively recent development in the UK. Reports such as Saunders and Welch (2012) *Communities of Music Education,* in which they interviewed both music practitioners and providers of non-formal learning and observed non-formal pedagogy in the field, have become valuable sources to draw upon. Their overview of non-formal musical facilitation is centred clearly on the deployment of musical leadership in the context they researched i.e. three NFL providers in Youth Music action zones in England.

Rather than re-stating and re-examining the informal vs. formal discourse on popular music, they shift the focus to NFL with some reference to Green (2001) and informal musical learning practices mentioned at one or two points. The dichotomy they outline puts the non-formal as the polar opposite to formal, as distinct from informal musical learning being positioned there:

> "… Traditionally, the categorisation of music education opportunities can be seen to exist on two axes; (i) formal vs. non-formal, and (ii) statutory vs. non-statutory …"
> (Saunders and Welch, 2012, 15).

Nonetheless, this polarity they state has become less visible nowadays and procedural differences have been explored, in order to shape contemporary learning pathways for more young people to engage with worthwhile music making in schools:

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[24] HEI = Higher Education Institution in the UK.

"… the established dichotomy between formal and non-formal learning is increasingly less distinct … the traditional divisions between contexts and approaches have been investigated so as to suggest more effective ways to provide more young people with meaningful musical experiences…" (Saunders & Welch, 2012, 15).

The globe mapping illustrated below, gives some valuable insights into the contexts and functionality of NFL in education and gives a conceptual framework for NFL, regarding learning opportunities in the UK system. Education and learning exist per se on a vertical axis of *formal* to *non-formal,* and *in-school* and *outside-school learning* are positioned as opposite poles on the horizontal axis. However, as another dimension of this globe, specialist opportunities for pupils may include professional musicians or community musicians/organisations using non-formal pedagogy in-school or out-of-school that intersect with generalist learning contexts.
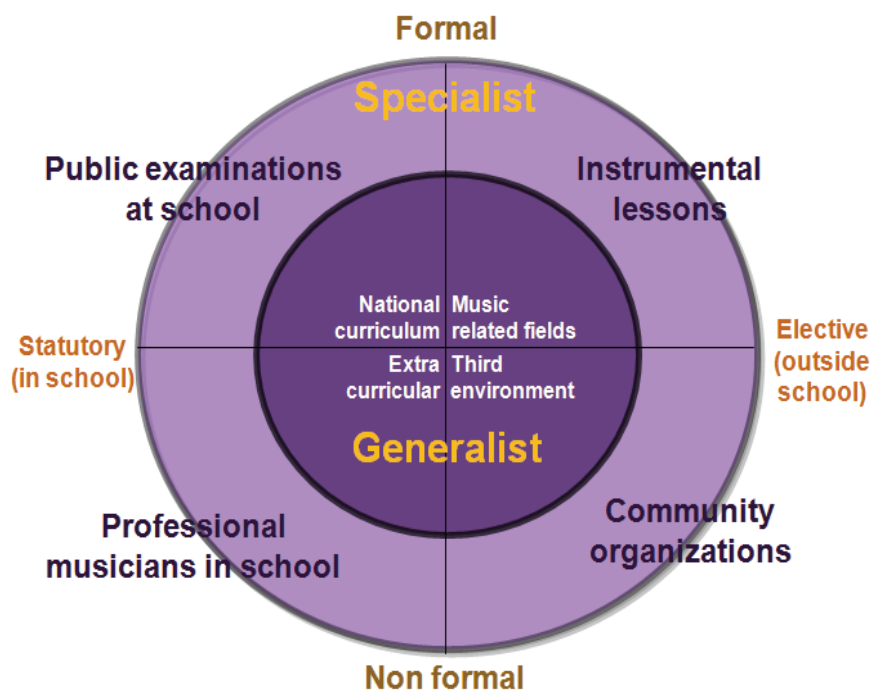
Figure 4: A 'globe' model of opportunities in music education (Hargreaves, Marshall and North, 2003) adapted by (Saunders and Welch, 2012, 15).

Contrast this with the original paradigm produced by Hargreaves et al. (2003) below, and a clear shift in the importance and relative value of *informal* and *non-formal* learning may be detected. In the contemporary mapping above in Figure 4, non-formal has replaced informal in the south western hemisphere as the mode to enhance and support music learning in schools (statutory) i.e. specialist musical leadership utilising non-formal pedagogy is now prevalent. In the original mapping below, *informal learning* was seen in *the school* or statutory context, as the mode that specialists such as professional musicians would primarily utilise to help facilitate and enhance extra-curricular and in the 'third environment' or self-directed learning outside school.
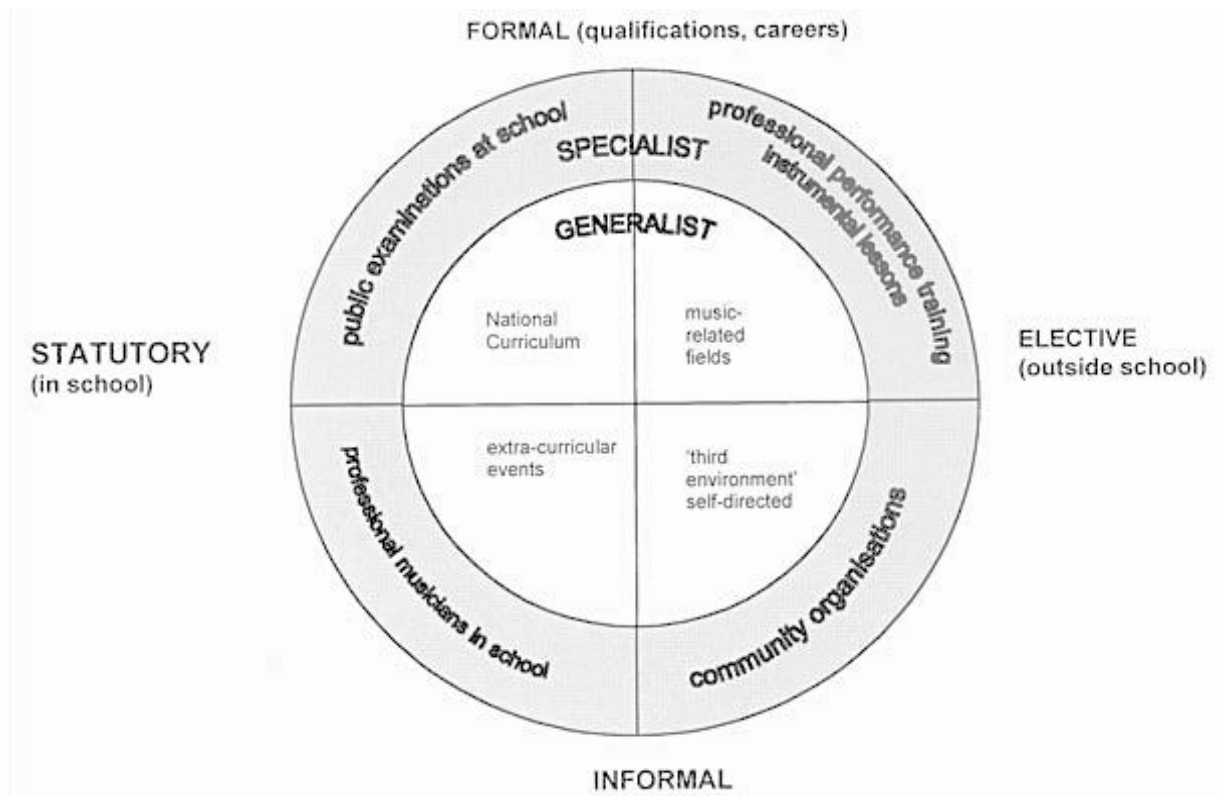
Figure 5: The original 'globe' model of opportunities in music education (Hargreaves, Marshall and North, 2003, 158).

In fact, in various contemporary settings, as is the case with Musical Futures and Youth Music Initiative, *non-formal musical leadership* has

been brought to the fore as the modus operandi for managing and facilitating *informal music learning* in schools.

In their revised 2012 paradigm in Figure 4, what has been omitted by Saunders and Welch in the northeast hemisphere of their globe as perhaps less relevant, is the practice of "professional performance training" that would have been facilitated by music instructors. And I can comment that this is a debate surrounding the popular music courses where I teach, that is 'live'; as the recent decoupling of performance practice from the final degree year i.e. the ending of recital performance training via instrumental lessons taught by professional musician instructors — has been a contentious issue in this particular context.

Looking back to 2003 in Figure 5 above, it is interesting to note in the quotation below, the credibility that informal learning was gaining in terms of *specialist performance* and the likely shift from the previous norm in schools, of using the classical cannon as the measure of this capability.

> "…The outer band shows 'specialist' activities in each of the original four quadrants, and the inner circle shows corresponding 'generalist' opportunities. This dimension is important because 'formal–informal' cannot be equated with 'specialist–generalist'; an increasing number of school pupils now *achieve very high levels of specialist performance in 'informal' activities (e.g.in folk or rock music)*…"
> (Hargreaves, Marshall and North, 2003, 159) [My italics added for emphasis].

Regarding the measure of specialist performance skills, if we take on board the implications of Saunders and Welch's south western hemisphere in the revised 2012 globe paradigm in Figure 4 above, the recent groundswell of activity in UK statutory education involving non-formal learning and teaching makes it highly likely in the present day,

that *non-formal* i.e. featuring musical leadership, rather than *informal* activities, will become increasingly valued as a key educational capability.

1.4.2   Non-formal Music Pedagogy: the 'Mestre' System

In regard to the context of this thesis and it is important to briefly discuss the Brazilian master-apprentice model of non-formal learning, as this has been adopted and adapted[25] by the Scottish percussion ensemble being researched. In Brazilian society concerning the culture of the quotidian, as distinct from the 'high arts' of for example orchestral music or classical ballet, one of the most important figures in a societal group regarding the everyday practices of popular culture is the 'mestre' (trans: master); a highly respected master[26] of the particular cultural art form.

In this role, they are responsible for transmitting (but not always actively teaching), preserving and often re-inventing or re-invigorating this cultural genre. These art forms range in diversity from traditional music, dance, poetry/rhyming, to costume making and combinations of these forms such as in carnival.

The 'mestre' system in Brazil is inherent in communities that often include the poorest disenfranchised members of their society (marginal black communities are an example), but also exists as a much broader system than musical learning and encompasses a wide range of social endeavour. The Brazilian master-apprentice or 'mestre' paradigm of non-formal teaching of rhythm and percussion is utilised from small ensembles to the gigantic carnival 'batteria'[27] and is highly effective in practice. It gives a musical learning opportunity that can be facilitated on a massive scale for percussionists and dancers to experience music as 'caught not taught'.

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25 See Introduction: Olodum.
26 This title is not gender specific in contemporary Brazilian society.
27 A core of up to hundreds of drummers/percussionists that parade in Brazilian carnival processions.

However, one explicit difference in adopting the Brazilian 'mestre' model in non-Brazilian contexts of samba learning, such as in UK or European ensembles in schools or colleges, is that non-formal teaching practices where:

> "… teachers (are) shedding the mantle of expert …"
> (D'Amore, Steiner and Quantrill, 2009, 44) (My added text in brackets).

are likely to be problematic, because there is a need to capably *demonstrate* the musical material. Therefore, a fair degree of expertise and mastery is called for in the moment of effectively performing rhythmic patterns or figures in front of what can often be large social groups. Whilst Musical Futures advocate playing rather explaining:

> "…music leaders may play a lot, and explain very little…"
> (D'Amore, Steiner and Quantrill, 2009, 44).

I would suggest that without sufficient instrumental versatility and technique and listening experience to gain mastery of the rhythms, 'playing' or demonstrating is much harder to realise in practice. Nonetheless, a leader (mestre) with high technical skills and knowledge of the rhythms themselves will still require explicit social skills to work effectively with a group, much in the way a professional classroom teacher is trained to develop these.

This acquisition of musical leadership skills in a Samba group is described by Higgins (2012, 21) as the "…transition from *bateria* (an ensemble of drummers) to *mestre* (master)…" and he narrates that this was a challenging transition for some participants in the PCSB (Peterborough Community Samba Band).

> "…having the music skills was important, but the ability to work with people was required in equal measure…"
> (Higgins, 2012, 21).

In fact, non-formal teaching in general, has been viewed as a challenge for both school teachers and community music specialists facilitating school ensembles and is recognised as a "…discipline in itself…" (D'Amore, Steiner and Quantrill, 2009, 45). To this end, Musical Futures engages with the pedagogy of what it terms non-formal teaching (Renshaw, 2005), (D'Amore, Steiner and Quantrill, 2009). This definition given of teaching non-formally embodies six key characteristics i.e.

1. An inclusive approach to music making, lowering entry barriers (for example, by not making notation a hurdle to be overcome before a student can play).
2. A belief in group-based activities in performing, listening, composing and improvising.
3. A sense of immediacy and exploration.
4. An opportunity for tacit learning — music being 'caught' not 'taught' — music leaders may play a lot, and explain very little.
5. A more democratic view of learning — utilising the skills within the group through peer learning, teachers shedding the mantle of 'expert', students and teachers co-constructing content and objectives for sessions.
6. Opportunities to develop non-cognitive skills, such as responsibility, empathy, support for others, creativity and improvising to find solutions.

(D'Amore, Steiner and Quantrill, 2009, 44).

These value laden characteristics I would suggest, are resonant with this research and its findings in terms of non-formal learning of rhythm and its pedagogy (see Chapter IV: Case Studies). In order to face the challenge of developing non-formal teaching practices, Musical Futures have advocated training and staff development with associated providers such as the Guildhall School of Music and Drama, to facilitate professional development (D'Amore, Steiner and Quantrill, 2009, 45).

In UK schools as previously highlighted, informal learning has been utilised with NFL where musical leaders and school pupils have brought mutual choice and motivation for learning popular music making to the classroom; creating more active involvement in music making and also

influencing the musical repertoire chosen (Green, 2008). Along with these developments in pupil choice of repertoire, the multi-cultural framework of community music making in the United Kingdom has been reflected in the formal curriculum over the last decade or so, and styles such as Japanese Taiko drumming and Brazilian Samba drumming have been incorporated in classroom music making (D'Amore, Steiner and Quantrill, 2009, 36).

However, what marks the project at the centre of this research as unique in its practice and context is that an Afro-Brazilian[28] rhythm ensemble has been situated in a higher and further education context over the last twenty-five years. In this particular context, the extra-curricular activities and NFL had not been previously correlated or indeed researched, and this thesis has given an opportunity to understand the layers of musical, social and specifically rhythmic learning that has been involved in this long tail musical process.

1.5   Summary

In this literature review I have examined and discussed both *learning* and *education* and their associated modes and contexts; informal; non-formal; formal. Learning has been defined as broader than education per se and to be the 'keystone' under which "…all education is created…" (Rogers, 2004). I have examined the genesis of non-formal education and found that NFL is often conflated with NFE (Coombs and Ahmed, 1974), (O'Buachalla, 1978), and that there existed and still exist to the

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28 In terms of common perceptions of Brazilian rhythm, I would qualify 'Samba band' as a generic term that is often used to name Brazilian rhythm style ensembles, as being too narrow to encompass the broad scope of Brazilian rhythms and music forms that are now becoming common currency in the UK, Europe and USA - such as Maracatu Nação, Ijexa, Coco, Forro, Baião, Ciranda and Frevo (Crook, 2009). I would suggest that 'Afro-Brazilian' may be a more appropriate term for this diversity of stylistic forms and their cultural associations, notwithstanding the many contemporary fusions that are extant e.g. Samba Funk, Samba Reggae, Samba Rock, Forrock etc to name but a few hybrids.

present day, varying definitions and sometimes confusing models of NFL (Colley, Hodkinson and Malcolm, 2002), (Werquin, 2010), (Cedefop; European Commission; ICF, 2017).

I have explored Popular Music learning in a formal education school context as a backdrop against which, informal music learning practices (Green, 2001) and non-formal learning intersect and where several learning paradigms have been developed (Green and Walmsley, 2006). In particular, the practice of musical leadership has come to the fore as an effective vehicle for both facilitating and enhancing school-based learning of popular music and 'other' musics such as Taiko and Samba (D'Amore, Steiner and Quantrill, 2009).

It can subsequently be argued that non-formal learning in music is a specific area of teaching and learning and I have supported this view from the literature (Renshaw, 2005), (Mak, 2006), (Mok, 2011), (Musicalfutures.org, 2015). In fact, in a recent study evaluating the teaching practices of community music leaders and providers who now deliver music curricula in UK schools, the terminology informal has clearly been substituted with non-formal; vis-à-vis recent research in school music contexts (Saunders and Welch, 2012).

I have also highlighted the Brazilian 'mestre' model of musical leadership (Higgins, 2012) and pointed out its particular relevance to this thesis as a type of master-apprentice social construct. This NFL Brazilian paradigm will be further contextualised in Chapter IV: Case Studies.

However, what has become clear from this review of current literature on NFL of music, is that there have been no discrete studies of non-formal learning of rhythm to date, and that a gap therefore exists in the literature that this research could contribute to. Furthermore, although

NFL has been researched in a school context regarding compulsory education in the UK, researchers have not looked into NFL of music or specifically rhythm in post-compulsory 16+ education; the situation of this current project being a Further and Higher Education college in this sector. This again presents an opportunity to disseminate findings from this thesis that could contribute to filling this lacuna in educational studies.

I will now move on in the following chapter, to contextualise rhythm learning per se, its' key concepts and methods and the contexts involved in its pedagogy.

Chapter II

Rhythm Learning: its Concepts, Methods, Contexts and Pedagogy

In this chapter as a precedent to data analysis in Chapters IV and V and the methodology chapter that follows, we will focus discretely on rhythm learning per se, as distinct from the general review of the literature on learning modes and contexts that preceded this in Chapter I. In effect, this chapter functions as a *contextualisation of the practices of rhythm learning* and their *intersection with the three modes of learning* designated in this thesis: formal, informal and non-formal.

Theoretical concepts concerning the basic elements of rhythm will also be delineated and learning practices that correlate with these examined. I will then personalise the narrative of this chapter by giving a background account of the institutional framework of popular music rhythm learning in my institutional setting, and then reflect on my own experiences of rhythm learning, that includes Afro-Brazilian non-formal learning.

This narrative of experience does not in any way constitute a case study or involve data that has been collected, but rather is *a contextual guide for the reader* pointing out the *key features of the particular landscape of rhythm learning* that that both surrounds and imbues this thesis.

At the end of the chapter I give examples from my own practices of NFL of rhythm that are transcribed in Appendix I, which can also be utilised in reference to the data and findings in Chapter V: Key Aspects of Non-

formal learning of Rhythm: Values, Attitudes and Beliefs of Participants and Facilitators.

We may now turn our attention to learning rhythm in the formal education context that for learners in the Western world initially exists as the school system, and further to this, for a small minority of the population, the full-time study of music at a conservatoire or university. And in addition, in the case of the UK, the post 1992 Further Education colleges that have become beacons of popular music learning for 16+ years young adults.

2.1   Formal Education: The Pedagogy and Practices of Learning Rhythm

In this section, I will examine the key elements of rhythm pedagogy, its conceptual frameworks and relevant contexts, as a means of exemplifying the formal learning of rhythm that takes place in most Western societies.

In reference to rhythm as a type of essential human cognition involved in all musics, Lopes gives a scientific positivist view of its universal psychological importance:

> "…Rhythm is considered by many as the most fundamental music parameter, deeply rooted in our physiology and cognitive system…"
> (Lopes, 2011, 497)

I argue that this view also holds for the cultural and social constructs of rhythm, where the *intrapersonal and interpersonal* life worlds intersect in the process of learning. I will return to the topic of social and cultural contexts of rhythm later in this chapter. I now propose to start this section by examining a sample of the definitions of rhythm.

Rhythm is defined by the Oxford online dictionary as:

"…A strong, regular repeated pattern of movement or sound …"

And in terms of music:

"…The systematic arrangement of musical sounds, principally according to duration and periodical stress…"[29]

Whereas Cambridge online states:

"…A strong pattern of sounds, words, or musical notes that is used in music, poetry, and dancing…"[30]

And Merriam-Webster defines thus:

"…The aspect of music comprising all the elements (such as accent, meter, and tempo) that relate to forward movement[31]…"

In 1958, the New Elizabethan Reference Dictionary gave the following definition.

"…The regulated succession of notes according to duration; structural system based on this…"[32]

We can therefore ascertain that there are a multiplicity of etymological considerations concerning the word rhythm in relation to music. These considerations are dependent on historical, aesthetic, cultural, psychological and mathematical contexts and they may also reflect

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29 Oxford Dictionaries | English. (2017). rhythm | Definition of rhythm in English by Oxford Dictionaries. [online] Available at: https://en.oxforddictionaries.com/definition/rhythm
30 Dictionary, r. (2017). rhythm Meaning in the Cambridge English Dictionary. [online] Dictionary.cambridge.org. Available at: https://dictionary.cambridge.org/dictionary/english/rhythm
31 Merriam-webster.com. (2018). Definition of RHYTHM. [online] Available at: https://www.merriam-webster.com/dictionary/rhythm
32 New Elizabethan Reference Dictionary (1958) George Newnes, London, 3rd Edition.

contemporary research into musical rhythm (Abel, 2016), (London, 2012), (Toussaint, 2013).

From the above, if we then consider a definition of rhythm to include the duration and regular repetition of musical sounds, patterns or structures, that are periodically stressed or accentuated, then this can assist us in conceptualising a formal pedagogy of rhythm. This process concerns the following key concepts in common currency, via the plethora of musical syllabi available in schools, colleges, conservatoires and universities.

A Beat - a sound or musical note of a certain duration (i.e. one pulsation)

Pulse[33] - periodically repeated beats, either with regular periods of time (isochronous) or irregular periods of time (non-isochronous) between each repetition of the beat.

Metre (or Time Signature) - the measure of how many and what type (note value) of beats are counted as constituting a bar or measure (structure & pattern).

Tempo - the speed of the pulse (i.e. the speed of 'the beat' in dance and popular music).

Subdivision - division of 'the beat' or pulse (the various components of the rhythmic structure or pattern).

Accentuation - putting a stress on a beat or beats.

Syncopation - accentuating what is loosely termed the 'up' beats or 'weak' beats of the bar.

2.1.1 Beat and Pulse

It is now important to define what constitutes 'a beat' as defined commonly by classical music pedagogy in the Western tradition. Here we

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33 In Popular Music, Jazz and other music forms, pulse is often referred to as 'the beat' - implying a 'groove' or metronomic, isochronous pulse.

arrive in an area of indeterminacy, that is still manifest in present day music theory literature and syllabi, that may have an effect on both early career educators and beginner students.

In present day primary classrooms on wall charts[34] that utilise the British time names to describe the duration of musical sounds, one 'beat' is specified as a *crotchet* (1/4 note in USA system), two beats are a *minim* (1/2 note USA system) and four beats a *semi-breve* (Whole note in USA system). One half beat is a *quaver* (1/8 note in USA system) and so on. This is somewhat confusing, when student beginners encounter the USA system and attempt to understand the divisions of a beat or pulse. Moreover, in terms of a particular metre played, the UK system does not give a sense of the 'beat' as being the actual grounded pulse, but rather it is perceived as a 'crotchet' pulse.

By conflating the significance of a crotchet with 'a beat' i.e. the pulse beat, time signatures such as compound duple (6/8), where a dotted crotchet (dotted 1/4 note USA) is the ground pulse to be felt and counted, can become problematic to children and adult beginners to comprehend. It may initially appear to the novice rhythm learner that, 'a crotchet' pulse is exclusively known as 'a beat'. On the contrary, however, for young children, learning the USA system may be conceptually difficult until the point where they gain the ability to understand and use mathematical fractions. Therefore, rote memorising of the note values' names (crotchet, quaver etc), at this primary stage, may in fact initially be easier to assimilate than fractional division of 'a beat'.

As a result of this possible confusion, in Perth College's drum kit teaching facility, a UK-produced wall chart on 'musical duration' is marked up with the USA note value terminology, in order to correlate this with the UK

34 Daydreameducation.co.uk. (2018). Duration | Music Educational School Posters. [online] Available at: https://www.daydreameducation.co.uk/poster-duration [Accessed 3 Jan. 2018].

system, and to clear up what the note values of each system mean mathematically.

And to clarify what indeed is the significance of a 'beat' and that a succession of beats is usually felt and counted as being the pulse or tactus of the rhythm rather than the 'crotchet'. This clarification has proven to be important for popular music drum kit players, some of whom may have joined courses, with a minimal understanding of rhythmic notation and music theory from their pre-college learning.

2.1.2 Tempo, Metre and Subdivision

Learning about tempo and metre involves the counting (numeric) of the number of beats or pulses in a measure or bar, and the ability to sing, clap or foot tap in time with the tempo of the pulse. Equally, the sound of a rhythmic pattern can be vocalised with syllables and/or numbers. This aural/oral method can then include learning subdivisions of the pulse, syncopation, and accentuation which, may all be sung audibly whilst tapping the pulse in time.

Furthermore, even after this process of memorisation and cognition is mastered, it can still help, in future practice to develop flow and consistency in the rhythmic pattern. After the assimilation process has been undergone, the notational symbol for the rhythm can then be introduced, the note values explained, and the rhythm demonstrated to the student aurally whilst the notation is viewed.

Learning syllables or numerical counting to represent a rhythm as a way of memorising it, can be referred to as a mnemonic.[35] Various aural

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35 "…assisting or intended to assist memory…" Merriam-webster.com. (2018). Definition of MNEMONIC. [online] Available at: https://www.merriam-webster.com/dictionary/mnemonic.

mnemonics may be used for learning rhythm, but in formal learning at university level as distinct from school classrooms, vernacular mnemonics although helpful, are much less likely to be emphasised as a bona fide method of teaching and learning rhythm. Examples of vernacular mnemonics include '*tea*, *cof-fee*, *co-ca co-la*' and a variety of other common and proper names are utilised; from drinks or foods and even famous people for example: *Ba-rack O-ba-ma*. Rhythm mnemonics are currently in use in Scottish primary and secondary schools and students who come into popular music study are often familiar with a range of these.

What is problematic is that there is considerable variation and inconsistency in the mnemonics that come from students' school experiences of classroom learning of rhythm, and no standardised system is in evidence. This lies in contrast to the 'French Time Names' that were often encountered in the 1960's and 70's of the last century in Scottish primary school teaching of rhythmic solfège[36]. French time names may still be found in present day usage in some primary schools but in that era these time names were often displayed on standardised classroom wall charts, and the class with instruction had to sing the time names and learn by rote:

Figure 6: French time names (syllabic) as used in the Dalcroze system. (Tuck, 1995).

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36 The system of attributing syllables to a note's time value.

In the present day, a numeric system mnemonic as delineated by Winslow-Dallin (1975 in Tuck, 1995 and Colley, 1987), is now common currency, being utilised to underpin staff notation in UK and American (USA) drum kit and rhythm learning methods. It also appears in popular music or jazz transcriptions of drum kit patterns, solos and studies in various drum kit publications.
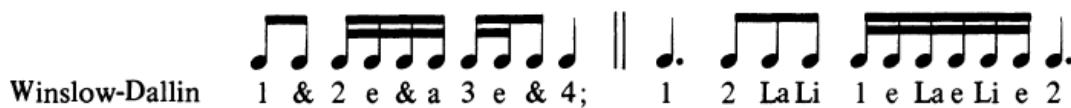
Figure 7: Winslow-Dallin (numeric/syllabic) system in (Colley, 1987, 223).

However, numeric/syllabic mnemonics are less common in Classical percussion methods and scores, and the mnemonic vocalising of rhythms is then most often left to the interpretation and direction of the instrumental teacher or ensemble conductor.

There are extant diverse systems of rhythm mnemonics including those of Orff, Kodály and Gordon (Tuck, 1995), that have variously been researched and examined in terms of their effectiveness in increasing rhythmic literacy and memory retention (Colley, 1987), (Sheehan, 1987). However, there is still a perceived need for further research into the effectiveness of rhythm mnemonics regarding both rhythmic memory retention and musical literacy in reading and notating rhythm.

2.1.3   Accentuation and Syncopation

Accentuation as previously stated, is a stress placed on a beat or beats, and this effect provides a sense of motion in a rhythmic pattern through creating tension = stress or salience, and release = kinesis or motion (Lopes, 2003, 2008). A rhythm without any stresses or accentuations on

the pulse or 'tactus' or on any subdivisions of the pulse, will sound lacking in forward motion and be perceived as relatively static. Nonetheless, for any defined rhythm, in whatever permutation accentuation is manifested, there may be considerable analysis and discourse around this. For instance, on whether it is a successful rhythmic permutation, is adopted trans-culturally, and concerning popular music aesthetics, in relation to its social significance. (Abel, 2015), (Toussaint, 2013).

Further to this, the concept of *syncopation* that involves accentuation of beats or their subdivisions in the many permutations that are mathematically possible for even a very simple rhythm pattern is problematic, in both its definition and pedagogy. According to the Associated Board of the Royal Schools of Music:

> "…Accenting a note which would normally be unaccented is called syncopation…"
> (Taylor, 2003, 44).

However, many other definitions co-exist; most commonly involving the terms 'upbeats' or 'off beats', 'strong beats' and 'weak beats' and describing possible accentuation.

For instance, another definition that syncopation:

> "…is when notes are played off the beat…"
> (Bbc.co.uk, 2018).

is given to aid school children prepare for their GCSE exam via the BBC website. In common with many similar descriptions, it fails to define what is "off the beat" whilst other descriptions conflate "off-beat" with "up-beat" and add to the possible confusion that surrounds this key rhythmic concept.

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Toussaint (2013, 67-69) describes syncopation as the "…spice of rhythm…" and posits, via several examples of definitions in current use, that syncopation is hard to define, and that it is a concept that certainly requires more clarity from a mathematical perspective.

Abel (2015) takes the view that syncopation as well as adhering to the Oxford Companion to Music's definition as:

> "… the displacement of the normal musical accent from a strong beat to a weak one …"
> (Scholes and Nagley, 2002 cited in Abel, 2015, 32).

should also include:

> "…The deliberate misalignment of emphasised notes in a musical part with the underlying pulse of the music …"
> (Abel, 2015, 32).

And also consider that:

> "… A significant number of events occurring off the beat must threaten the existence of the beat [i.e. beat = pulse]. Syncopation, therefore, requires both events that establish the pulse and those that contradict it …"
> (Abel, 2015, 32) [My comment added in brackets].

This apparent shift between stability and instability of the metric pulse is then, a distinct feature of syncopation that energises the rhythm and gives it a sense of motion due to the level of anticipation generated.

However, even though we may sense that a rhythm 'feels' syncopated, I would suggest that any agreement in terms of what is felt to be syncopated or 'in a groove' rhythmically, is culturally situated in relation to dance, movement and the embodiment of rhythmic patterns. This perception of rhythmic 'groove' in popular music, jazz and many world

music styles, may often spring from the degree and type of syncopation evident, and appear as an intrinsic feature of the cultural phenomena of musical rhythms that are adopted globally.

It can therefore be assumed that pedagogic approaches to syncopation vary considerably due to cultural context. In regard to the formal context of learning rhythm in schools, colleges, conservatoires and universities in the UK, the approach to teaching syncopation is most likely dependent on the level of study, cultural preconceptions, and the genre studied i.e. whether classical, jazz, world or popular musics are taught in those institutions.

From a socially constructed standpoint, many of the conceptual definitions of syncopation available may not adequately cover all genres of Western music, such as Classical, Popular and Jazz, or indeed non-Western musics. The perception of syncopation, for example that children encultured in an Afro-centric or other participatory rhythm culture, would bring to the musical understanding and 'feel' of this concept, could be significantly different to those in the West. Or as Toussaint (2013) cites Simha Ahron's reference to African (sub-Saharan) music and syncopation:

> "…Terms such as … syncope … should be disposed with as foreign to it …"
> (Ahron cited in Toussaint, 2013, 68).

In effect then, the pedagogy of syncopation will by its nature be culturally situated and therefore be stylistically different in a Western formal classical or orchestral music context, where it is usually taught by an instrumental instructor or imparted by the conductor of a classical ensemble. This sits in comparison to the informal or non-formal contexts of a jazz ensemble or popular music band where peer learning is the modus operandi. What then becomes central to understanding rhythm, metre, pulse, syncopation and rhythmic concepts in a formal context,

usually comes down to interpretation and demonstration by specialist instrumental teachers, as the means whereby students grasp theoretical constructs in actual musical practice.

In common with syncopation, advanced rhythm concepts such as odd time signatures (symmetric and asymmetric), metric modulation, polyrhythm, and cross-rhythms, are concepts that may intersect in popular music pedagogy, through interpretation[37] and learning of repertoire. However, this area may cause some confusion and challenge for teachers and students regarding actual definitions, the teaching of their theoretical basis, and demonstrating these in practice.

In particular, introducing syncopation, polymetre, polyrhythm, cross-rhythms and interlocking rhythms (Chernoff, 1979, 46-47), (Abel, 2013, 83-84), (London, 2012, 67), into the curriculum, are often the most problematic concepts to encapsulate, and can at worst appear vague and confusing to students. These potentially problematic rhythmic concepts will be looked into further in Chapter V, in *Terminologies and Conceptualising the Rhythmic Parts* in relation to the interviewees' conceptions of rhythm learning. Later in this chapter I will discuss a musical example of NFL in *Examples from practice of Non-formal Rhythm Pedagogy*, where there are polyrhythms in a fill pattern that is played across the metre (see Appendix I: A.1.1 - Macaxeira Fill Polyrhythmic).

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37 I consider in particular here, popular music students that are studying Heavy Metal and its sub-genres in relation to final year projects influenced by bands such as Sepultura, Dream Theatre etc.

2.2 Rhythm Learning in the Context of a Popular Music Course in Scotland

In vocational popular music education, the teaching of rhythm in a formal learning mode is contextualised within individual instrumental or group lessons.[38] However, some marked differences may well apply when compared to the equivalent instrumental lesson within a classical or jazz conservatoire course of study.

For instance, regarding first study at the college where this research has taken place, instrumental teaching is usually limited to a popular music format of drum kit, bass guitar, keyboards, electric and acoustic guitar and vocals. And due to the amount of teaching hours being allocated per module and not per student, first study usually consists of small or large groups of students working on the same pieces, to enable large cohorts to study one instrument, such as guitar or vocals.

In this institution over many years, this constant variation in student recruitment has often precluded individual lessons being feasible when student numbers increase above a certain staff-student ratio. This lies in contrast to my personal educational experience of a Jazz conservatoire in Leeds, England in the 1970s, where one-to-one master/apprentice lessons were timetabled with professional instrumental teachers (1.5 hours per week Classical percussion, and 1 hour per week Jazz drum kit study).

In addition, in terms of personal experience teaching over a twenty-five-year period, the traditional format of the master/apprentice one-to-one lesson is likely to be less appropriate in the context of popular music

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[38] For some general background reading in this popular music context, see (Green, 2001, Chapter 6).

learning. This is due to the majority of students' previous musical learning experiences, having centred on informal learning practices as a predominant mode in their musical enculturation (Green, 2001, 5-7). In effect, as many popular music students have learned by 'osmosis' in informal social groupings, the transition to engaging in formal instrumental lessons is often challenging, as indeed is the development of a coherent practice regime which they can sustain and engage with.

Certainly, at the beginner levels of the course that are competence based, an individual practice schedule is one of the learning outcomes specified for students to show evidence of. For drum kit students, this requirement has been varied in its effectiveness at this level, as formal study and routinised practice on the instrument, has been perceived by certain students as quite alien in comparison to the ad hoc, informal learning context they inhabited before college, often in pop bands.

Nonetheless, since the popular music degree course at Perth has gradually established itself as a recommended articulation route from local secondary schools to higher education, more students who come onto the course, have now had school instrumental lessons on popular music instruments, and this is clearly evident in auditions.

Specifically, many drum kit student auditionees have previously sat Trinity/Guildhall or Rock School[39] exams or used these in school for SQA[40] music award certification such as NVQs and Highers. These drum kit students have had the benefit of learning rhythm both informally in bands and formally in lessons due to free instruction being available over the last decade or so. Notwithstanding, this scenario is volatile and changing with the present economic climate of stringent cuts to council budgets, with charges over the last few years for all instrumental lessons in

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39 Rebranded as RSL awards; see www.rslawards.com.
40 SQA = Scottish Qualification Authority - a centralised curriculum body.

council-run Perthshire schools now being levied, and substantially increased per annum.

What the outcome of this will be, is not as yet clear, but there is likely to be an effect on students articulating to Perth College popular music study onto the degree course, in that they may well be restricted in their experience and engagement with instrumental lessons, and with playing their instrument in a formal context, such as school ensembles.

However, in terms of learning and assimilating rhythms in a popular music context, where listening and copying (Green, 2001) is an encultured norm, the approach of some students articulating onto the BA degree who have consistently taken instrumental lessons in school, has been more visually oriented rather than aural i.e. 'note learning' from score. These students often articulate from studying in secondary school music departments, where reading musical notation was a pre-requisite of their classroom music making, despite learning popular music instruments such as drum kit and electric guitar. Consequently, they have found difficulty when joining college ensembles where informal learning is the mode and detailed listening and copying are the key attributes.

This lies in contrast to other students who have developed by 'ear', that have joined the course at a foundation level such as the NC, or the first year of the BA that is HNC Music. These students often struggle with staff notation and will initially understand the 'sound' of the rhythmic pattern only when it is played to them; they may then prefer to memorise it by listening, copying, and repetition of the feel and sound of the rhythm i.e. rote learning. This approach has a positive dimension in that these learners will develop their listening skills and musical memory through 'rote' learning but they will not develop score reading capabilities, unless supported and prompted to make considerable effort in this direction by the instructor.

Moreover, the most successful rhythm learners encountered on drum kit across the popular music course levels, can combine aural copying and notation (rote and note) methods, whilst also 'feeling' and embodying the rhythm and pulse. And the combined methods utilised by some of these more enhanced drummers, are clearly evidenced in successful rhythm section work that is a core pedagogic activity in popular music band work.

In terms of developing this broader approach on drum kit to learning rhythm, that combines aurality and reading notation, the consistent practice of singing or verbalising the rhythms whilst also reading score is a crucial skill to develop. This is concurrent with acquiring physical embodiment on the instrument that requires physical stamina, relaxation and breathing, postural awareness and listening closely to the sound they produce.

There are several method books that advocate this holistic approach to learning drums incorporating aurality, reading notation and embodiment, and it can be adapted to whatever learning mode or context is explicit for the student. Examples of contexts could be, a non-formal ensemble (extra-curricular), a formal assessment, or informal band work, where kit players along with intensive listening, sketch out their drum part to help memorise the musical arrangement more quickly, by roughly notating musical accents, syncopations, metric modulations, etc.

2.2.1   A Personal Retrospective on Rhythm Learning

From my own experience in primary school in the 1960's learning the French time names by rote, in that era I can say that I absorbed little about popular music rhythms from these sessions, in contrast to what I learned from listening to and copying the 'beat' of a "Beatles" record such as "I feel fine" or many other 1960's pop records (e.g. The Shadows, etc). This was no doubt at least in part to do with the class teacher

contextualising the French time names, the mnemonics, the rhythms, metre, tempo, and subdivision of the beat, solely within the classical music cannon. The orchestra and the classical tradition were held to be central to music learning, whilst popular music was not acknowledged as being a valid genre with rhythmic patterns to study and learn. As the proud owner of a beginners' snare drum and cymbal at age nine, popular music groups were my first passion and where my informal learning took place consistently through listening, watching and copying.

Much of course has changed in the school curricula in over fifty-five years and children in many countries now have rhythm learning in the contexts of both classical and popular styles. And in some locations of the UK, there exists a rich rhythmic intercultural learning through the demographic of having children from ethnic minorities in their classrooms; in some instances, members from ethnic communities may present specialist music workshops in school.

Subsequent to graduating in 1981 from a jazz/classical conservatoire in Leeds, UK, I attended a two-week Dalcroze Eurythmics convention in Geneva, Switzerland that included regular classes in Dalcroze Eurhythmics[41], rhythmic solfége, African drumming and dance and other course options. The outcome of this was that I was able to participate in movement to enact and embody the rhythms whilst clapping and singing mnemonics, utilising the French Time Names (somewhat ironic considering my youthful dismissal of their efficacy). This limited but valuable experience of the Dalcroze Eurythmic method transformed my perspective of rhythm learning, and brought into clear focus, the aural, visual, and physiological senses involved in an embodied experience, that I advocate, is an indispensable aspect of rhythm pedagogy.

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41 A form of musical expression through movement where note values and rhythms can be learned by stepping on the pulse and clapping. Developed by Emile Jaques-Dalcroze (b1865 - d1950), a Swiss composer.

2.2.2   An Afro-Brazilian Experience of Learning Rhythms

Regarding aurality and the learning of rhythms, what was markedly different regarding my experiences in Brazil,[42] was that there was usually no indication given of an explicit metre or pulse in an Afro-Brazilian rhythm ensemble. Players would simply 'join in' the flow of the rhythm, utilising a 'cue' point that to a western trained musician could remain obscure within layers of cross-rhythms, even with a considerable amount of listening to these patterns. As Chernoff puts it regarding African rhythms which, through the forced migration of African peoples via slavery, many Afro-Brazilian rhythms are related (Crook, 2009):

> "… musicians must keep their time by perceiving rhythmic relationships rather than following stressed relationships …"
> (Chernoff, 1979, 51).

In Salvador, Brazil, Joel Souza Santos my teacher, took me to play in group sessions at the Balé Folclórico da Bahia[43] where I first encountered this phenomenon. In this group percussion environment, although a well-versed hand and kit drummer, I felt myself 'at sea' on a wave of cross-rhythms, with three atabaque[44] parts, surdos[45], cowbells, and shakers. Souza Santos would also sometimes collapse with laughter, at my obvious misconception of the rhythm he was demonstrating in a lesson, whilst simultaneously breaking out into the dance 'steps' or movements linked with the 'Orixá'[46] that the Candomblé rhythm 'provoked'.

Finally, after some pleading he provided a Western style count-in for me in his native Portuguese for the 'Cabila' rhythm, "…um, dois, trés, quatro

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42 I have undertaken eight study trips to Northeast Brazil since 1993, including a six-month sabbatical in Recife, Pernambuco.
43 An international touring Afro-centric dance company based in Salvador, Bahia, Brazil.
44 Atabaque is an ethnic Afro-Brazilian wooden drum, similar in style to the conga drum.
45 Surdo is a wooden or more usually nowadays, metal bass drum played in Brazilian Samba - now ubiquitous in Europe and the USA.
46 Orixá – deity from the Afro-Centric Candomblé syncretic religion (Crook, 2009)

…". But it bore little relation to the pattern that followed it, regarding its actual tempo, pulse, or predicted metre. I decided to abandon my request, and tried closer listening, to latch on to what could be a down-beat or equally an up-beat and find a common pulse, but with minimal success. From his perspective as an Afro-Brazilian percussion teacher at the Balé Foclórico da Bahia, a 'count-in' was likely to be alien to him. As one of the 'mestres' or master drummers, he would usually always 'call' out a rhythmic phrase, that signalled a 'response' and the musical entrance of the other players. During initial practice as a student, when learning your part:

> "…you mind only your beat, lest you lose it …"
> (Chernoff, 1979, 51).

To become fluent, you either metaphorically surf the wave of cross rhythms, or splash! fall in, then surmounting the wave, begin to surf again as you eventually balance your part, by 'locking' in with the pulse of the other players.

At first, in regard to my rhythmic sensibilities, this experience was very disconcerting. Viewed from a personal perspective as a trained 'literate' Western percussionist and teacher, my mind had been buzzing with questions and some frustration, as I attempted to join in with what appeared to be a drum 'conversation'. Where was the regular pulse? What was the metric or measure of the beats in the bar? How were pulse and metre related? How did the rhythm parts lock together in actuality? However, after a period of immersion and abandonment of searching for an established pulse, I began to relax my auditory perception, and then made some sense of the combination of rhythms that constitute 'Cabila'.

> "… Only through the combined rhythms does the music emerge, and the only way
> to hear the music properly, to find the beat, and to develop and exercise
> "metronome sense," is to *listen to at least two rhythms at once …"*
> (Chernoff, 1979, 51) (Italics in the original text).

Although recording audio, I also attempted to quickly jot down the rhythm parts, to gain some insight into their arrangement, but with much less success than I imagined. It was not until later on back in Scotland, UK, listening repeatedly to the recordings and playing along with these, that I succeeded in understanding the combined nature of the cross-rhythms and to transcribe them with some sensibility in regard to the cultural differences[47] in my teacher's playing style.

The intensity of having to simultaneously listen to two disparate rhythms, is not an easy transition. Literally an abandonment of Westernised rhythm learning methods such as numeric counting, notation and a conducted or agreed pulse. What is left for the learner, when there is no count in, specified metre or obvious pulse when listening or watching the drum players or dancers, is a radical trust in the continuity, flow and coherence of the conflicting rhythmic parts. Chernoff (1979) comments on this regarding his teaching of African rhythms to Western students:

> "… Almost always, the critical factor that determined a student's progress was not so much his former musical experience as his acquisition of the ability to pay attention to a second rhythm while playing, and this problem was solved at basic level with simple rhythms or not at all …"
> (Chernoff, 1979, 54).

An underlying aesthetic of learning rhythm with no explicit metre, but nonetheless, having an isochronous shared pulse, underpins the type of non-formal learning mode such as I experienced in Afro-Brazilian culture. In effect, although the rhythm players contribute to, and I suggest co-create the isochronous pulse, the musical leader or 'mestre', being accomplished and fluent in this learning mode and genre of percussion, does not attempt to regularly dictate or 'beat' a regular metre to the

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47 My teacher was a self-taught musician from the street, and didn't utilise time signatures. The metre was intrinsically related to the movement of the dancer, relying on gestural cues that relate to Candomblé practice.

group, but rather allows the sense of it to emerge and establish itself, through the interrelation of the rhythms.

In his analysis of 'groove' in relation to African music, whilst discussing the absence of the regular accents or strong beats that usually signify metre, Abel (2015) refers to Simha Arom's (1991) work in this statement about African rhythm:

> "… that although, in addition to the isochronous pulse, there is regular periodic structure (isoperiodicity) generated by the repetition of cycles of identical or similar musical material, there is no intermediate level between the pulsation and the period corresponding to that of the bar in Western music based on the occurrence of regular strong beats …"
> (Abel, 2015, 81).

In terms of my experiences of learning rhythms over the course of eight field trips to Northeast Brazil from 1993 until 2013, I was strongly impressed by the coherence and integrity of percussion playing, the consistency of group pulse and the ability of even very young children in the street to participate in clapping, dancing and singing along with the rhythms. And furthermore, witnessing adolescent drummers improvising fills and breaks that were both very fluent and highly sophisticated rhythmically.

This is the product I surmise, of constant repetition, intense aural development and rhythmic embodiment. Certainly, none of these 'street percussionists'[48] had an 'education' equivalent to students of the drum-kit at Perth College, but a type of immersive learning was clearly evident in their cognitive perception of pulse and in the playing of the rhythms. I will comment more on some of these topics in relation to learning Afro-centric rhythms in a European context, in Chapter V: Key Aspects of

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48 I refer in particular to the youth 'Batteria' or drum core of the group Olodum in Salvador, Bahia, Brazil, whom I visited repeatedly over a period of several years, from 1993 -2008.

Non-formal learning of Rhythm, regarding ethnographic data derived from the group at the centre of this research, based at Perth College, Scotland.

The Afro-Brazilian musical experiences discussed above had a profound effect on my practice as a drum and percussion teacher, and towards developing a method of rhythm learning that could be re-contextualised from the Afro-Brazilian model, within a Scottish Further Education college setting. And looking back in retrospect, strongly influenced the choice of creating a non-formal rhythm ensemble to enable this. For participants involved in this mode of rhythm learning, this ensemble has always stressed pulse, rhythmic flow, aurality and embodiment over an emphasis on notation, counting pulses and a defined metre. From this philosophical, pedagogical standpoint, this ensemble gradually evolved (See Chapter IV: Case Study - Rhythm Wave).

2.2.3   Non-formal Pedagogy and Rhythm Learning

In regard to the learning modes associated with musical rhythm I identify two distinct situational foci. Firstly, any social gathering where music is played and participated in, including performances, rehearsals, social celebrations, rituals, religious gatherings etc, where rhythms learned are 'caught' rather than 'taught' i.e. informal and/or non-formal modes of learning are clearly evident. Secondly, the formal mode in an institutional setting or private music lesson where an incremental learning framework or curriculum is involved in learning rhythm that usually leads to or is a component of certification. I intentionally include informal and non-formal together in the first social situation, because in common, neither utilise, implicitly or explicitly, a systematic and as stated curricular or incremental approach to rhythm learning that the formal does.

However, in terms of the non-formal mode there may certainly be some musical exceptions; for instance, socio-cultural groups like Scottish Pipe

Bands and Brass Bands. Their drum core or percussion sections often utilise systematic graded learning towards ranking, by means of national and international competitions, but at the same time involve voluntary learners that have a clear intention and motivation to learn; usually a selection of featured rhythms from their repertoire of musical pieces or arrangements.

Notwithstanding, when learners engage in playing, participating in and listening to rhythm in a non-formal context, what is salient here and unaffected by location or social setting, is that there is usually no syllabus or indeed graded outcome. Whilst as a corollary, any informal learning of rhythm that occurs alongside the non-formal learning, may be accidental, incidental, conscious/unconscious, tacit or explicit (Eraut, 2000), (Rogers, 2014).

When considering methods by which rhythm is imparted and learned, it is therefore important to consider rhythm pedagogy in conjunction with the mode of learning. Non-formal learning mode can include considerations of the physical space, situation, the participants' intention to learn, planned activities that lead to learning, motivation being intrinsic to the learner, and whether formal certification or validation are necessarily involved at the end of the learning process. Therefore, I would infer from the above considerations that the choice of methods that are an explicit part of teaching rhythm, are indeed influenced by the mode of learning involved and the learning context.

For example, in a popular music educational context, a non-formal group such as researched for this thesis, that draws participants from across differing levels of the music courses[49], will exhibit mixed abilities in terms of rhythm learners. In terms of keeping *learner motivation intrinsic* and

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49 This ranges from foundation level NC to BA Hons final year students = 5 years of study!

completing *planned group activities*, these considerations can be harder to achieve when there is a large mixed ability group e.g. 15 or more persons. This is particularly evident when working together to develop aurality and embodiment i.e. clapping, tapping feet or walking on the pulse, and singing/counting rhythms out loud using mnemonics.

It may not always be practical or feasible to take the amount of time required to successfully employ such a combined methods approach in a large mixed group, as participants are likely to have varied levels of awareness of pulse and rhythm, and may be more used to informal popular music group learning where musical leadership is less explicit.

Instead, an approach that can be employed with a larger mixed ability ensemble is to develop a 'group pulse', where two constituent cross-rhythms 'interlock' and where participants have to listen closely to perceive the rhythmic relationship. This may in fact be a riskier strategy for the musical leader, compared to beating out an isochronous or metronomic pulse for the group. Group pulse relies on the more secure, experienced players peer teaching or mentoring those around them, staying rhythmically consistent, and being constantly aware of the 'shared' pulse.

When working with a group of beginners, this is a process that needs time invested, as there is likely to be regular interruption of the pulse, with the majority of participants inconsistent in their playing of the interlocking rhythmic patterns. (See Appendix I: A.1.2 *Samba Memeu* and A.1.3 *Rap Batuque Intro* for examples of this).

By contrast, in a more intimate instrumental learning situation, as a part of formal course work, a small group of five or six first study drum-kit students may engage in a lesson using a combined aural/embodied/ notational method. For instance, tapping the pulse whilst singing or

clapping out the rhythm, and playing this with an external metronome pulse. The lesson objective may be in order for them to become fluent in a set piece as part of a summative assessment and will also involve reading notation.

In the case of a large ensemble that usually learns aurally, introducing rhythmic notation can be challenging because of the group's lack of familiarity with concentrating visually on reading notation, and any deviation this would cause from the norm of expressing movement with the rhythm and pulse. In addition, the employment of an external metronome although useful, can be aurally confusing in a large group, as it would be difficult to perceive above the sound level of a plethora of percussion instruments.

However, if the rhythm in question was by necessity being imparted to this particular group using notation, then it would be expedient to also use aurality, orality and embodiment (sing mnemonics, tap-clap, move, gesture, etc), as participants in this particular context who are accustomed to the latter, would be more likely to respond to a combined methods approach. (See reference to Carlos Nunes in Chapter IV: Case Studies and Chapter V: Key Aspects of Non-formal learning of Rhythm - Reading Music Notation and Rhythm Learning, for further comment on this combined approach).

2.3   Examples from practice of Non-formal Rhythm Pedagogy

Macaxeira fill polyrhythmic - See Appendix I: A.1.1

The pedagogic approach to this rhythmic fill was explicitly derived from Afro-Brazilian experiences, as discussed previously in this chapter, and is

focussed on creating a shared 'sense' of group pulse, rather than the musical leader defining the actual metrical pulse. And furthermore, in this particular instance, not relying as would be the norm for this ensemble, on the individual players being capable of either moving or stepping on the isochronous pulse. The underlying 2-beat metric pulse, when stepped or moved on, is initially very tricky for participants to embody whilst executing this polyrhythmic fill, and it takes some degree of practice due to the groupings of notes in 5's and 7's vying with the 'tactus' or pulse, particularly in the first three bars of the fill.

A degree of metric instability had been evident on several occasions during practices when this fill was being learned, and not one player attempted to embody the two-beat metric pulse whilst articulating the metric groupings of (5/8+5/8+7/8+7/8+3/4+3/4+2/4) on their instrument. Several previous attempts to teach it as a unison fill to the band (see letter C of the transcription), had failed on each rendition, as the players simply didn't appear to understand the context of how it fitted with the underlying isochronous pulse or to relate the fill's metric construction to the syncopated 'one bar clave' rhythm (3+3+2 grouping).

Then after instructing the 'repiniques' to play the fill solo whilst the band played the accompanying one bar clave rhythm, the whole band then repeatedly listened more closely to the fill in context crossing the pulse, and were eventually able to play as a unison (letter C of transcription). After further practice, the ensemble was subsequently able to join back in directly after the 'ensemble tutti fill' (see letter D of transcription), with both the pulse and the rhythmic pattern.

What was surprising was that this fill was eventually achievable without any verbal explanation of where the isochronous pulse beats were located, of how many bars it consisted of (in fact it is five), and of how it fitted mathematically against the one bar clave rhythm. In effect, it is

likely the band learned this fill by immersion, as gradually they listened and responded more and more intently during each of its repetitions and learnt to sing the mnemonic. (See next section below: Examples of Rhythm Mnemonics).

Samba Memeu – See Appendix I: A.1.2

A simple example of interlocking patterns in practice utilises the Brazilian Bossa Nova pattern, sometimes referred to as a clavé pattern. This rhythm and its inverse are sometimes played synchronously in Brazilian music, and the cross-rhythm effect requires rhythmic coherence for participants playing both rhythms, because as previously quoted from Chernoff, they need to develop:

> "… the ability to pay attention to a second rhythm while playing…"
> (Chernoff, 1979, 54).

Samba Memeu is an example of combined Bossa Nova clavé patterns from non-formal musical practices, where demonstrating, close listening and playing were as important as an explanation of this rhythmic effect.

Rap Batuque Intro – See Appendix I: A.1.3

This introductory rhythmic pattern refers again to cross-rhythms, where there is a distinct interlocking of two or more rhythms present. In particular, the surdos and the repiniques have to listen very closely to one another, whilst the snare drum, congas, agogos and tamborins are equally involved in the interplay of rhythms, and have to remain consistent in their parts and develop awareness of group pulse. Once again, the group learned this aurally, and in this instance, in contrast to the example of Macaxeira (A.1.1) above, embodied the isochronous pulse in their movements.

2.3.1 Examples of Rhythm Mnemonics

Macaxeira fill polyrhythmic - See Appendix I: A.1.1

I utilised this series of syllables to help the group memorise the transcribed fill:

> "…Tak-Dum, Tak-Dum, Tak-Tak-Dum, Tak-Tak-Dum, Tak-Dum-Dum, Tá-Tak Du-Dum, Dum-Tak…".

One factor that is important to mention here in conjunction with rhythmic mnemonics, is accentuation. Stresses or accents are often played via the slap tones of the hand drums or on the repiniques as rim-shots. This is one advantage of learning aurally from 'hand drum' practice, in that the stresses are incorporated in the sounds that are learnt on the drum.

However, when using vocal mnemonics with varied percussion instruments, these accents need to be incorporated in the timbre of the vocalised rhythm syllables, so that the whole group can perceive these and not just those playing the lead parts.

Cabila - See Appendix I: A.1.4

Intro to the Cabila rhythm from the Candomblé tradition. The mnemonics associated with aural learning can reflect the timbre of the lead drum that cues a fill or signals a change in the rhythm. For example, the sounds 'tac' and 'dum' are often used to imitate the conga or atabaque[50] drum slap, bass and open sounds:

    i.   Tá or Tac = slap accent
    ii. Du   = open tone
    iii. Dum = bass tone

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50 A single-skinned ethnic Brazilian drum similar in style to the Cuban Conga Drum.

Here is the lead drum cue written in phonetics that was used as a mnemonic for the group:

"…Du - Du - Du - Du Dum - Dum Tac - Tac - Tá – Tac…".

Maracatu Intro - See Appendix I: A.1.5

A traditional opening call and response phrase for the Alfaia[51] drum that is from the Maracatu Nação[52] tradition in Recife, Pernambuco, Brazil and as taught to the group by Naná Vasconcelos (see Chapter IV: Case Studies - Rhythm Wave - Naná Vasconcelos).

"…Du-Du-Du
Di-Da-Di Da-Dé Da-Da Dé-Dé Da-Di-Di-Da
Di-Da-Di Da-Dé Di-Da…".

2.4   Summary

In this chapter, I have reviewed, critiqued and examined some of the key elements of rhythm learning, as a means of contextualising their relevance to the modes of learning and popular music. Methods and concepts have also been delineated, and in particular, aurality, embodiment and mnemonics are clearly highlighted as central to the process of assimilating, playing, understanding and memorising rhythm.

I have also outlined some general definitions and theoretical constructs of rhythm, pulse and meter in terms of their universal importance in the pedagogy of music, in terms of the Western system and in regard to popular music education. In addition to this, what has been signposted in

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51 A wooden rope-tensioned drum, with deep bass register and of varying size, used in the Maracatu Nação tradition in Recife and its environs, Northeast Brazil.
52 For more on this topic see (Crook, 2009, 145-168).

this chapter as having key relevance to this thesis, is Afro-centric (with a focus on Brazilian) non-formal rhythm learning that is significantly different to the formal Western system, but nonetheless, is apposite to this research.

Examples of NFL rhythm pedagogy have also been given, although these are by nature limited in their scope for this thesis, and only a sample selected from 25 years of practice in an ensemble setting. These examples as pointed out earlier also have relevance to some of the data that is discussed in Chapters IV and V.

I maintain the contribution that this chapter has added to this thesis, is that it gives context to the specific elements, practices and concepts of rhythm learning, whilst using the lens of the learning modes as its' focus.

In the chapter that follows, I will discuss and examine the research methodology pertaining to this project including research aims, strategies and ethics. In addition, the methods of data gathering and analysis that have been relevant to a qualitative, ethnographic study such as the one undertaken will be made explicit to the reader.

Chapter III

Research Aims, Methods and Methodology

In this chapter, I will delineate the key philosophical and practical concerns that underpin this research into the non-formal learning of rhythm. The phenomenon under investigation as outlined in the introduction to this thesis, is by its nature musical *and* social, and does not concern the investigation and musicological analysis of musical artefacts, scores or notation.

A social research orientation has therefore been instigated involving an ethnography of the percussion group in question. Case study methods and a Grounded Theory approach involving observations and interviews have consequently been employed to elicit meaningful rich qualitative data; in order to analyse, categorise and to draw out significant findings that will make an original contribution to the body of knowledge in this field.

3.1   Research Aims

I evolved the following research aims from initial investigation of the literature and consequent reflection on what salient factors distinguished the non-formal from the formal in popular music learning. However, what was key to defining a succinct and viable research question that encapsulated these aims was the clear understanding I subsequently gained, that in fact NFL was actually operating effectively in the ensemble being investigated. And that this ensemble could become a rich area for research and therefore feasible for writing up a doctoral thesis.

The four research aims I evolved are:

i. To investigate and analyse the possible benefits of NFL regarding first study instrumental rhythm learning within the formal popular music education context where this project is situated.

ii. To investigate the key aspects of non-formal and informal learning of rhythm in this popular music education context.

iii. To codify and analyse the attitudes, values and beliefs of participants towards their rhythm learning.

iv. To explore and research if the NFL model of Rhythm Wave that utilises Afro-Brazilian percussion has parallel developments elsewhere in Europe and what may be found to be in common.

What made the first three aims clearly viable was the situation I inhabited, of musically directing an ensemble where I had access to a broad sample of participants with whom I had built trust and rapport. In addition, researching in a location that was readily and regularly accessible to myself as a researcher. I will discuss sampling further in the Interviews section of this chapter.

In consideration of the possible, wider implications of this research, a research aim (no. iv. above) focussing on the European experience of non-formal learning of rhythm was included. This was a challenging aim to achieve considering the intrinsic limitations of this research project. I will return to this later in this thesis as a topic for discussion in Chapter VII: Conclusion - Contribution of this Research.

3.2   Research Question

At the early stages of this doctoral thesis, two initial questions were formed in regard to the rationale for undertaking this research.

Firstly,

"…Whether the value of the experience and engagement with non-formal learning and performing of rhythms have enhanced the rhythmic learning of student participants within a formal learning context that embodies Further and Higher Education pedagogy…".

and secondly,

"…Does a distinct fit with popular music informal learning practices exist in this particular locus…".

However, after consideration and reflection it became apparent that the first question did not allow for a range of understanding to be achieved as it could be simply answered affirmatively or negatively, and that it was also too narrow in its social compass, as participants are drawn from students, staff and alumni. In contrast, the inclusion of Further and Higher Education pedagogy as topics in this question, are far too large a field of enquiry to address for a project of this scale.

Furthermore, the context of enquiry required to be more clearly defined and stated. The second question in part framed this context more effectively as Popular Music, but by simply answering if a distinct fit exists or not, lacked the possibility of gaining a range of understanding. By means of a reflective process of consistently reviewing and reappraising these questions, the *central question of this thesis* that now follows, has been extrapolated from the two initial questions.

"…In what ways does learners' experience and engagement with non-formal and informal learning of rhythm enhance the formal learning of rhythm in a popular music education context…?"

I include here *informal learning* in the question as being implicitly linked with NFL, as popular musicians will bring informal practices as a constituent part of their previous rhythmic enculturation, and whether intentional or not, into any non-formal context.

Rather than using the broader term music, I use the term popular music in the research question to indicate the actual context where the research takes place as bounded regarding its learning practices. And I have discussed this type of popular music learning context in both the Introduction, and in Chapter I whilst reviewing the literature on informal, non-formal and formal learning.

However, in this popular music education context, the close personal involvement and musical facilitation that I have developed over the years although a great asset, is also potentially problematic. This lies in relation to systematically and effectively answering the central question in light of accumulated personal preconceptions surfacing and hidden educational ethos regarding this project.

The percussion group was viewed by myself as being a social group that should remain free of the constraints and power relationships of curricular teaching and by implication beyond the usual curricular scrutiny in terms of its musical processes and overall effectiveness. Musical interactions in the Brazilian non-formal model adopted, were "small in power distance" (Shippers, 2009, 118), in the sense that no assessments or certification took place. And this had brought me much closer to students socially, whilst nonetheless, I assumed the role of their musical leader. It appeared in this learning context, that I was not viewed by the students

or by the ex-students and staff in this apparently 'informal' musical setting, as having the usual authority of a teacher. Such reappraisal of 'power relations' had helped me form a free social space where rhythmic ideas, collaborative creative practice and rapport could develop out with the usual institutional control, albeit lacking any explicit insights into its pedagogical processes.

This informal situation evolved considerably from its genesis as a loose collective of students to explicitly working non-formally. However, the very close social learning environment I encultured over many years, although immersive and producing tangible and highly successful musical results, by its very nature became accepted as just 'our way of doing what we do' or modus operandi, and not generally open to question or examination of its educational processes, values, attitudes and pedagogy.

In effect, in common with most practitioners in the field, I had accumulated the conceptual understanding and paradigms necessary along with sufficient reflective practice to make this ensemble project viable and highly successful. But I could not make explicit pedagogic methods or process that made this effective, and it was this lack of clarity that eventually became the main driver to evolve the initial research questions.

As Winter succinctly puts it:

> "…Experienced practitioners approach their work with a vast array of concepts, theoretical models, provisional explanations, typical scenarios, anticipations of likely outcomes etc … A 'research' process must demonstrably offer something over and above this pre-existing level of understanding…"
> (Winter, 1989, 34. cited in Robson, 2001, 448).

So, to reiterate, the two initial research questions derived from a perceived need to "…offer something over and above…" (2001, 448) my

pre-conceptions and understanding of the music making project I had founded. They formed the first plank of the initial strategy adopted of embodying a qualitative approach, utilising semi-structured interviews of ensemble members, and this became the basis of my findings presented at U•Évora in 2013, at the III Symposium on the Paradigms of Teaching Musical Instruments in the 21st Century. And from these findings, the research strategy for this doctoral thesis began to form as the scaffolding for developing a cogent research design.

3.3 Research Strategy

At the earliest point in the research process a hypothetical position was adopted and made explicit through my initial assumption that non-formal learning did in fact enhance formal instrumental learning of rhythm in the context of the popular music courses. This assumption was closely connected to my personal musical learning experience in groups and derived from a strong educational conviction based on what I considered the obvious effectiveness of this long-term project. However, after initial findings became evident in 2013, data produced did not easily fit with this initial 'positivist' (Bryman, 2008) (Robson, 2001) orientation, that would by necessity rely on a deductive approach to prove its initial hypothesis.

Rather, in fact as data were emerging from a pilot study, they influenced almost immediately the approach to modulate to inductive, where any potential theoretical constructs could be generated from data whilst not seeking to validate a pre-conceived hypothesis. Following on from this change in approach, the research strategy I have adopted in this case has been qualitative rather than quantitative and a flexible design implemented (Bryman, 2008), (Robson, 2001) and this will be discussed further in research methods.

Taking a qualitative ethnographic approach in this research has permitted a greater degree of interaction with subjects, in regard to research methods chosen such as interviews and unstructured observations, by encouraging themes and concepts to emerge from the rich strata of participant experiences. This is in contrast to quantitative methods such as questionnaires, surveys, or structured short-term observations that were not utilised.

One distinct limitation of the chosen approach is that data from a qualitative study such as this is not usually generalisable, as it will pertain only to a particular case and its unique social phenomena. However, this limitation is possibly offset in this case by the actual depth of data available from this twenty-five-year musical project that has been tapped into and evaluated through qualitative methods. A qualitative approach has also provided a means to *understanding* the social actors within this musical group and their world, in contrast to attempting to *explain* their actions in relation to hypothetical pedagogical constructs or paradigms that are related to rhythm learning.

The philosophical orientation of this research project is therefore interpretive[53] regarding its implementation, in that the study of the social world presumes that an *understanding* of human behaviour and action is gained, rather than an *explanation* of that behaviour or action given. Furthermore, it is concerned with how the individuals in this study make sense of their world and the way in which the researcher gains access to it i.e. to understand individuals as social actors constructing their own reality and then interpret this as far as possible from their perspective. This stance embodies two philosophical concerns; that of 'interpretivism' and that of 'phenomenology'. (Bryman, 2008).

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[53] i.e. from 'Interpretivism' see (Bryman, 2008,13).

> "…The phenomenologist views human behaviour … as a product of how people interpret the world … In order to grasp the meanings of person's behaviour, *the phenomenologist attempts to see things from that person's point of view*…" (Bogdan and Taylor, 1975, 13-14 cited in Bryman, 2008, 14. Italic emphasis in original).

In terms of *ontological* considerations, a philosophical stance has been taken that the social phenomenon that exists as a musical (rhythm/percussion) ensemble has been constructed by the social actions of its participants. In effect this group and my own participation in this ensemble as its director, derives meaning as part of a social construction that is continuously influenced by and re-invents itself through the interactions of individual social actors.

This philosophical stance relates to 'Constructionism' (Bryman, 2004) whereby meanings that are given and versions of reality that are ascribed by the researcher derive from socially constructed phenomena. By contrast, taking an antithetical 'Objectivist' view (Bryman, 2004) would imply that the social organisation of this ensemble exists as an external reality per se, and therefore is outside or beyond the influence of its members or indeed the researcher.

3.4   Research Design

The research methods employed in this project have been designed to support a flexible qualitative approach to gathering data as discussed in the research strategy above.

Three research methods were employed:

- • Semi-structured and unstructured interviews with participants sampled from the percussion group at Perth College UHI.

- A single descriptive case study of the extra-curricular percussion group in its formal education context (Perth College UHI).

- A comparative micro-case study based on interviews with two NFL rhythm professional practitioners from the Netherlands who work in formal education contexts (Dutch conservatoires and schools).

Data from these three sources will be presented in the Chapters IV and V that follow, then findings evaluated and discussed using a triangulation of the three research methods as integral to this process. In addition, where applicable, learning modes and concepts discussed through the lens of the literature review undertaken in Chapter I, will be re-examined and contextualised in terms of their correlations with the emergent themes from the data and subsequent findings.

3.5   Interviews

A sample group of interviewees was chosen purposively rather than randomly, so that a timeline could be addressed that ranged from those recently joining the group and reaching back as far as actual founding members. In a sense, this incorporated a degree of convenience sampling (Bryman, 2008) (Robson, 2001), as even long-term members (up to 25 years of participation) were readily accessible for interviews after weekly rehearsals concluded. However, this was not a casual approach and the clear intent of this sampling was to elicit responses from across the timeline of participation in this musical social grouping.

Interview Date/Place	Type of Interview	No. Respondents	Participant(s) Timeline	1st Study Inst
Oct 2013 PC GV, PA & BA	Focus Group	3	1995-2019	Bass Guitar x2 Guitar x 1
Oct 2013 PC DA	Semi-structured	1	2000-2019	Drumkit
Oct 2013 PC GA	Semi-structured	1	2009-2013	Drumkit
Oct 2013 PC WH	Semi-structured	1	2005-2017	Guitar
Nov 2013 PC DJ	Semi-structured	1	2013-2014	Drumkit
Feb 2014 Skype Prof L. Green	Semi-structured	1	N/A	N/A
June 2014 PC MR	Semi-structured	1	2012-2015	Drumkit
June 2014 PC NM	Semi-structured	1	2012-2015	Guitar
June 2014 PC WK	Semi-structured	1	2013-2019	Vocals
Aug 2016 BD AJ	Semi-structured	1	2010-2015	Vocals
Aug 2016 BD	Focus Group	10	1995-2016	Various
March 2017 PC VA	Semi-structured	1	2015-2017	Vocals/Piano
April 2017 Skype Netherlands	Semi-structured	1	N/A	Professional Percussionist
May 2017 Skype Netherlands	Semi-structured	1	N/A	Professional Percussionist
Aug 2017 Ellington, UK	Unstructured	1	1994-1996	Corporate Percussion Facilitator
April 2018 Lennoxtown, UK	Unstructured	1	2006-2019	Guitar Professional Community Musician
April 2018 Perthshire, UK	Unstructured	1	1997-2000	Professional Percussionist Educator

Table I: Interview Data Collected

Key: PC = Perth College UHI. BD = Belladrum Festival, UK.

Two focus groups were employed (Robson, 2001), one that featured three founding members of Rhythm Wave and a second larger focus group of

ten members, that focussed specifically on the experience of the 'field trip' or in this case music festival participation and its correlation with NFL. Three unstructured interviews took place with alumni that are now working professionally in the field of facilitating percussion and rhythm learning. Semi-structured interviews also took place via the medium of Skype with two Dutch professional educator/facilitators of Brazilian and Latin rhythm in the formal higher education sector in the Netherlands.

Nine individual semi-structured interviews (Robson, 2001) were also undertaken with current students at that time. And an external academic colleague from my university with no previous acquaintance of the group, undertook three of these interviews with younger students.

This was in order to test whether my role as musical leader combined with researcher, might influence or inhibit responses from younger students or more recent members due to a power relationship being perceived by the students. In actuality, this power relationship was not evident when interpreting and analysing data from the interviews, and I will comment further on this in the findings of this research. A semi-structured interview was also carried out by Skype with Professor Lucy Green on the topic of informal learning and NFL, in the context of popular music education.

3.5.1   Semi-structured Interview Questions

Current (at the time of the interview) students, alumni and staff were asked the following questions:

1   When did you join Rhythm Wave?
2   What age group are you in? 16-25 / 26-35 / 36-45
3   How do you normally learn Rhythm? From score/notation? Or by ear?

4   What is your first study instrument?

5   Do you think that learning rhythm in Rhythm Wave has affected your first study at Perth College?

6   Do you find it easier to learn rhythm in a group than on your own? Why?

7   Which style of learning rhythms do you find most effective for you?

      a) In Rhythm Wave?

      b) In your first study lesson for assessment?

      c) Why?

8   How do you learn rhythms in Rhythm Wave?

9   Do you feel that learning in Rhythm Wave has a purpose? What is that purpose?

10   Did you have any previous knowledge or awareness of Afro-Brazilian or Latin American rhythms before joining the band?

11   Do you have any other comments or ideas about Rhythm Wave and learning rhythm?

For ex-members/graduates who had been out with the group for some time, but whom I was still in contact with, an unstructured interview format was utilised where topics arose around themes either the interviewee or myself raised during the interview. This allowed for an open dialogue with these professional practitioners but it was not a conversational style, rather a dialogue on topics I had in mind and directed by myself the interviewer.

3.5.2 Emergent Themes and Concepts

Data derived from interviews was coded according to Constructivist Grounded Theory methods (Charmaz, 2014), (Saldaña, 2015) and through a continuous comparative process, interpreted, analysed and categorised to develop a set of key emergent themes and theoretical

concepts that are expanded on in Chapter V: Key Aspects of Non-formal learning of Rhythm. These themes and concepts have been derived through the process of coding and analysis, in order to encapsulate the practices and the values, attitudes and beliefs of the participants from the percussion group that were interviewed.

Furthermore, emergent themes and concepts are also used to contextualise the data from the two rhythm educators interviewed by Skype in the Netherlands, who within their spheres of influence, represent a different cultural context and set of values, attitudes and beliefs about rhythm learning in the formal and non-formal modes. In addition, the participant observations of the percussion group from over a period of twenty-five years (see Chapter IV: Case Study) are also grouped under these emergent constructs in areas where they have correlation and relevance with the interview findings.

3.5.3   Initial Findings and Coding

At the earliest stage of this research, a pilot study consisting of four interviews and one focus group was undertaken. Once data from these had been analysed, several emergent categories or themes were derived by initial coding. These loosely derived categories were then subjected to more detailed analysis and further reflection after a process of full transcription of six interviews including the two Dutch professional practitioner/educators. Another ten interviews and one focus group were then partly transcribed whilst reviewing and reflecting on the coded topics that had been derived from the full transcriptions. All interview data was then further scrutinised, whilst the decisions regarding what to include and what to omit in the transcribed interviews were made using coding filters (Saldana, 2015). Through this process data from all the interviews has been reviewed in full aurally through continuous comparative listening, and then filtered visually with initial coding for both full text and

relevant extracts, to then ascertain which data is relevant within the scope of the research aims of this thesis.

Further to the initial coding, a focussed coding (Charmaz, 2014) or second cycle of coding (Saldana, 2015) has been applied that led to the derivation of the key concepts that are used to group data into categories in Chapter V: Key Aspects of Non-formal learning of Rhythm, to correlate it with the case study and the literature reviewed from the field of music pedagogy and NFL.

3.6 Main Case Study

In order to give as complete an overview and specifically and 'insider' perspective of the percussion group at the centre of this research project, an in-depth exploratory and descriptive case study (see Chapter IV: Rhythm Wave) has been undertaken that draws on flexible methods (Robson, 2001), (Yin, 2003), (Jerolmack & Kahn, 2018).

I take an approach in common with that of Lee Higgin's (2012) case study of The Peterborough Community Samba Band, that the following categories:

> "documents, testimony, participant-observation and experiential memory" (Higgins, 2012, Chapter. 4, 1.

have been vital sources of information for this case study. And in regard to this research, press reviews, letters and emails of commendation, video and audio archive material, the CD recording, concert programmes, Glastonbury Festival material, TV broadcasts, social media and unstructured observations etc,[54] have been drawn on to inform, illustrate

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54 This list is not exhaustive!

and underpin the rich tapestry of social interaction and non-formal musical pedagogy that has been a key feature of this project throughout the ensemble's twenty-five-year life span.

The main limitation of utilising this single case study method relates to taking an interpretive and constructivist approach to analysing the data, in that the results of any findings cannot be justified as generalisable but may only apply to this unique case and its social setting. To extrapolate these findings would not be valid without much broader research being undertaken in this field, and comparative case studies made of any similar percussion groups that exist in a formal educational context.

3.6.1 Micro Case Study

I use the terminology 'micro' to indicate only the scale of this study that consists of two in depth interviews with professional practitioners in the Netherlands who utilise NFL of rhythm. The nomenclature 'micro case study' is not in fact in current academic usage, nor does it represent a type of case study model that has been defined in practice or theorised. In fact, the 'micro' terminology I coin is to signify that this very small sample of qualitative research into NFL learning of rhythm is actually a pilot study regarding its European context, and a potential rich area for further research into this field.

For this 'micro' case, the Netherlands was selected through my having access to academics in the UK and Holland that supported this study, and who gave introductions that enabled me to contact the two practitioner/educators in person, in order to seek research permissions. Further to this, I was also aware from the literature that the Netherlands was a significant country in regard to the implementation of non-formal learning in music and research into its practices (Mak, 2006), (Kors, 2007).

And this was a key driver towards making the effort to establish the connections necessary for research in this locus.

3.7   Ethical Considerations

When conducting interviews, it is important to observe the human rights of individual respondents regarding informed consent and the use of their data. Consent needs to be voluntary without any coercion, and with an understanding, the respondent can withdraw at any point in the interview process or indeed withdraw their data on review.

At the beginning of each interview with current students, alumni and staff, I read out a participant information sheet regarding the nature of my project, what the data would be used for, and that their identity would be anonymous (See Appendix II: Interview Participant Information [a]). I also explained that the interview could be terminated at any point, if for any reason they did not wish to continue, and that this would remain confidential.

I then asked for their consent verbally and was given this by all in-house interviewees whilst recording audio. On reflection, and after I recently completed the UHI research ethics module that embodies the current 2018 European GDPR legislation, I would utilise signed consent forms as standard practice for each individual from now on, rather than audio files, and keep these forms safely archived on the university server, but only for the duration that the interviewee's data is being utilised.

The ex-members of the group who now work in the professional musical and education worlds and the two Dutch professional practitioners, were similarly given background information regarding the nature of the research project and what the data would be used for (See Appendix II:

Interview Participant Information [b]). However, it was also discussed with the respondents that it was much more likely that despite being anonymous (using pseudonyms) in text, that they could possibly be identified in a future publication, through the context of their professional work being disclosed (their general location, name of their institution or company etc). These respondents either gave verbal permission on audio recording, or were emailed the participant information and then gave consent by email.

The two Netherlands practitioners and the UK-based international corporate percussion facilitator were sent full transcripts of their interviews, asked to comment on and agree their accuracy, and to give consent for extracts from the transcripts to be included in this thesis. One of the Dutch respondents used this opportunity to send an addendum by email regarding his approach to NFL in a formal context and this has been cited in Chapter V. One student requested a full transcript and this was sent by email and their consent obtained by response.

In regards to the interview sample chosen at Perth College UHI, no *vulnerable adults* or *children under 16 years* were asked to consent to an interview. This was due to the constituency of the band at this time, as no individuals from these groupings were members, in addition the college sector where I work, only recruits 16+ years students into non-compulsory education. There were also no members of the band across the timeline of interviewing (2013-18), that had *registered disabilities* or *additional support needs*, and therefore this was not a factor regarding inclusion and participation in the data collection process.

Concerning *gender balance and equality* in the ensemble researched, eight female and thirteen male participants were interviewed in total, including the two focus groups. This correlates to a shifting gender balance in the group over several years, with a prevalence of male

students articulating onto the popular music courses from schools and colleges in Scotland.

The reasons for this *gender imbalance* in popular music study courses at our institution, and consequent imbalance in recruitment into the percussion group, is beyond the scope of this thesis, and data pertaining to this is confidential to Perth College UHI. My personal view that is not based on this data is that fewer girls than boys take up popular music rhythm section instruments at Scottish schools i.e. drumkit, bass guitar and electric guitar are examples.

In this chapter, I have examined the key methodological concerns that encompass the collection of data, the methods of collection and the overall aims of this research that are central to its design and implementation. In Chapters IV and V that follow this, I will now present findings contextualised with the categories and key concepts that have arisen from analysis and evaluation of the data.

Chapter IV

4.1   Case Studies

4.1.1   Micro-Case Study - Netherlands

This micro-case study of non-formal learning consists of data derived from two semi-structured interviews with professional percussionist educators working in the Netherlands, utilising Brazilian and other Latin percussion instruments, and employing their own respective teaching methods. PP2 NSA a native Brazilian, began in 1995 to work as guest teacher at both Amsterdam and Rotterdam[55] Conservatoires and continued there for five years, pioneering the adoption of methods of Brazilian percussion instrumental learning, that were a forerunner to non-formal pedagogy development on specific music courses.

One of his successors PP1 NFB, a Dutch national, is explicitly aware of NFL in his rhythm pedagogy, and has carried this educational development forward by teaching in a non-formal mode at both Amsterdam Conservatorium and Codarts, Rotterdam, utilising Brazilian and Afro-Cuban rhythms.

The shortcomings of such a small-scale micro-case study, although mostly obvious, are worth stating in that, the data collected is particularly limited in its scope and suitability for comparative analysis with the main case study that comes next. The data from the two Dutch interviews has been analysed and categorised and contributes to the findings in Chapter V and the discussion in Chapter VI.

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55 Rotterdam Conservatoire was renamed 'Codarts' when according to PP2 NSA, they moved to a new building.

By contrast, the main case study that directly follows, although it is a single case, draws on a much greater range of diverse data concerning both the participant-observation involved and through its' overview of the learners' experiences of NFL.

4.1.2   Rhythm Wave, Perth College UHI, Scotland

Preface

In this descriptive case study following the method of Higgins (2012), I feature the percussion group Rhythm Wave, the educational project central to this thesis and the locus of research and enquiry concerning non-formal learning of rhythm. The rationale for the selection of Rhythm Wave for this case study is that it is a *unique single case* (Yin, 2003), in relation to the educational context and situation of the study. The group utilises NFL of rhythm in a post 16+ Further and Higher Education institution, and this is what gives it uniqueness.

In Higgin's (2012) case study of the Peterborough Community Samba Band (PCSB) NFL is mentioned once by Higgins in this study but as an adjunct. However, in his (2015) description of samba practices in the USA at the Frederick Douglass Academy (FDA) in Harlem, New York, this project is contextualised as utilising non-formal learning. Nevertheless, this vignette does not constitute an ethnography of this project's mode of learning rhythm, but rather a brief insight into this valuable school-based work.

By contrast, the material I present here is based on twenty-five years of participant observation, the testimonials of band members, audio recordings, archive videos, photographs, press reviews and documents.

Apropos what has created and now constitutes the groups identity, I intend to furnish as in depth a case as possible.

The rationale for this approach is that key musical and extra-musical experiences of participants that have contributed to their finding an 'identity in music' (Hargreaves, Miel and Macdonald, 2002) through developing their rhythm learning and music making, are brought to the fore. I hypothesise it is the rhythm learners' engagement with the key developmental experiences outlined in this study, that have benefitted and enhanced their formal learning.

Next, 'musical encounters' (Aubert, 2007) with other musics, and 'creative collaborations' are examined and discussed in their contexts regarding the learning that occurred and reflective commentary is added, where appropriate regarding my role as musical leader. This reflective commentary forms a constituent part of a *reflexive* relationship I have formed over years, where the need to be sensitive to the socio-cultural context of the group, and my role in the construction of shared knowledge and skills, are both explicit and self-evaluated (Bryman, 2008, 500).

4.1.3 Orientation: Context of the Rhythm Wave Project

Rhythm Wave began its life in 1993 at Perth College as a small cell of extra-curricular learners, most of whom came from a class of students learning rudimental rhythms as part of their National Certificate in Music.[56] In this formal class, I utilised Afro-Brazilian and Afro-Cuban rhythms for group percussion work. Drumkit students on the HNC[57] Rock Music course were also attracted to the fledgling band as I was their first

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56 A Scottish Qualifications Authority national qualification in music at Level 6 (vocational) based on binary performance criteria i.e. pass or fail.
57 A Scottish Qualifications Authority national qualification in music at Level 7 based on binary performance criteria. HNC = Higher National Certificate.

study drum teacher, and they subsequently became keen to learn more about Latin American rhythms. A small coterie of HNC vocalists and guitarists also joined after hearing recommendations by their peers. It was the mutual enthusiasm of these students and a shared intention to learn, that was transformed into an extra-curricular band that henceforth began to regularly rehearse and then to perform.

My professional experience before going into teaching in 1990 was that of a drum kit and Latin percussion specialist, having performed and recorded internationally in the popular music industry and then initiated a new career direction to become an instructor and performer. In 1990 by way of introduction to what was originally, a Rock Music course, known as 'Perth Rock School', I ran percussion workshops on a part-time basis for students in what I would now classify as a non-formal teaching style. This involved non-curricular but goal directed learning, utilising Latin percussion instruments most often featured in popular music i.e. congas, bongos, tambourine, shaker, claves.

These workshops initially were geared to facilitate percussion learning for the vocalists as a second instrument and to assist the rhythm section players of the rock school, by enhancing their rhythmic concepts and skills (metric modulation, polyrhythms and syncopation) whilst familiarising them with the Latin percussion family. In this era (1990-2) what was noticeable from a personal standpoint, was the social cohesion, fun and spontaneity that was generated by the obvious engagement of the students, many of whom were not familiar with percussion instruments. Notwithstanding this unfamiliarity, by learning new skills they adopted these instruments with conviction in their popular music making. So, throughout this formative period prior to the foundation of the Rhythm Wave ensemble, the initial group of learners experienced non-formal rhythm learning contiguously with their informal learning, that

had been 'encultured' through 'rock' or popular music making practices (Green, 2001).

At the end of this initial period the 'Rock Music' course moved to a purpose-built facility at Perth College campus in 1993, and the intersection of formal, informal and non-formal learning modes became a consistent feature through regular timetabling of the non-formal rhythm workshops that I had originally introduced on an ad hoc basis. These factors coupled to the burgeoning intake of students from the background of popular/rock music led to a period of consistent and sometimes rapid growth (1993 to the present), regarding student numbers, curricula and most notably the scale of formal assessment to be undertaken by students. What had started as a vocational and competence-based remit has gradually modulated to a designated university course catering to the demand for degree courses in Popular Music (as distinct to Rock Music – the original selling point).

However, one factor that remains consistent in connecting the original vocational course constructs to the present day academic formal learning on the degree course is the potential employment of non-formal pedagogy mediated through Rhythm Wave and its community of long tail participation (Fischer, 2011b). This participation has in effect always run in parallel with curriculum expansion and development but has had no formal influence on this process. By the mid 1990's, a core group of learners had begun to emerge that had developed sufficient expertise and instrumental skills to peer mentor/teach new recruits to the band. This has a clear alignment with the learning practices of many community music organisations including multi-cultural percussion groups and samba bands (Higgins, 2012, 2015), (Veblen, 2012).

As part of a raft of non-formal learning practices that were evolving, peer group learning per se, as a core activity of popular music practice (Green,

2001), was utilised explicitly by the original 'Rock School' students who formed the mainstay of Rhythm Wave. However, the key factor here is that the students that became peer mentors and then musical leaders, were also studying in the context of formal education and subject to assessment and evaluation of their instrumental learning in both first study and ensemble.

Nonetheless, these students had the motivation to learn rhythms in two modes contemporaneously i.e. formal and non-formal. What is interesting in that era, is that many young (16+) adults had joined the National Qualification in Rock Music at the college, but there was a considerable attrition rate and lack of achievement as several struggled with, or even 'dropped out' of formal study. However, they often wished to continue with non-formal learning in the Rhythm Wave setting.

Unfortunately, this was to become an issue over several years, with a minority of younger students from the NQ Rock Music course, being asked to leave the band after they had withdrawn from formal studies. However, this issue eventually resolved as changes took place and the NQ Rock Music modulated to the NC Music course with clearer articulation criteria applied.

In the context of the formal sphere, my role was that of drum kit tutor but also that of a 'Group Music Making' classroom lecturer with up to thirty students learning rhythms together and taking part in assessments. For this work, I utilised non-formal teaching and musical leadership skills, although I was not aware at that time of this terminology or indeed pedagogy, relying instead on my background as a popular musician. And more importantly I would suggest, the influence of inter-cultural learning of rhythm. Participation at the Jaques Dalcroze Institute, Geneva with the Congolese Ballet teacher Lucky Zebila, work in London with the Percussion Research Ensemble and my lecturing at Dartington College of

Arts, England with music and theatre students in improvisatory situations had helped prepare me tacitly to deliver in this context i.e. non-formal within the formal. Students who were excited by this mode of classroom learning at the college, thence articulated to Rhythm Wave to further develop their skills.

Over the years this percussion module existed, although there was a consistent flow of students from the classroom to join Rhythm Wave's community, there were nonetheless students who came to the band to try it out, but did not choose to stay or engage further with non-formal learning. It is possible that this could have been or in fact can be about instrumental relevance. For instance, why should a first study guitarist or vocalist want to learn a percussion instrument instead of using their time mainly focussed on their first study?

However, as much as this concern was a factor for some students who discontinued and cited this as a reason, a majority from across instrumental disciplines continued with the percussion learning in non-formal mode. The learning of percussion instruments, movement and rhythms in parallel with a first study such as voice or guitar, is advocated by some of the interviewees in Chapter V that follows.

In fact, Rhythm Wave began to feature vocalists alongside the percussionists from very early on in its development (1996) with the provision that vocalists had to learn to play percussion parts in the ensemble. The model of Samba Reggae drums accompanying vocalists was utilised by the Brazilian group Olodum on their Scottish exchange visit in 1990 that influenced myself as a facilitator (see the Introduction for more on this topic). Experiencing their unique 'street style' was a significant influence, in contrast to the 'show biz' spectacle of the Sambadrome (pt. Sambódromo) version of carnival in Rio that is commonplace viewing in the UK media.

In summary, students from the curricular migrated to non-formal learning, but a minority decided that the percussive Brazilian influenced model was not relevant in enhancing their instrumental study and learning of rhythms. However, there was nonetheless a consistent and substantial interchange of students between the formal classroom and the Rhythm Wave ensemble, with extensions of the previous classroom learning apparent in the extra-curricular group repertoire.

Short percussion pieces being developed through negotiation in the classroom with learners in terms of instrumentation and form, often took on more defined and fuller arrangements in the non-formal zone of the band's rehearsals. In effect, the consistent practice required of students to develop an appropriate level of playing ability, formalised these initial percussion pieces, and helped the gradual construction of a set repertoire, some of which is still in use by the group in the present day.

4.2   Identities – Inclusion and Participation

As outlined in the preface of this case study finding an 'identity in music' in this ensemble, is linked with participation in the experiences of rhythm learning and performance. Having access to participation that allows any prospective student member to join regardless of musical ability level, by its' nature, implies an ethos of inclusion. The importance of this inclusion in practice is that it has facilitated a vertical cross-section of students to form from differing study levels in the music courses. What is then important here is that peer mentors can interact non-formally with, and also directly teach beginners on the foundation levels or indeed vice-versa. And this does not occur in any areas of the formal curriculum in this institutional FE/HE context.

I argue that successful non-formal interactions can positively affect the self-perception of participants that leads to the construction of their identity as music makers (Hargreaves, Miel and Macdonald, 2002), and the ensuing confidence gained, is enhancing both their abilities in the group and their formal rhythm learning on the course. This is discussed further in Chapter V: Enhancement of Instrumental Learning (First Study).

The narrative that now follows exemplifies the above regarding inclusion, self-perception and successful participation in the group. PA has read this 'story' and its accuracy verified.

4.2.1 PA's Story

PA is a first study bass player, who in Rhythm Wave's formative period around 1995-6, played mostly classic Heavy Metal and whose stylistic musical preferences included bands such as Motorhead. PA came to the initial Rhythm Wave rehearsals held in a music classroom that accommodated about twenty students. This was the same learning environment where formal learning in the National Certificate percussion classes took place, and through his taking part in these curricular activities, the room and more importantly, the acoustics were familiar to him.

This familiarity applied to all the students that initially made the transition from percussion classes to join Rhythm Wave, and meant that learning how to balance the sound of Brazilian samba instruments in the environment was less problematic. It is significant to mention this here, as initially the powerful sound of 'street' instruments in the NC classroom could aurally "turn off" some of the students from playing percussion.

Certainly, learning to handle the projection and volume in a group, took a good degree of consistent practice that could easily put students off pursuing their percussion and rhythm learning. However, among the first core of applied learners PA developed an immediate affinity for the surdo, and with the option of just three surdo drums to choose from, the largest bass or 'fundo' became his instrument of choice.

PA had joined the NC Rock Music course in 1995 and was enjoying the experience of working in bands that the NC entailed. He is and remains very confident socially, and although his image and self-identification were closely and remain affiliated to Heavy Metal in its codes of dress and informal communication style, he very soon relaxed into the Brazilian model of learning that I had adapted to the band.

At first PA appeared to be just 'one of the band' and along for the 'fun' aspect of learning, as there were no assessments or indeed deadlines to meet. This situation however, began to change as he brought his social skills to bear and began without prompting to 'peer-direct' other learners and in practice get them to 'shadow' what he was playing. In effect, he employed social skills explicitly, such as peer-directed learning, from his popular music background into the non-formal learning environment.

The level of support he gave to peers, particularly when other members were not confident in picking up either the visual cues (the leader conducting through gestures and the manipulation of the Brazilian percussion instruments) or the aural cues (the leader playing call and response patterns to the ensemble and the interlocking nature of the rhythmic parts) was noticeable. PA demonstrated that he was really quick at assimilating these cues and was keen to pass this learning on to the new members that faltered in their efforts.

Both PA and myself, in developing a long-term rapport that is still operating, realised tacitly that something was happening beyond the confines of the course and that a process had started that empowered students to learn in a different mode. What was remarkable was the lack of a cultural clash for not just PA, but many of the Rock students that became heavily involved with Rhythm Wave despite their musical identity and enculturation being sufficiently distant from Brazil.

Whilst delivering the formal NC class, I had found one tangible link for the 'metal' students to get to know something of Brazil; the Brazilian Heavy Metal band 'Sepultura' released 'Roots' in 1996 and had created considerable international interest and acclaim for their mixing of indigenous Brazilian and Heavy Metal rhythms and sounds. This album became a bridge in discussing Brazil as a rhythmically diverse and exciting culture from both my perspective as facilitator and for any potential Rhythm Wave recruits.

Returning to PA, his identification with Heavy Metal music and its image and lifestyle at that time (heavy drinking and very loud music were examples), had no bearing on his ensuing identification with Samba and other Brazilian rhythms that he was engaged in learning and subsequently teaching to his peers. His acceptance of the sound and feel of the percussion instruments and the practice required to gain dexterity, influenced those around him, who otherwise would have given up because of unfamiliarity and the demands of practice. In a sense PA was becoming a social anchor, that I could as facilitator rely on when I needed musical credibility with the student peer group. I may have adopted non-formal learning from a Brazilian perspective, but this could not be accepted as a given mode for the majority of student participants.

In effect this identification was what singled PA out as different, as he both adopted the non-formal mode and immersed himself in this type of

learning experience that lay in contrast to both the formal learning and informal learning on the Popular Music course. In fact, it could be argued that in this early phase of the group, there was a significant degree of enculturation taking place into the adapted Brazilian non-formal mode of learning, for which PA became a role model.

From the early rehearsals and subsequent performances (such as at the Hunterian Museum, Glasgow University), a small cell of drummers grew whilst PA's assumed role as a co-ordinator of social activities in the band evolved naturally and became clearly meaningful to him. A transition phase up to the first Glastonbury Festival performance in 1997 ensued, where PA honed his percussion skills, although not necessarily those of an improviser or soloist, but rather those that covered the ground of band activity. However, even by the first Glastonbury performances his identification as a 'metal' guy was clearly evident with his image (long hair and beard, plus denim shorts) being often distinct from the many other Samba band followers and aficionados at the festival.

As the band's student peer mentor, his influence was notable and although the students who were over the legal age limit of 18, imbibed copious amounts of alcohol[58] at festivals, the use of illegal drugs was and has never been an issue throughout our history. This sensibility lies in contrast to the rock and metal idols who advocated drugs such as Motorhead's Lemmy[59] that strongly influenced PA's aspiration to become a musician. And, in reality, this was a crucial factor in the group's sustainability, because if drug taking had taken root as socially acceptable among students in Rhythm Wave - a college band, if discovered it would have been a serious disciplinary issue.

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58 'Only after performances' is a strict rule in our Code of Conduct.
59 https://nypost.com/2016/11/27/lemmys-life-took-sex-drugs-and-rocknroll-to-the-next-level/.

Over the period of 1997-2013 encompassing eighty-five Glastonbury performances comprising of fourteen trips to the festival, PA retained a peer role as a social convener and informal organiser. And alongside myself as leader, this included his keeping a watchful eye on student behaviour.

PA progressed through competence-based music courses (NC, HNC and HND), and was one of the first wave of graduates to attain a BA in Popular Music Performance in 2000. After graduating, he then gained work at the college as a lecturer in the SVS department where to the present day he remains a member of staff, working with a range of students with additional support needs. Throughout his career development, he has nonetheless maintained consistent contact and involvement with the Rhythm Wave project as musical co-leader and as a highly experienced mentor.

In the sections that follow, I will discuss the important developments and opportunities that surrounded and enhanced the learning experiences of members, leading to successful participation, building identity, and the growth and sustainability of the band.

4.2.2 Facilities and Rehearsals

Since its formation Rhythm Wave has remained an extra-curricular group and therefore not a timetabled activity for students. It has constantly struggled to find an appropriate space for a large percussion ensemble that at points features vocals and requires a substantial PA system. At its inception, there was a large teaching room available and also a former dining hall space that could be utilised on an ad hoc basis if no curricular work was taking place.

However, the large classroom became converted to an IT suite, and the ex-dining hall into an art room for the expanding visual arts courses. The effect of this, around twelve years ago, was that the only suitable space became the performance theatre, with subsequent clashes regarding many other activities that took precedence there including: student access for audio training; curricular band rehearsals; commercial lets e.g. wrestling; amateur theatre companies; presentations etc.

At the time of writing this section in the academic year 2016-17, Rhythm Wave was informed that we do not have access to the theatre as it is prioritised as open access for theatre technician students. This is a serious hindrance, with no other sizeable space with PA facilities on campus that allows us to rehearse. This means that production rehearsals for a band of this compass (using vocals, percussion and dance) will be compromised, as any appropriate space found will be serendipitous.

In fact, several spaces across the college have been tried and tested by Rhythm Wave including the student association Link Building, or the newly built ASW (Academy of Sport and Wellbeing). For a variety of reasons, such as noise level, student evening access for curricular activities and most notably, commercial lets or activities, the band has been refused access to these spaces. As of writing this thesis, this situation is unresolved and a complete re-evaluation of the band's rehearsal time and space is required. If suitable space is not available, a large percussion-based band such as this is unlikely to be sustainable in the future.

In terms of the wealth of student extra-curricular experience, this lack of recognition of our need to regularly rehearse is incongruous with the college senior management's promotion of the group, as the band has three times performed for members of the Royal Family including HRH

Queen Elizabeth II at Perth College UHI. And over the years at a plethora of college events and external official functions, such as playing for film director Sir David Puttnam at the inauguration ceremony of the University of the Highlands & Islands. This double standard in utilising the group's expertise but not supporting its rehearsal needs, is often viewed by the experienced members as intrinsic to the band's situation i.e. non-formal learning lies outside the curriculum and has little value or status in the formal institution.

4.2.3   Equipment and Funding

At the inception of Rhythm Wave in 1993, the band consisted, as outlined previously, of a small-dedicated group of students. However, although the motivation and enthusiasm to play Brazilian samba rhythm style was evident among the participants, the actual authentic Brazilian percussion instruments were not originally available.

The fledgling band had no funding or financial standing at this point, and the only drums available were 'cannibalised' parts from broken drum kits including a deep sounding 26" Sonor bass drum and 18" floor tom, and two Premier snare drums. I decided to put these to good use and no one in the department objected. So, in terms of authentic Brazilian sound it took some time until the head of department bought the first set of three surdos and two repiniques in 1995.

These were sourced from a supplier I had met, who was also the tour agent for Olodum, and her company sourced Gope drums. However, the earliest Rhythm Wave included members who had met Olodum when they came to Perth College in 1992, and they experienced playing the samba reggae type of northeast Brazilian instruments. The contrast between the very basic Gope beginner's drums we possessed and the Olodum

(homemade in Salvador, Brazil) surdo drums was very marked in terms of the sonority and projection of the latter being far superior.

Thus, began the quest over several years to source a more authentic northeast Brazil sound. Throughout the history of Rhythm Wave Perth College has only supplied this initial starter pack and all subsequent instruments have been bought and financed by the performances, workshops and community events undertaken by the students and staff. In this sense, whereby the band has never had a budget paid out of the curricular activities, Rhythm Wave has remained autonomous, as an extra-curricular asset to the funding constraints on the formal learning that surrounds it. The acquiring of improved quality Brazilian drums became a constant goal, and from 1997 onwards, larger GOPE surdos and REMO repiniques were purchased as membership numbers grew. With the advent of the Glastonbury Festival bookings from 1997, this gave greater urgency and impetus to upgrade and improve the band's sound with better quality drumheads, beaters, reliable straps, and better sonic quality agogo bells and shakers.

All these changes contributed to a remarkable shift in the feel and sound of the band and a growing confidence that ensued in the sound production techniques of the players, as they refined their abilities and learned how to control dynamics and tone on the more responsive professionally constructed instruments that we began to acquire. Indeed, I would surmise this process of developing the sound and instrumental build-quality was vital to our continuing success. And in 2005/06 this culminated with a trip to Brazil, visiting Olodum in Salvador and the purchase of four of their samba reggae surdos and two repiniques that transformed our playing and authenticated our stylistic sound production, particularly in the bass frequencies.

Replacements for wear and tear have been required over several years for damaged instruments and particularly brought on by gigs and the regular Glastonbury festival trips. Equipment was often subject to extremes of humidity, with field trip conditions that caused corrosion and breakages. This replacement in common with updating instruments was financed by fees charged for giving performances and workshops.

In 2010 with our collaboration in the carnival Maracatu project with Naná Vasconcelos in Perth city, Scotland, drums were commissioned in Recife, Brazil to be specially constructed by a master craftsman that supplied the wooden 'alfaia' drums used for Maracatu by Vasconcelos. Maureliano as he is known, made twelve alfaias for the band. Six were made in August 2010 and transported by myself and then Naná Vasconcelo's road manager brought the remaining six in September 2010 when accompanying Vasconcelos. These wooden drums in terms of projection and resonance are outstanding, and led again to a tangible shift in the band's sound production, dynamic sense and an 'earthy' acoustic evolving that remains to the present day, a feature of our sound.

4.2.4   Production of the Rhythm Wave CD: 'Macaxeira'

In 2003 after following a time of building the skill base in the band that utilised the mentoring skills of alumni (four of whom became staff employed at the college), I felt confident as leader of the group to engage in the recording process and to make our repertoire available on CD. Initially the percussion arrangements were a concern, as there was a need to develop unique arrangements of what could be characterised as Samba Reggae/Merengué style. Since my first contact with this genre in Glasgow in 1990 and then subsequently in Brazil in 1993 and 1999, this music style popularised by Olodum had become internationally known, and popularised by famous artists such as Paul Simon and Michael Jackson and by producer Bill Laswell.

The challenge of finding a 'Scottish' or local take on these rhythms took time to evolve as the band in its weekly rehearsals were the 'test bed' for these arrangements, rhythmic fills and patterns that would lend our repertoire a creative and innovative sound. Other Afro-centric rhythms such as the 6/8 Bembé were also included and metric modulations practiced with divisions of 3, 4 and 6 beats against a consistent repetitive agogo bell pattern.

The rehearsal and production of the Rhythm Wave CD began in earnest in 2003 with momentum built upon the musical confidence and innovative arrangements that had been developed in the band. Nonetheless, college staff who had the necessary skills to oversee a project such as this, when approached, did not wish to give a firm commitment to working out of hours in an extra-curricular project. This was a major obstacle, despite the technical incentive of the excellent acoustics of the college's three Eastlake designed studios.

The absence of professional industry level audio staff to supervise the audio students in the microphone placement, recording and mixing of tracks and final mastering, appeared too detrimental to proceed with the production of a professional CD. Therefore, the initial idea had to be put on hold for some time, whilst the band just simply did not have the funds to hire a professional recording engineer.

At that point, I spoke to a former colleague from my time as a freelance professional percussionist. As a professional producer, engineer and the owner of one of Scotland's leading recording facilities: Ça Va Sound in Glasgow. By co-incidence, he was fulfilling a temporary contract teaching studio production at Perth College on Monday nights. After discussing that he had mutual interest in producing the band's sound, we agreed to start work on Monday evenings after hours with his students and utilising his considerable experience.

Over a period of several weeks the band recorded in both the Goodlyburn Theatre and the Eastlake I Recording Studio to create contrasting sonic spaces; the theatre with a large acoustic and natural reverb and the Eastlake Studio with its ultra-flat frequency response and minimal acoustic reflections. Effects could then be added to the Eastlake acoustic such as reverb and delay more selectively than having the natural 'coloured' acoustic of the theatre space as the only possibility.

In the studio, dancer Thaissa Domingos danced to a timbau[60] drum part whilst her feet were recorded on a wooden board, dancing medium and then fast samba. The result was almost like having a jazz brush solo along with the timbau pattern. This was an innovative turn and gave her scintillating dance steps an actual 'sound'.

The recording sound on the CD despite the sonic limitations, as described previously regarding the three original Gope surdos available at that time, was nonetheless given a greatly enhanced tonality in the final recording. Thanks to the expertise of our producer who captured not only very viable performances, but used advanced microphone techniques to enhance the limited tone and dynamics produced by these standard factory drums. Other specialised sounds were also utilised for the CD, such as a set of handcrafted Amazonian bird calls that had been brought from Brazil, and unique in a Scottish 'samba' context, by bringing the influence of percussionists such as Airto Moreira, Naná Vasconcelos and the group UAKTI into the mix.

The mastering at ÇaVa Studios in Glasgow created a product that gave participants in the band pride in their work and a well-produced 'business card' that further helped promote our shows. Around three rounds of

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60 The Timbau is a single plastic headed hand drum, it originates from Bahia, Brazil and is mainly used for Samba-Reggae.

CD's were printed and sold (approximately 200 in total) and the income generated from the sales covered the studio costs for mastering and production of the CD's. The recording costs at college were zero as this was done as in house recording utilising curricular learning time for the audio students.

Since the recording and production of the 'Macaxeira' CD and the departure of the producer from the staff, there has not been another recording at Perth College UHI. Audio staff have declined to commit their free time or curricular classes to recording, producing and mastering a new album for Rhythm Wave. It is difficult to speculate exactly why this is the case, but circumstances such as staff having temporary hourly paid contracts, not wishing to work after hours due to family commitments and possibly a lack of stylistic appreciation of Rhythm Wave's sound are possible factors. Other than this, to afford external studio time for recording, mixing and mastering has not been a viable option due to the band's limited income, that has been used up annually to pay for equipment and transport to play live at festivals such as Glastonbury and Belladrum.

4.2.5 Glastonbury Festival

In early 1997, around four years after the genesis of Rhythm Wave, and after previous experience of playing at smaller scale festivals such as Perth Children's Festival, Glasgow West End Festival, Åalborg Karnavel, Denmark and T in the Park, I sent a recording of the group to a production manager who had been involved in several mainstream festivals and was now running a 2000 capacity venue at Glastonbury Festival called Cabaret.

I explained that the band featured two vocalists as an integral part along with the rhythmic features in our set. After some dialogue and the fact

that he knew my work as a professional player, he decided to book the group to play the opening slot each day at the 1997 Glastonbury Festival on the Cabaret stage. However, he warned me that there were in fact many samba bands that came to Glastonbury to perform for free festival tickets, but that he expected an actual stage show. From what he told me of his previous experience of samba bands at the festival, they usually did not have musical fluency or adaptability, eschewed performance values and relied mostly on 'rote' repetition of their rhythms.

His view was that if we were paid a fee to be on stage, then there would have to be both a performance 'ethos' and professional presence evident on stage. This would encompass stage moves, changes in musical or rhythmic texture and dynamics, and unique arrangements of the rhythms, which, he believed were mostly lacking in bands of this type. He also made it a condition that he would have input on the staging (visual) of Rhythm Wave and a professional dialogue then began to develop towards our first festival performance.

When we arrived that year in June 1997 it was one of the worst downpours experienced in Glastonbury Festival's history, (Aubrey and Shearlaw, 2004, 153-154), and we waited twelve hours off-site before our coach would drive on-site due to the deep mud and dreadful conditions there. After finally being dropped off opposite an open-air toilet block in nearly drowning mud with all our equipment, we finally made our sodden way to the Cabaret venue and then set up camp.

The three performances at Cabaret were very well received and I gained in-depth feedback regarding the band's performance style. The main comment was that the students had obviously learned by imitation following gestural cues from the leader, but by constantly watching out for cues, the majority in the midst of the drum core (surdo section), did not express themselves in movement. This was a challenge for my mode

of transmission of the rhythms to the students; the aim from then on being to encourage the majority of the core drummers, bring out their self-expression and rhythmic flair and make this evident to the audience, not least of all the producer.

Not only had our producer scrutinised the band playing on stage but so had his mentor and one of the founders of the festival, Arabella Churchill.[61] Churchill had initiated and directed the Theatre/Circus area of Glastonbury and since its foundation (Aubrey and Shearlaw, 2004), brought a broad church of international acts to the festival, providing a platform for innovative less well-known artists, that would not be seen on the main stages concentrating on popular music.

Arabella Churchill was impressed by Rhythm Wave's "organisation" as she put it, and watched us in rehearsal and in performance on Cabaret. For someone of her experience to give the 'green light' to a band of students with a focus and aspiration to perform at Glastonbury, was a real compliment and endorsement of the learning they had undertaken to get to this level. From this first outing to Glastonbury, a regular field trip experience was developed that built on the rapport between Rhythm Wave, the venue producer and the artistic director of Theatre Circus, Arabella Churchill. Over the following thirteen Glastonburys, Rhythm Wave would make the trip and perform six shows at the festival with the consistent venue being Cabaret and other stages such as Dance/Fire, Circus and the Summer House being featured.

After the shows were completed each year, the venue producer would sign off a show report detailing the success or otherwise of the performances. Rhythm Wave managed to sustain a level of excellent show reports featuring audience engagement and musical innovation

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[61] Granddaughter of the famous British wartime prime minister Winston Churchill.

throughout its fourteen consecutive festival trips, with a total of eighty-five performances in the period from 1987 to 2013. The producer of Cabaret gave a vital input towards this success through his challenging remit for each festival engagement i.e. that the band's shows should constantly improve, innovate and embody professional performance values at a high level for his audience.

Cabaret was indeed a challenging venue with a very mixed audience of those who had come to watch well-known alternative comics such as Arthur Smith, Jeremy Hardy, Mitch Ben and Bill Bailey sitting alongside others who had come for general entertainment. It was definitely not a dedicated music stage, but featured some excellent musical acts, none of whom were mainstream. And certainly, Rhythm Wave, a semi-professional band of staff, students and alumni fitted in well with this broad artistic programming.

What is interesting to note is that across the span of the Glastonbury Festival involvement there was significant change in membership, from 1997 when I was the only member of staff and the band was composed solely of students, to 2013 when the band was a mix of staff (who had previously been alumni) as well as alumni and students.

After Arabella Churchill's death in 2007, changes in management gradually brought a very different booking policy to this area, and Cabaret's producer resigned after the 2013 festival, bringing this valuable chapter in the group's development to a close.

4.2.6 Saturday Cool School

Through its remit as a major government funded musical and social participation project for young people in England and Wales, The Youth Music organisation (Youth Music, 2017), has brought non-formal tuition and musical leadership into prominence. Many young people who have not previously had access to school or private instrumental lessons or indeed any regular musical participation in their lives and who may also have experienced marked degrees of social deprivation, have benefitted from its diverse projects. (Network.youthmusic.org.uk, 2017).

Although a contemporary of Youth Music in England and Wales, Youth Music Initiative (YMI), Scotland is a separate body. Saturday Cool School is a constituent project under the umbrella of the YMI Scotland, funded through Creative Scotland (Creative Scotland YMI, 2017) and administered by Perth and Kinross Council. And since its initiation in 2005, when I approached the council to co-ordinate this project, it ran consecutively for twelve years across six towns in Perthshire, Scotland, working with children from 10 to 11 years old.

Saturday Cool School employs non-formal pedagogy for both learning rhythms and singing; adopted and adapted from the experience of trying and testing the approach utilised in Rhythm Wave. Ex-members of Rhythm Wave, who are alumni, are employed as music leaders in a structure that embodies an informal mentoring approach and peer support to enhance non-formal learning. Of this alumni group of project leaders, several work out with the Cool School project as professional instrumental teachers, lecturers and/or performers as part of a portfolio career.

In addition to this, student members of Rhythm Wave have been brought in as paid apprentices that learn on the job and are given mentoring,

feedback and reflective commentary by the experienced practitioners. Weekly sessions are written-up by project leaders that include; forward session planning; reflective dialogue, mentoring apprentice facilitators; observations of the musical engagement and learning of the children; evaluation of their personal leadership regarding the project's overall aims and their planned weekly objectives.

However, although it is clear that practitioners are sharing good practice in peer-to-peer network events, and reflection-on-practice is apparent in the short case studies of the reports published (Creative Scotland YMI, 2017), there is not at present a body of research and an explicit methodology in Scotland that actually addresses non-formal music pedagogy. This is in contrast to that previously undertaken in England since the inception of Youth Music in 2003 (Renshaw, 2005, 2007), (Saunders & Welch, 2012), (Youth Music, 2002, 2017), which is utilised as a basis for understanding, critique and evaluation of Youth Music pedagogy out with the formal sector.

The only mention of 'non-formal' in the 2014-15 YMI Scotland report is directly correlated with the extra-musical or social aspects of working with young people. In the Evaluation of the Youth Music Initiative 2014/15 Creative Scotland Final Report, it states:

> "… We do a lot of 'non-formal' work, *which is not always about the music directly but about how to work with people and deal with situations …*"
> (Creative Scotland YMI, 2017, Appendix 41) [My italics added for emphasis].

Although as a co-ordinator of twelve years standing, I would endorse the above statement, in the sense that social inclusion and situational awareness through music making are an essential concern for this type of community music project, I nonetheless advocate this should not subsume a clear pedagogical approach to non-formal learning as

advocated in England, or the development of musical leadership and peer teaching as central to successful music making in this context.

4.2.7   Belladrum Festival

In 2014 after sending links to our Glastonbury performances on YouTube, Rhythm Wave was booked to play at Belladrum Tartan Heart Festival in Beauly, Scotland. Although in contrast to the gigantic Glastonbury it is minute, Belladrum has nonetheless offered continuity for our yearly field trip experience. It is of significant value to the band by extending their learning into a 'muddy' field trip where they have to cope in applying their skills and knowledge in performance, and deal with sometimes uncertain situations.

In this sense there is no real distinction between the experience of the two festivals discussed above except as stated in scale; it is the challenge of performing together in this type of setting that creates rapport via non-formal and informal learning that is not possible in the formal educational setting of the college. Belladrum performance trips continue and have taken place from 2014 onwards to the present day.

4.3   Musical Encounters and Creative Collaborations

In the following section I set out the important collaborative and creative work that has enriched the group's learning experiences. This work has involved both learning new rhythms per se and learning the embodiment of rhythm and pulse. Each of these practices are central to the band's learning but mostly at variance with rhythm learning in the formal course.

The rationale for including Musical Encounters & Creative Collaborations here is that this section significantly contributes to our understanding of which ways the learners' rich experiences of NFL of rhythm may then enhance curricular learning. This enhancement is discussed further in the findings from interview data in Chapter V.

4.3.1 Thaissa Luna Domingos

The daughter of a Brazilian PhD student studying in Glasgow, at 17 year's old she had already learned many 'nordestino'[62] dance styles from her upbringing in the city of Recife, Pernambuco in northeast Brazil. Pernambuco is particularly rich in its diversity of rhythm and dance - an historical inheritance of the colonial plantation society and the racial mixing of Caucasian, Afro-centric and Amerindian peoples in the rural and urban milieu (Crook, 2000).

Thaissa Luna soon became popular in Glasgow's West End area teaching regular dance classes in the early 1990's. Through friendship with her father I became known to her, and built a rapport that lasted many years. This brought her directly into contact with Rhythm Wave through her being contracted for performances and dance workshops with the group.

Her teaching style was non-formal and loosely structured, but the benefit of this to Rhythm Wave was its adaptability to a Scottish cultural non-formal setting. Exhibiting a distinct confidence, innovation and a sense of Brazilian identity in her choreography, she worked cohesively over several years with movements and gestures that assisted the band in their Glastonbury remit, and she accompanied us to perform at the festival on several occasions.

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62 Adjective that often pertains to the unique socio-cultural identity of northeast Brazil.

From my observations of early Rhythm Wave, the embodiment of the physicality of Brazilian drumming was usually absent in the majority of ethnic Scottish students recruited by the band. And subsequent to playing with Olodum and others in Brazil, I realised that the investment of time in learning movement awareness was essential to our performance practice.

However, with Domingo's workshops regularly presented to the group, embodiment and movement awareness gradually developed over a period of years to become a core part of our functioning that continues to the present day.

4.3.2 Trilok Gurtu

Trilok Gurtu is perhaps one of the world's most virtuosic jazz percussionists and indeed exponents of 'world music'. He has successfully combined his native Indian rhythms with jazz, world and popular music, in a way that is truly unique except for the very few masters of this transcultural style.[63]

In 2005 Perth and Kinross Council through the formation of Horsecross Arts, opened a new state of the art concert hall in Perth city centre that provided a modern facility of international standard. In September 2005, Trilok Gurtu was commissioned as musical director to produce a showcase of local talent – called "Pearls of the Tay". Rhythm Wave at this point had a good deal of experience with a background of seven Glastonbury Festivals, T-in-the-Park and Aalborg Karneval Denmark under its musical belt.

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63 Zakir Hussain and Badal Roy are examples.

An audition was arranged at Perth Theatre on his initial visit in early 2005 to sound out potential participants. Among this collection for "Pearls of the Tay" were Scottish pipers, solo pipe band drummers, traditional Gaelic singers and a well-known 'travelling' (formerly referred to as gypsy) folk singer. At the audition, Trilok introduced his MD Carlo Cantini, an established Italian violin soloist from the classical world who sat beside him conferring and noting Gurtu's observations. Carlo Cantini had become one of the lead instrumentalists in Gurtu's ensemble and learned to adapt his playing to Indian violin style, although not in fact playing on the latest CD, 'Broken Rhythms'.

What was interesting in terms of his role with Trilok Gurtu, was his acting as a translator of rhythm and pitch into Western classical notation. When Trilok wanted to communicate Indian rhythm in particular, he would sing out the part to the musicians and then Carlo Cantini would back this up with staff notation.

At the audition both Gurtu and Cantini were sufficiently impressed to take Rhythm Wave on board for the concert in September. This was an accomplishment, as the Scottish producer of the event was not convinced of our compatibility, as it was intended to be a showcase of Perthshire talent and not a feature for Brazilian drums.

Further to this audition, there was mutual discussion and a piece was agreed to play together with Trilok Gurtu's ensemble called 'Nine Horses'. We were also to feature in other Scottish traditional pieces, but this composition based on an Indian rhythm cycle in nine beats, turned out the most challenging and furthest from our comfort zone.

At the end of June 2005, a second visit of Gurtu and Cantini was arranged, however the first rehearsal programmed and Trilok's only rehearsal with Rhythm Wave, was unfortunately on the day that the band

was due to depart for Glastonbury Festival. And this was to prove very compromising in regard to learning this complex piece, as there were just a couple of hours for us to assimilate Nine Horses by imitation and listening to the arrangement. This included the understanding of the rhythmic feel but also complex 'tabla' fills, and to agree orchestrations of the Rhythm Wave drum parts that fulfilled Gurtu's requirements.

All we were able to achieve was an initial 'feel' from Trilok Gurtu, who played along on drum kit with us, but also changed into different 'gears' rhythmically by subdividing the 9/8 rhythm. This added complexity appeared to almost be a tactical intervention to test out the rhythmic security of the group. From my own experience, I coped reasonably well with this, but the band faltered constantly to keep the 'groove' steady and often stalled completely. As their first time playing or indeed encountering this rhythm the band quickly became perplexed, as this 9/8 rhythm in 2+2+2+3 subdivisions of the pulse was very challenging, particularly in the arrangement of the constituent parts (see Chapter V: Reading Music Notation and Rhythm Learning for more on this topic).

Although Rhythm Wave are accustomed to learning Brazilian rhythm orally and aurally through leaders singing the pulse and demonstrating 'feel', on this occasion, the cultural shift of hearing Trilok sing and play the complex counter rhythmic pulses and fills, confused the ensemble including myself. With such a short timescale of two hours available for this initial session, there simply was not time to 'immerse' us in the 9/8 rhythm; a requirement in order to learn aurally. Given more time to build rapport with Trilok Gurtu, I believe fluency would have been achieved, although in retrospect this did evolve through constant practice on our own; but most notably, 'Nine Horses' was learned out of its musical and cultural context.

After a short discussion with both Gurtu and his musical director Cantini, the concern was raised that when they returned in September, there would be only a small window of opportunity during one week of rehearsal in which to finalise 'Nine Horses'. This feature for Rhythm Wave was in fact just one piece from a large musical production that incorporated several artists. In effect, "Pearls of the Tay" was a musical undertaking where Gurtu's reputation as a musical director of major community events would be at stake. His concern with having as he put it "an adaptable Samba band" was how within a short timescale, that I could teach this piece with its complex rhythmic fills and subdivisions to the players in Rhythm Wave.

The solution suggested by Gurtu and Cantini was that we should learn the piece from a single line part written in western staff notation. "Nine Horses" featured a lead violin melody played by Carlo Cantini and this had been transcribed from Gurtu's original composition. Gurtu's ability to communicate orally the different musical components of the composition was remarkable, as was his comprehensive aural memory that was constantly in evidence, when he would sing out and demonstrate the rhythm parts and melodies when required to assist the musicians. By contrast, the melodic phrases with complex divisions of the pulse were written only on a single stave for the violin incorporating my annotated rests and rhythmic punctuations, but with no score available for the individual percussion parts. Thus, the percussive musical nuances and future interpretation would be a matter of interpretation for me as director without any aural cues.

Although I had some anxiety regarding teaching the band from this basic notation, I agreed to proceed with working on "Nine Horses" over the summer recess of 2005 and to utilise Carlo Cantini's melody part as our means to learn the arrangement. As musical director I was unsure now of which course to take; either to create parts for each individual or work

as an ensemble 'by ear' to learn through rote the fills and rhythm arrangement of the piece.

After returning from Glastonbury Festival, I decided to produce a score for my own use that included all the drum fills and section parts that Trilok had sung to me, and incorporated the indications of rhythmic figures that Carlo Cantini had annotated on the violin melody part. I worked on this completed as accurate a version as I could from memory of the rehearsal.

It was stated on the publicity for the event that 'Nine Horses' was to be specially commissioned for the "Pearls of the Tay". But in fact, Trilok Gurtu had already been playing this composition live before the Perth event and had recorded it on "Broken Rhythms" released in 2004. When I discovered this after the summer of 2005, I bought a copy of the CD and although this version was useful, it was indeed much more challenging than that proposed for Perth. I knew then that I could not use this recording to help the band learn, as there was too much instrumental texture and rhythmic density and that they would be more likely to be confused whilst playing along with this version.

Instead, I decided to utilise Sibelius scoring and produce a play-along audio file with the sample sounds of surdos, repiniques and to get the ensemble to play along with this. Rhythm Wave rehearsals were arranged utilising the audio playback and the band appeared to make good progress whilst I followed the score for reference.

The one-week rehearsals with the full cast began in September 2005, and Gurtu brought his band including Carlo Cantini with him. When Rhythm Wave played 'Nine Horses' to Gurtu by themselves, the rhythm was coherent, but as soon as his electric band joined, their sense of pulse and rhythmic stability faltered.

Rhythm Wave were somewhat shocked at their inability to perform the rhythm arrangement they had learned in its actual musical context with Trilok Gurtu's band. His band, although they had notated parts they were relatively fluent, had likely played "Nine Horses" before this rehearsal, and were obviously not sight-reading the piece (the core members had toured together in Europe). After building a degree of trust with the bass player, he sent me a sound file that he had learned from; a live recording of Nine Horses from Budapest that then assisted our learning process. If this file had been sent to Rhythm Wave previously, it is certainly possible that band members utilising "purposive listening" (Green, 2001) individually at home and within the group rehearsals, would have become much more fluent.

For my part, I had without any significant aural input from Trilok, attempted to learn and then transmit a complex Indian rhythmic piece in the non-formal mode. What was now obvious was that this approach was not effective to give the ensemble rhythmic security and understanding of this cultural style within the timescale. Nonetheless, when it came to the final performance although some musical details (such as punctuating the complex 'tabla' fills) were abandoned, I was able to successfully direct the band through the arrangement with a good level of rhythmic cohesion appropriate to the level of performance (it was the finale of the show).

I decided upon reflection after what turned out to be a highly successful performance,[64] to always utilise score in Western notation for inter-cultural events, and to prepare musical parts for each individual member of Rhythm Wave, so that they could learn aurally but also have the notation to support them. This was based on feedback from members of the band who stated their frustration at not knowing from memory where

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64 'Pearls of the Tay' achieved a 5-star review in press.

they were in the complex "Nine Horses" arrangement and being dependent on my visual cues for each section and each fill.

4.3.3 Carlos Nunez

In late 2009, the director of Celtic Connections got in touch with Rhythm Wave to ask if we could work with international Galician piper Carlos Nunez. Nunez had recently released his CD "Alborada do Brasil", a work that he had produced in collaboration with Brazilian musicians. Tracks such as "Nua Bretoa" featured samba style and Baião rhythms played by Brazilian percussionists. Nunez was looking for players that could accompany him and his band from Galicia live at the Glasgow Royal Concert Hall as part of Celtic Connections 2010. The concert was scheduled on 15 January 2010, and a recording was sent to me with Brazilian and traditional Galician tunes that we were to be featured on.

After close listening to the rhythmic patterns and particularly the samba fills, I decided that I would work in two ways with Rhythm Wave. Firstly, I would work aurally and non-formally on the rhythm feel and flow to bring the players to a sense of familiarisation with Nunez music and the Brazilian contribution. Secondly, I would score and arrange parts for each section of the band; tamborins, repiniques, surdos, caixas, pandeiro etc. This was in order to avoid the pitfall of the project working with Trilok Gurtu, where members of the band had felt lost in the Nine Horses piece.

This approach indeed proved to be effective, as beyond minimal e-mail contact with Carlos Nunez group's drummer (they were in the process of an international tour at that point), we had only one run-through of all the material on the afternoon of the gig and then an evening performance. When Carlos Nunez and his percussionist Xuxo Nunez had arrived for this run-through in the band's dressing room, they were both immediately impressed at the fluency of Rhythm Wave and that the group

were relaxed in their playing and understanding of the arrangements, 'grooves' and rhythmic fills.

In the case of this inter-cultural collaboration with Carlos Nunez, the enhancement of the non-formal (visual cues and demonstrating by musical leadership) and the aural by incorporating notation, proved to be the approach that was most effective for the very short timescale of having one rehearsal before the performance. In fact, Nunez publicly thanked the Rhythm Wave for their musical achievement at the finale of this very successful show, by bringing myself out to speak to the audience with him, and I believe he was genuinely surprised at the level of fluency we had achieved with his music.

The next inter-cultural or in fact transcultural as Schippers (2010) would define it, collaboration for Rhythm Wave, that also brought together varied approaches, was to be with the legendary Brazilian master (mestre) percussionist Naná Vasconcelos (1944-2016). In fact, when the Carlos Nunez show took place in January 2010, this collaborative process was already underway and this is elucidated in the next section of this case study.

4.3.4   Naná Vasconcelos

In January 2008, whilst on a research sabbatical in Brazil, based in the city of Recife, I approached the internationally renowned percussionist and jazz musician Naná Vasconcelos at the end of one of his community drumming rehearsals for the opening of Recife carnival.

Vasconcelos was famous both as the embodiment of Brazilian percussion in the context of World and Jazz music (eight times voted by Downbeat critics' poll as best percussionist), but also in his native Brazil as a musical

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'animateur' and ambassador of not just percussion but the songs and Afro-Brazilian rhythms of North East Brazil. Indeed, Popular Music (MPB[65]) and symphonic Brazilian music lay equally comfortably within his musical compass.[66] Since he had returned to live in his native city of Recife, Brazil in 1999 after many years as a musician living in New York City, Naná had built an incredible range of repertoire through his numerous international musical collaborations and artistic direction of projects such as the ABC Musical[67].

I met him on the 18th of January 2008 in Recife, and our exchange was social and friendly but brief, as we reminisced on his times in Scotland. I suggested that I might have a project in Scotland and he gave his email address to me. Further to contacting him, I was invited to his home and initial discussions began that ranged from bringing his ensemble to Perth Concert Hall, a solo performance, a director of part of our city's 800 anniversary celebrations, and providing workshop facilitation and performance with Rhythm Wave and Perthshire community participants. This was the first of a series of meetings that looked into the possibility of a transcultural rather than an inter-cultural project (Schippers, 2010, 123), between Scotland and Brazil.

With his considerable experience of 'World' music, and in fact having been one of its founders along with trumpeter Don Cherry of this invented genre (Schippers, 2010, 17-18), Naná could bring a profound wealth of musical experience and musical aesthetic to Perth. Whilst I could negotiate with him on musical terms, as a practitioner that had played and researched in North East Brazil on six field trips across a span of fifteen years. And he was aware that I had strong affinities with the

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65 MPB = Música Popular Brasileira
66 He ranged as an interpreter of music from the classical compositions of Hector Villa Lobos to the call and response chants of Maracatu and other regional Brazilian musics.
67 An international musical project with large groups of children featuring regional and national songs and symphony orchestra.

songs and rhythms and to some extent dances of the Afro-Brazilian inheritance that are intrinsic to the culture of North East Brazil.

At first Vasconcelos had doubts about a transcultural project because of the language barrier between Portuguese and English speakers, but a common theme began to emerge after our discussions around his then current international children's project the 'ABC Musical'; produced by him in different Brazilian cities commencing in 1994, then adapted for productions involving both Portugal and Angola.

In each of the previous productions the 'ABC Musical' series, around 100 children drawn from varied social backgrounds had participated with Naná Vasconcelos, performing their native songs blended with extraordinary and unique percussive call and response, vocalising and clapping accompanied by a symphony orchestra. Vasconcelos as facilitator directed, focussed and energised a very spontaneous and loose performance style by the children that had very little in common with polished Broadway or UK West End stage musicals that normally embody characterisation and scripted dialogue.

Although naturally reserved but open to discussion, Vasconcelos still had a major doubt that common language would be the biggest hurdle, as I proposed that around 50% of the musical be in Brazilian Portuguese and the remainder would consist of songs in Scottish Gaelic; based on traditional tunes we had already been teaching. Nonetheless, through open dialogue sufficient trust and musical rapport was established between us to start the process of moving forward with this concept.

I was confident that the Saturday Cool School children could attempt singing in another language as they had previously learned the phrasing of non-English language songs, sung in Scottish Gaelic using phonetics. Learning 'by ear' was already a key part of this project's design through

the non-formal learning of Brazilian rhythms and melodies without notation[68]. However, in terms of learning the actual pronunciation, this had usually been read phonetically by the children from lyric sheets. In this respect, it was clear that to perform the musical with Brazilian Portuguese and Gaelic lyrics, considerable work would have to be done to help the children learn and memorise the sound of both Brazilian Portuguese words and the Scottish Gaelic material.

Subsequently to these discussions, I contacted the Chief Executive Officer of Horsecross Arts in Perth, and Rhythm Wave, to start the process of mapping a transcultural project between Scotland and Brazil with a focus on the celebrations for the foundation of Perth City (800 years). A proposal was then submitted to the Scottish Arts Council "Inspiring Communities" fund by the Horsecross Arts CEO, with a view to financing the Brazilian contribution and as part of a broader international exchange project involving five countries called High Five.[69]

The underlying rhythms that would underpin both the Scottish Gaelic and Brazilian children's songs for the ABC Musical Alba[70] would be Brazilian rhythms such as Coco, Maracatu de Baque Virado, Samba and Baião. Rhythm Wave and ex-Rhythm Wave members had been teaching children Brazilian rhythm non-formally since the formation of the Saturday Cool School, and from my point of view as artistic director of the proposed project, the team skills and experience were in place to support the development of the musical.

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68 There was no barrier to using notation, but the majority of children at 10-11 yrs in the Cool School did not read music and had not had private music lessons before joining.
69 High Five was described in the successful Inspiring Communities application as, "…an adventurous, frontier busting series of community-based residencies and commissions involving Scottish and international artists in music, drama and new media art. The residencies will all involve school and linked community partners with the aim of encouraging family participation in hard to reach and under-represented communities. The projects are timed to coincide with an exceptional year in Perth's history - the 800th anniversary of the founding of the city of Perth in 2010 and are part of a wider, year-long partnership project planned to achieve the biggest coming together of communities in Perthshire in living memory…".
70 The name given to the Scottish version of the ABC Musical; Alba is the Gaelic word for Scotland.

In Recife, Brazil each year since his return in 1999 from New York, Vasconcelos would conduct a gigantic drum core from a sound stage at Marco Zero at the 'Centro Histórico de Recife' to open the carnival celebrations. This massive conglomeration of percussionists usually consisted of around 500 'batuqueiros' (trans: drummers) playing predominantly the alfaia[71] and other percussion instruments. Each participant belongs to a distinct 'nação' (trans: nation) of the Maracatu, and 'Nacão' groups have their roots in the Afro-centric inheritance of the slaves who were transported to Brazil (Crook, 2009). Each of the Maracatu Nação groups in Recife have a 'mestre' and at carnival opening Vasconcelos became the 'grande mestre', channelling a tsunami of rhythm, and the personage who brought all the 'mestres' and drummers together to put aside their usual musical rivalries.

Further to the ABC Musical Alba contribution to the High Five: Inspiring Communities application, Horsecross Arts also proposed to mount a street procession leading to a carnival finale celebration for Perth 800. I suggested that Naná should direct this as he had the prominence and expertise from opening the Recife carnival.

A general consensus in Rhythm Wave evolved that we should invite as many former members to join with us in this percussion project in order to 'grow' the sound of the band for the Perth 800 event. The expansion in sonic and visual presence would also incorporate the Saturday Cool School children in the street procession through the City of Perth. This procession was also to feature other music ensembles from Celtic Pipers to local African musicians and feature dance and costumes local school children had made for themselves.

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71 A rope tuned wooden bass drum of varying sizes.

By contrast, to Recife, ours would be a miniscule carnival parade. The procession would be led by our Maracatu band (combining Rhythm Wave and Cool School children) and Naná Vasconcelos would greet us at a soundstage in front of Perth Concert Hall, where he would then lead the signature call and response that he utilised for the opening of carnival in Recife for the Maracatu bands, 'Tu maracá'. The context and relevance of importing this Maracatu carnival event to Perth did at first appear incongruous, but in fact, several key bridging points emerged in building a shared ethos with Naná Vasconcelos.

Firstly, in terms of the percussion aesthetic, I had actually witnessed the opening of carnival celebrations at Marco Zero in 2008 during my UHI sabbatical, and as a percussionist, it had a profound effect on me, with its vitality and earthy, syncopated rhythms. Vasconcelos ability to literally 'surf' on the wave of rhythm, conduct the rhythmic variations and direct this huge percussion ensemble to accompany traditional and popular music MPB[72] singers[73], was remarkable and made a lasting impression on me. And he was well aware of this.

Secondly in terms of scale, although Recife has a population of around 1.8 million and Perth that of just over 53,000, the proposal to scale down this cultural spectacle to fit a small Scottish city did not figure as a perceived obstacle for him or the producer at Horse X Arts in Perth.

Thirdly, in terms of sound, the sonic difference between what Naná Vasconcelos was accustomed to with 500 percussionists in Recife compared to around 50 in Perth would be substantial. In terms of having an authentic sound for the carnival opening in Perth, it was discussed that this sound would be impossible to imitate even if there were sufficient

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72 MPB - Música Popular Brasileira
73 Marisa Monte, Elza Soares and Lia de Itamaracá are examples.

'alfaia' drums imported.[74] Nonetheless, Maracatu Nação because of its 'big beat' sonic effect and driving rhythm was mutually agreed as suitable.

Lastly, the keystone to this intercultural link between Brazil and Scotland was the mode of learning that the Rhythm Wave participants and consequently those who had become teachers of the school children in Saturday Cool School utilised: non-formal learning with an emphasis on aurality and visual gestures to communicate musical cues and expression. Vasconcelos was happy to conduct both the children and Rhythm Wave with the gestural language that he utilised with the Maracatus.

I had witnessed Naná Vasconcelos directing pre-carnival rehearsals in Recife singing antiphonal phrases to the 'maracatuzeiros'[75] and eliciting a response, or equally, demonstrating the phrase with his sticks on a pitch-bending drum: either an African-style talking drum for small-scale groups or a pedal-timpani for the very large-scale drum ensembles. The pedal timpani being more likely to be heard above a massive cohort of drummers and visually as an instrument to support his uniquely characteristic sticking and gestural communication.

This timpani instrumentation was agreed as the means of directing and conducting the Perth percussionists and the exchange of ideas continued via email and phone conversation after I returned to Scotland in June 2008. Based on the successful proposal to Creative Scotland and other bodies, funding was then approved and negotiations and planning began in earnest to realise this cultural exchange incorporating both carnival finale percussion and the ABC Musical Alba.

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74 There were in total 13 'alfaias' imported by Rhythm Wave and the rest of the drum core utilised samba drums (surdos).
75 Trans. maracatu players.

Vasconcelos first visit in May 2010 was a tangible success at Perth Concert Hall with around 80-100 children aged 10-11 years old from the Cool School and the Rhythm Wave instructors taking part. And in September 2010 the Carnival parade and the finale (Tu Maraca) opened a weekend of community events. The work ABC Musical Alba was rehearsed for one week and then performed at the concert hall featuring the local Perthshire children, Rhythm Wave instructors and the Perth Youth Orchestra.

The only shortcomings being, that the ABC Musical Alba had only one rehearsal and one public performance in the Horse X concert hall. The reasons being, the logistics of looking after around one hundred children for nearly a full day in that environment, and the programming of the concert hall permitting one night of performance. Consequently, there were more nerves and a less fluid performance than would have been achieved with at least one other dress rehearsal run and a second show. Nonetheless, the audience's enthusiastic reception of the event was notable.

The carnival percussion finale, although vibrant and energetic and rhythmically secure with Vasconcelos, suffered sonically from the drummers being at the front facing Vasconcelos on the stage, and being completely surrounded by the large crowd of spectators whose bodies absorbed much of the band's sound. This did not happen with five hundred percussionists in Recife, but fifty in Perth without a PA to spread their sound, was problematic and detracted somewhat from the overall spectacle. If crowd barriers had been in place to give a sonic gap between the drummers and the crowd, then this could have made a difference to the musical dynamic available from the drums.

4.3.5 Joel Souza Santos

In 2009, I arranged for a master percussionist or 'mestre' from the City of Salvador, Brazil to visit Perth College and to join with Rhythm Wave in rehearsals and then performances at Glastonbury 2009. Joel Souza Santos had risen from very humble beginnings, living most of his life into adulthood in a 'palafita'[76]. He lived in Massaranduba, Salvador, an economically deprived community or 'favella',[77] to become one of the lead percussionists with the Balé Folclórico da Bahia,[78] touring internationally and performing around the world.

I first met him in Salvador in 2003 through a musician from the USA, and took lessons in the atabaque[79] drumming of Salvador that accompanies the syncretic religion called Candomblé. Joel was an 'Ogun', the name given to drummers that have mastered the complex Afro-centric rhythms of this cultural religion that has commonality with Santeria from Cuba and other African descended religions. What made (and still makes) Joel Santos special is his ability to communicate the rhythms, dances and chants of Candomblé to Western trained musicians; he had pupils from several European countries and the USA for example.

At points when taking lessons from Sousa Santos in Brazil he would sometimes break away from his 'teaching' and talk about how difficult his life and his family's situation was, often citing his daily brushes with armed gangsters in his local neighbourhood and the lack of food and clothing he could afford for his children. When I brought two other members of Rhythm Wave to his community of Massaranduba in March 2008, we were greeted with open hearts by his friends and family, but

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76 A very basic dwelling constructed on upright wooden poles sunk into the mud banks of a river estuary, usually with no sanitation and vulnerable to being inundated by large waves or floods.
77 Favella Trans. Slum.
78 http://www.balefolcloricodabahia.com.br/
79 A single skinned (animal hide usually) wooden drum with tuning pegs made of wood that resembles the African-derived conga drum common in the USA and Europe.

what was immediately apparent was how difficult life was in this local. Minimal employment opportunities, overcrowded housing and organised crime being the major social issues, and his personal situation for his wife and four children living in just two rooms. However, his life chances and earnings were certainly improving at that point; meeting foreign visitors through the Balé Folclórico da Bahia performances; a growing web presence on social media; email contact with Europeans and Americans offering potential work opportunities.

When Joel Santos came to Scotland and Perth College in June 2009, he brought a type of musical transmission based on aurality, movement and gesture and translated this spontaneously into the non-formal learning context of the Rhythm Wave group in rehearsal and in performances. His ability to sing, gesture, and expertly drum and dance, effectively communicated his musical ideas and put us at ease. Amongst others, we learned from him the drumming and song from Salvador to accompany the Orixá, Iemanjá, goddess of the sea, and staged this with our Brazilian dancer at Glastonbury.

The Glastonbury stage performances in which Souza Santos featured were fun for the group and his presence brought a relaxed humour, expert hand drum playing and profound musicality to our act, along with a sense of Brazilian authenticity.

In the section that follows, I give an overview of the processes of learning and teaching in the group and show how this modulated from an informal mode of learning to non-formal, and that for the peer group this shift to NFL brought about 'full legitimate participation' (Lave & Wenger, 1991), for them as players and peer teachers, and for some the role of musical leaders. The understanding of the 'transmission' of the rhythms and the 'know how' the peers gained is discussed in context with the musical

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practices of listening and observing and the participants' gradual 'acculturation' to a Brazilian derived model of NFL pedagogy.

4.4   Rhythm Wave's Pedagogical Development

From the original modelling by Rhythm Wave in 1993 of the 'Olodum' Brazilian style of learning rhythms, the pedagogic approach in the group has modulated across the lifespan of the band and in response to differing challenges. Initially a free-flowing loosely based collective of students, there was no actual pressure or intent to perform and therefore the non-formal learning and teaching that developed in the band, had neither formal evaluation or specific learning goals for the collective. However, this began to change with early public performances by Rhythm Wave that usually incorporated workshops for the audience, such as for the students of the Duncan of Jordanstone Art School in Dundee in 1995, and at the Hunterian Art Gallery, Glasgow in June 1996.

Through this gradual process, the engagement of the band members became more clearly focussed on the goal of learning to be rhythmically fluent and on how to communicate the rhythms effectively to both their peers and workshop participants. As a consequence of this, when challenges arose through giving public workshops, certain members of the group came forward to assist me and then to eventually lead the workshops whenever necessary. Through this process of building shared practices in facilitating rhythm learning a sense of shared values evolved and engagement in a 'community of practice' (Lave & Wenger, 1991).

> "… members are brought together by joining in common activities and by 'what they have learned through their mutual engagement in these activities' (Wenger,

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1998). In this respect, a community of practice is different from a community of interest or a geographical community in that it involves a shared practice …" (Wenger cited in Smith, 2009).

In a sense, the musical activities became a form of the master apprentice or 'mestre' model where members of Rhythm Wave could progress, with learning rhythm as the key focus. In particular, several members of the band developed sufficient knowledge of the individual rhythmic patterns and importantly how the patterns interlocked[80] in terms of the surdos, repiniques, tambourins, caixas (snare) and agogo bell. Getting a 'feel' for and understanding of the interdependent nature of two or more rhythms and how they combine together to create the whole sound, was not so easily acquired by all the band members.

And there are several factors that impinged on this, such as, possibly no previous experience of listening[81] to Afro-Brazilian or Latin rhythms such as Samba Reggae and Son Clavé, or perhaps a lack of consistency and security in holding together their individual rhythmic part and/or being aurally unaware of the other parts around them. These factors being established through practice and aurally 'observed', some students commented that this learning challenge is just a phase, until they get 'in the zone[82]'. Or as is more usually termed 'in the groove', where players enter a more relaxed and fluid state of playing, but also focus their listening on the rhythmic continuum that combines all the individual parts.

Furthermore, the same learning phase exists for new participants, where some who are quicker at learning aurally and physically can be observed and heard as being 'in the groove'. The more experienced players and

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80 As a musical example see Appendix V: Rap Batuque. See also Chapter III: Rhythm Learning, its Concepts, Pedagogy, Methods and Contexts - An Afro-Brazilian Experience of Learning Rhythms.
81 For more on this, see Chapter V: Table 1 in the section on Cultural Diversity and Rhythm Learning.
82 For more on this see the Chapter V section on 'Zoning In' and 'Zoning Out' regarding interviewee comments.

the co-leaders, who have gone through this process themselves, often comment on this transition being achieved by beginners. In Rhythm Wave, whilst developing a Brazil-centric model[83] of non-formal learning, through observing and listening to the learning process of the participants over the last twenty-five years, a window of insight has been opened in terms of understanding working practices, i.e. *how* the participants are learning rather than theorising *why* they are capable of learning rhythms from outside their cultural sphere.

The gradual process of acculturation[84] to the Brazil-centric model and consequent adjustment to the mode of non-formal learning, was and still remains observable, in the beginners' gestures of insecurity that gradually modulate to expressions of relaxed competence and then to a sense of measured capability in their playing. This capability is often evident in the physical poise they have gained whilst playing the instrument and the clarity of sound being produced. Through this process of immersion in the musical learning process and confidence gained in understanding the combination of the rhythms, the participant is gradually moving from the 'periphery' of the ensemble to 'full participation' by becoming a peer teacher.

This is observable when demonstrating their acquired rhythmic skill and a fluid 'feel' or 'groove' to the person next to them who may yet, be at an earlier stage and exhibiting rhythmic instability in their playing. Further to this process of peer mentoring, the social bonds that develop from sharing ideas and common values have created and continue to create the practices of a learning community:

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83 In reference to the northeast Brazilian traditions of Maracatu, Samba Merengue, Samba Reggae, Coco and Bembé (Crook, 2009).

84 Here I state 'acculturation' as Schippers uses the term, rather than using 'enculturation' in order "… to refer to becoming literate in a culture other than one's own …" (Shippers, 2010, xvi).

"… Learners inevitably participate in communities of practitioners and… the mastery of knowledge and skill requires newcomers to move toward full participation in the socio-cultural practices of a community. (…) A person's intentions to learn are engaged and the meaning of learning is configured through the process of becoming a full participant in a socio-cultural practice. This social process, includes, indeed it subsumes, the learning of knowledgeable skills…" (Lave and Wenger, 1991, 29 cited in Smith, 2009).

So as Lave and Wenger (1991) postulate in the above, and (Wenger-Trayner and Wenger-Trayner, 2019) attest to, the process of socialisation whereby building relationships, sharing of information and full participation then become more important than learning skills for their own sake out of context. I look into this in more detail based on data derived from interviewees and the value that participants give the process of developing 'full participation', in regard to the social context of Rhythm Wave (see Chapter V: Peer Group Teaching & Learning).

Through long-term facilitation of this peer learning model, as was discussed at the beginning of this section, peer leaders or assistant band leaders emerged within Rhythm Wave, who were able to communicate most of the individual rhythmic parts by demonstration and utilise their embodied confidence and gestures as a way of conducting the ensemble. This mode of non-formal teaching or 'transmission' as it is termed more commonly in ethnomusicology (Rice, 2003) involves an 'holistic' rather than formal 'atomistic/analytical' approach (Schippers, 2010, 120). Musical transmission has been facilitated by an intentional emphasis on non-verbal communication, the ascribed authenticity of the Brazilian repertoire, and very little explanation of the rhythms.

And although this process of engendering peer leaders was ongoing during the last twenty-five years, it is noticeable that, nonetheless, there have been some gaps in continuity over the years, where no participant has made the transition from being a peer to 'mestre' and co-leading the

group. This has been perplexing, but may be due to several variables including; the instrumental diversity of the band being limited because of poor recruitment; inconsistent attendance; college timetable clashes with our rehearsal times; motivated students recruited who live outside Perth and its surrounding area who are unable to stay on and rehearse after college hours due to public transport constraints; significant variations in skill levels acquired before joining.

Despite these culturally situated variables mentioned above, that are potential barriers to successful participation, it can be argued that through years of practice in a non-formal learning mode and utilising peer-directed learning (Green, 2001, 2008), that this has operated to the distinct benefit of Rhythm Wave's sustainability as a community of practice and *participation*.

> "… In cultures of participation, not every participant must contribute, but all participants must have opportunities to contribute when they want to. For cultures of participation to become viable and be successful, it is critical that a sufficient number of participants take on the *more active and more demanding roles*. *To encourage and support migration paths toward more demanding roles, mechanisms are needed* that lead to more involvement and *motivation*, and that facilitate the acquisition of the *additional knowledge* required by the more demanding and involved roles …"
> (Fischer, 2011a, 48) [My italics added for emphasis].

In Rhythm Wave's situation, the "…more active and more demanding roles…" as Fischer (2011a) puts it, are those of peer teacher and co-leader, and the mechanism in this instance is non-formal learning that assists this 'migration' and 'motivation' to acquire additional knowledge and thence develop musical leadership skills. And that it is a useful and highly successful vehicle in helping develop the practices of rhythmic dexterity and fluency and, furthermore, social bonding within the context in which it operates.

As Renshaw (2009) highlights in his report into lifelong learning and mentoring in music regarding trust:

> "… A Jazz teacher felt that every effort should be made to encourage mentors (and teachers) to play and 'jam' with their students in the evening and to talk with them. This is another way of *building up trust within a musical family* or 'community of practice' …"
> (Renshaw, 2009, 80) [My italics added for emphasis].

For staff, alumni, and student members of Rhythm Wave, the core activities of playing music and working together as a community of practitioners, providing rhythm performances and workshop facilitation, have been central to building trust, confidence and professional values. With a history of undertaking eighty-five successful Glastonbury Festival performances from 1997 until 2013, this process of building professional trust and confidence was a vital aim we achieved in order to fulfil our remit at a major international festival.

4.5   Summary

In this chapter, I have delimited two case studies that clearly inform the research question and satisfy two of the main aims of this research vis-à-vis:

> ii. To investigate the key aspects of non-formal and informal learning of rhythm in this popular music education context.
> iv. To explore and research if the NFL model of Rhythm Wave that utilises Afro-Brazilian percussion has parallel developments elsewhere in Europe and what may be found to be in common.

Firstly, I have included in this chapter a micro-case study to give a brief insight into a Netherlands NFL context and its practices but this is not an attempt to satisfy aim (iv) comprehensively, as this lies out with the

scope of this research. However, the main body of data from the micro-case of the Netherlands practitioners has been contextualised in the chapter that follows, regarding the key aspects of NFL of rhythm that have emerged from the analysis of transcripts and recordings.

Secondly, in the main case study of the percussion group Rhythm Wave, I have drawn out and discussed the group's key rhythm learning experiences and their social context for the reader. I have employed the categories of 'identities, inclusion and participation' and 'musical encounters and creative collaborations' to reach an understanding of the significance of these musical and social experiences and their part in the construction of the group's identity, then analysed and presented this data as relevant findings.

This case study attempts to clearly satisfy aim (ii) above as it gives a succinct understanding of the key practices of informal and NFL rhythm learning operating in this specific popular music education context, and furthermore, as an extension of this in the field trip situation.

I intentionally included the social aspect of learning in this case study, as it inhabits a central role in the rhythm learning practices discussed, as for example in the section on Rhythm Wave's pedagogical development. As Finnegan (1989) states in her study of "Music Making in an English Town".

> "…To be involved in musical practice is not merely an individual matter or, indeed, a social withdrawal (as it has sometimes been pictured) but *is* to be involved in social action and relations – in society…"
> (Finnegan, 1989, 329) (Author's italics).

On this note, I will now proceed in the next chapter to elucidate further the findings of this research, that based on interview responses will delve into both the lived experiences of young people (16+) who are students,

and the longer-term members of this social group. It is intended that the key aspects of NFL of rhythm that have then emerged from this interview data through analysis and categorisation, will then contribute to our understanding of the depth of the musical and social processes that underpin the formation of the values, attitudes and beliefs of those involved in non-formal learning.

Chapter V

5.1 Key Aspects of Non-formal learning of Rhythm: Values, Attitudes and Beliefs of Participants and Facilitators

In this chapter, I will discuss key aspects of rhythm learning derived from the interview data that will include wherever relevant, quotation of the *actual interview verbatim* in the local dialect of this socio-cultural grouping, along with pauses in speech and idiosyncratic utterances. I therefore take a *naturalistic* approach (Oliver, Serovich and Mason, 2005), in the view that nuances of meaning can be detected in the conversational, informal style of the interviewee responses.

> "…Talk is peppered with verbal and
> non-verbal signals that can change the tenor of conversations and meaning…"
> (Oliver, Serovich and Mason, 2005, 1276).

When necessary any Scottish dialect words will be translated or interpreted into UK English using a footnote for the purposes of clarification. However, the epistemological standpoint I take here is that the vernacular used by interview subjects actually gives the qualitative data vitality and social context, rather than paraphrasing and summarising what has been elicited for ease of presentation.

Concerning its' socially constructed nature, the significance of including selected interview data verbatim has the purpose of eliciting the actual value that participants ascribe to their learning, whilst also surfacing attitudes that are commonly held, for instance regarding formal music education, or reading music notation. Furthermore, deeper sets of longer held beliefs about individual interviewees' social roles, self-perception and

personal efficacy in learning music also appear. And through this process possible bias and preference and conflation of learning modes, strategies and concepts may become evident in responses.

5.1.1   The Key Aspects of NFL of Rhythm

I   Aurality and Orality in Rhythm Learning

II   Reading Music Notation and Rhythm Learning

III   Embodiment in Rhythm Learning

IV   Visual Copying

V   Temporal Immersion in the Rhythmic 'Feel' or 'Flow'

VI   Peer Group Learning and Teaching

VII   Cultural Diversity and Rhythm Learning

VIII   Enhancement of Instrumental Learning (First Study)

The above list of VIII Key Aspects has been derived from coding, analysis and categorisation of emergent themes based on the responses of the interviewees. *Terminologies and Conceptualising the Rhythmic Parts* has been added in order to help clarify possible areas of confusion regarding the terms, rhythmic *layers*, *cross-rhythms, polyrhythm* and *polymeter*, that have been used by both the respondents and the interviewer.

The short section on 'Zoning In' and 'Zoning Out' has been included here under aurality and orality to examine a term used by participants to describe their real-world listening experiences in the group, due to it arising as an active verb in the interview data.

Key Aspect VII has been included not as an emergent theme but as a short basic survey and discussion of cultural diversity and rhythm learning in the group, and is based on data from one interview question. This was a topic that I was keen to find out about personally, rather than it

spontaneously emerging in the data from interviewee responses. It is presented as an overview of this topic in Table 2.

In effect, these classifications that represent key aspects of rhythm learning drawn from data coding and analysis are not strictly bounded. Therefore, discussion may wherever relevant, employ interviewee responses that link concepts and contexts across the classifications and assist the building of a more complete picture of NFL rhythm learning.

5.1.2 Aurality and Orality in Rhythm Learning

Aurality has emerged as one of the key areas of investigation in this thesis, regarding non-formal learning of rhythm, and the educational context of popular music learning. It has become a focal point of enquiry that is evidenced through both the descriptive case study (Chapter IV) and from the interview findings based on 'constant comparative methods' of analysis of the data (Glaser & Strauss, 1967 in Charmaz, 2006, 54). Indeed aurality, as a key concept in rhythm learning, embodies a range of themes that have emerged in the interview data and been brought together in these findings. Aspects of listening in general, listening in strategic ways, and listening from differing musical enculturation will now be discussed with examples from interview data given.

5.1.2.1 Orality and Mnemonics

In this section, the results from interview data have highlighted the implicit connection between listening to (aural) and speaking or singing (oral) the sounds of the extant rhythms of this ensemble. This connection has become explicit through comments by the respondents that have linked both these important concepts i.e. aurality and orality, to rhythm learning (and learning musical material in general), and to musical

situations where there is no score or notation made available such as in Rhythm Wave.

What is important to qualify here, is that aurality and by implication orality, are commonly linked together in the memorising and interpretation of notation/score in the Western musical tradition (including Popular Music and Jazz) via the enculturation of musicians (Shippers, 2010, 76-78). Orality may encompass a similar helpful function as does learning aurally in the sphere of reading Western notation i.e. as a means of memorising the musical material. Further to this, as examined in Chapter II, the employment of orality with aural learning often centres on the use of mnemonics. And within our popular music culture, the explicit use of vernacular words or phrases to learn the sound of the rhythm or musical phrase. This is both in common with and in contrast to those used in other global music forms:

> "…These "mnemonic devices," short formulas that assist the student in remembering particular aspects of the music, abound in aural traditions of world music…"
> (Schippers, 2010, 78).

and as Rice puts it:

> "…In some traditions, like Vedic chant or African drumming, mnemonic devices such as inverting text syllables or the use of drum syllables help to reinforce memory…"
> (Rice in Schippers 2010, 78).

Although as musical arranger and director of rehearsals (see Chapter IV Case Studies), I did not in fact use mnemonics consistently or promote these as a core 'oral' practice, interviewees were utilising their own ways of singing or speaking the patterns to help memorise and become fluent in the physical execution of the percussion parts on their instruments.

WK a female (16-25 years), a 1st study vocalist brings this oral practice to light here:

> Respondent WK "…When I first joined Rhythm Wave there was a lot of the ehm…the rhythms and repetition of rhythms that I found really difficult ehm…especially because I play the tamborim and ehm…I…I play percussion through dancing and everything and ehm …a lot of the tamborim rhythms are on top of the beat so sometimes they… they're not actually on the beat…"
>
> Interviewer MI "… Right…"
>
> Respondent WK"…if you know what I mean … so I mean they can be completely different timings and it ends up being like a polyrhythm completely to the whole band and ehm… I …ehm… the way us dancers do it is we think of like a phrase like you said like ehm… one of the songs we do is ehm '…ka, ka …ka, ka, ka …ka, ka, ka … ka, ka…' and it's really different … difficult if you don't know rhythm. So, we do a phrase called ehm … 'I …can …play …tam…bor…im…I can play' …"
>
> (WK, 2014).

And for MR, a 16-25 years old female first study drum kit player, who had been in the band approximately two years, the aural experience of learning was still a challenge but enjoyable.

> Respondent MR "…And then sometimes there'll be one that they [i.e. the musical leader] used to play …just go like they've decided …oh let's play that today … and I'll have no idea what it is…"
>
> Interviewer MI "…Right…"
>
> Respondent MR "…So they'll just be like … oh I'll just have to drum along kinda thing. And then sometimes …just like add new bits to the old songs … so for that you know Ronnie will usually … "Ok this is what we're goin' to do" … troo-loo-loo [she makes sound to imitate rhythm] …and you have to try and play it [laughs]…"
>
> Interviewer MI "…So if you've got something that you don't know and you're mm … you're having to kind of join in … how do you find that…?"
>
> Respondent MR "…Ehm …well to start with your just kind of … oh God! … I don't know what this is, but actually it's usually fun cos you usually just … by the end of it you've got it…"
>
> (MR, 2014) [My comment in brackets].

What is interesting is that she doesn't give a very clear example of an actual mnemonic that was utilised either by her peers, herself or the musical director in contrast to the first extract from WK or that which follows from MN, a male, 1st study guitarist (16-25 years old).

> Respondent MN "… it's all kinda like words and things like that… that you'll use… it's kind…"
> Interviewer MI "… Right…"
> Respondent MN "…of cool. Like when we were playing the alfaias … ehm… I always remember it that he … Ronnie kind of describes it with like sounds and he…he'll do a thing where like it goes like boom…boom…ga…boom…ga… boom… boom…ga…boom…boom.
> (MN, 2014).

In this instance above, at the points where mnemonics were used, they were clearly having a helpful effect on learning, and in the verbatim below, with the actual embodiment of the rhythm on the drum.

> Respondent MN "…He'll say something like '… boom…ga…' … just… and that's how you learn just cos your right hand hits it and it's like the bass sound and this left hand's making the 'ga' sound…so you know what hand to use and it's really quite just… he'll tell you and if you're doing it wrong… Ronnie will come and it'll be like … 'listen!' … and he'll stop you…and you…it's just imitation really, it's really cool…"
> (MN, 2014).

When internationally renowned Brazilian percussionist Naná Vasconcelos came to work with the group, orality came to the fore as a vital technique in imparting Brazilian rhythms:

> Respondent WH "…My favourite was when Naná [Vasconcelos] came over and we tried to get that funny fill in Maracatu and he just told us to put all the drums down and we just sat there and just spoke[85] it…"

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85 I would tend to disagree with the use of 'spoke' here, as on video of this workshop, Vasconcelos clearly sings out the rhythm part (see Appendix V for a transcription of this Maracatu mnemonic).

Interviewer RG"… Yeah…"

Respondent WH"…For about forty minutes and within two attempts everybody had it … once you pick that up … I'd say that I get all my students to say stuff … you know if they can't…"

Interviewer RG"… So … that…?"

Respondent WH"…get the rhythm…"

(WH, 2013).

5.1.2.2 Listening

In terms of listening in general, PP5 PL[86] an alumna (she joined in 1996 and left R Wave in 2000), who is now a professional educator, performer and percussion ensemble leader, remembers that this was a challenge in the Rhythm Wave percussion group:

> Interviewer RG "…I'm really interested in this idea of aurality … about learning by ear. I mean how did you find that … in that situation in Rhythm Wave where there was no score for instance? How did…how did…what was your impression of that? I mean did that work for you or what do you think…"
>
> Respondent PP5 PL " … mm …"
>
> Interviewer RG "… is there a value in that…?"
>
> Respondent PP5 PL " …I think there's loads of value in it. Sort of like having come from more of the orchestral background…"
>
> Interviewer RG "… Mm… mm…"
>
> Respondent PP5 PL " …where I'm having to read and then I find it quite challenging having to then go in and just try and pick things up by ear because you're used to seeing it written down…"
>
> Interviewer RG "… Mm… mm…"
>
> Respondent PP5 PL " …mm…whereas in Rhythm Wave it wasn't. So, you were having…"
>
> Interviewer RG "… Mm… mm…"
>
> Respondent PP5 PL " …to listen to it and see how it fits in with everything else … ehm…"
>
> Interviewer RG "… Ok…"

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86 PP5 PL was used to reading and transcribing rhythms before coming to college, through her musical enculturation in a traditional Scottish Pipe Band and a Brass Band.

[00:02:51.23] Respondent PP5 PL " …which was quite a challenge sometimes for me…"

(PP5 PL, 2018).

However, in this context where student band members have in the majority been recruited from popular music, rather than from a predominantly orchestral/classical music background, some students may have found the transition to 'picking things up by ear' initially less challenging.

Interviewer RG "…So …if we look at the kind of experience of learning rhythm in Rhythm Wave …what sort of skills did you pick up and have you picked up? …"

Respondent WH"…Eh…well listening on a different level cos when I started all drums were just one drum… a drum was just a drum…"

Interviewer RG"… Ok…"

Respondent WH "…and then it was actually obviously now I can hear…obviously hearing everything…"

Interviewer RG"… Different parts…"

Respondent WH"…Different parts yeah…obviously to me, a drum was just a drum [laughs]…"

Interviewer RG"… Mm…mm… ok…"

Respondent WH"…but obviously listening to …obviously …specially like the surdos … I was like hearing different notes … so it's opened up a way that I can listen to the percussion now…"

(WH, 2013).

For WH male, 25-35 years, first study guitarist, joined in 2005, who although admitting to have a strong preference for aural learning rather than using notation, discerning the different parts or constituent rhythms of the band were nonetheless aurally challenging:

Interviewer RG"… So, when you're learning from the score is that quite different from the way you learned in Rhythm Wave? …"

Respondent WH"…Yeah…I prefer Rhythm Wave…"

Interviewer RG"… What do you prefer? …"

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Respondent WH"…Eh…well the way we learn obviously there is no music…"

Interviewer RG"… No…"

Respondent WH"…It…it's nice…it's…it's quite free…"

Interviewer RG"… So it's aural? …"

Respondent WH"…It is … it's actually just listening… yeh …"

(WH, 2013).

And in terms of the intensity of the sonic environment, he started listening to just one part at the beginning of his learning experience and then eventually trying 'pick up' all the other parts:

Respondent WH "…Obviously trying to listen to everything at once I had to kind of just start you know just like…like this is what…you know just…look at this…listen to maybe one…you know there is always one part that obviously keeps everything kind of right…and it was really just kind of like ok…you know maybe it was just one in three I was playing …or…or one…"

Interviewer RG"… Ah hah…"

Respondent WH"…You know what I mean but it's still that kind of like ooh…and then obviously thinking about everything so…"

Interviewer RG"… Because a lot going on? …"

Respondent WH"…There's a lot going on yeah…"

Interviewer RG"… Is that…was that the reason you were listening so intently? …"

Respondent WH"…Yeah

Interviewer RG"… Ah…huh…"

Respondent WH"…Cos you're trying to pick everything…"

(WH, 2013).

Green (2001) suggests three types of listening as of particular relevance to the informal learning practices of popular musicians:

Purposive Listening "…has the particular aim, or purpose, of learning something in order to put it to use in some way after the listening experience is over. It is the sort of listening that any musician would employ when, for example, learning to play an exact copy or cover of a song, making a mental or written note of the harmonies, the form or other properties of the song in order

to be able to use them in another context, undertaking an analytic exercise and so on…".

Attentive Listening "…may involve listening at the same level of detail as in purposive listening, but without any specific aim of learning something in order to be able to play, remember, compare or describe it afterwards …".

Distracted Listening "…when the music is being attended to on and off, without any aim other than enjoyment or entertainment. Within this type it is also feasible to include hearing, which occurs when we are aware that there is music playing, but are barely paying any attention to it all …".
(Green, 2001, 23-24).

With respect to the majority of the students recruited into the R Wave group, they arrive with aural skills that have been encultured through their formative experiences in popular music styles:

> Respondent BA "…Cos I, I, I started, when I first started learning guitar, it was, I was reading straight away…"
> Interviewer RG "… Uh huh…"
> Respondent BA "…That's how he did that … and then when I started getting into more electric guitar, I was doing it all by hearing … like I would put on a CD and I would just listen to it and I'd learn it. Like, so I wasn't reading anything…"
> Interviewer RG "… So, you've always done both…"?
> Respondent BA "… So, I've, I've done both but I, I don't know if it was the writing that allowed me to do that, I think it was just the pure fact that I enjoyed it so much that I wanted to, to learn myself rather than having to look at a bit of paper…"
> (BA, GV and PA, 2013).

Here, BA shows her experience of "doing it all by hearing", a skill that requires "purposive listening" and "copying from recordings" common to popular music learning (Green, 2001, 61). And here a similar formal or what is often perceived as a 'classical' grounding in reading notation, that then led to developing aural copying skills and "purposive listening":

Respondent GV "…It definitely helps having the background of, of having the, well for instance I was, I used to, I played the violin from the age of eight until about sixteen and…"

Interviewer RG "… Mm…mm…"

Respondent GV "…And that's when I started reading music but when I got to about fif' …, maybe fourteen actually, got to about fourteen years old I gave it up for eh…guitar…"

Respondent BA "…Mm…mm…"

Respondent GV"…And from there on I just kind of moved from notation to feeling and picking up stuff like yourself…"

Respondent BA "…Mm…"

Respondent GV "…Picking up stuff by … from CD's and records…"

(BA, GV and PA, 2013).

What is more, although the practice of learning 'by ear' in Rhythm Wave is held in common with popular music practices, there are nonetheless some differences that become clearly explicit. In particular the band rehearsals are temporal 'live' events and therefore different from listening to and copying from recordings where material can be reviewed at leisure. This has created challenge for new students in terms of musical memory such as MR (2014), previously quoted above:

Interviewer MI "…And how well do you remember that for the next time that comes up…?"

Respondent MR "…Uhm! …well that varies [laughs] … quite a lot! Eh … usually … ehm … I'd say you'd remember maybe half of it…"

Interviewer MI "…Right…"

Respondent MR "…So yeah … you just have to learn it again…"

(MR, 2014).

However, this temporal setting, where listening has to be developed 'in the moment', has also led to immersion in and fluency with the rhythms, and I will discuss this further in Temporal Immersion that follows.

Another marked difference in the R Wave learning environment, is the employment of what I will term for now 'cross-rhythms' that are essential musical parts of Afro-centric style and require a specific type of listening. And I will examine this further, after first of all discussing findings with relevance to types of individual listener, and how the present-day context and the availability of music of 'other' cultures may affect this.

5.1.2.3   Types of Listener

On the theme of aurality and more explicitly, listening, and in particular the types of listener that are likely to be evident in a research sample drawn from the participants of a percussion ensemble such Rhythm Wave, we may take into consideration the sociological typology of Adorno and his seven categories of listener.

1.   Expert Listener
2.   Good Listener
3.   Culture Consumer Listener
4.   Emotional Listener
5.   Resentment Listener
6.   Music as Entertainment Listener
7.   Musically Indifferent Listener
(Adorno,1976 in Aubert, 2007, 42).

In effect, for these types that were first profiled by Adorno in the early 1960s in his original German edition of the *Introduction to the Sociology of Music"* (Aubert, 2007, 43), emphasis was clearly on the Western Classical Music of his day (2007, 43). In relation to the social constituency of the Rhythm Wave group, it is unlikely as far as the younger participants who are music students are concerned, that the 'expert' listener type would be applicable, but possibly this type could be

manifest in the case of staff mentors who are alumni and who have spent many years listening to a wide range of musics and then bring this "qualitatively characteristic profile" (Adorno,1976 in Aubert, 2007, 42) to bear on the work of the band in rehearsal and performance.

In the following extract, there appears a possible relation with Adorno's 'good listener' and aspiration to developing expertise in listening regarding the comments that follow:

> Respondent GA "…Well I think when you're…when you're trying to teach the parts to each section mm…so it might be when the snares are just doing something and then you add in the surdos and then you add in the repiniques and everything mm…the layers are more… are clearer…"
> Interviewer RG "… Mm… mm…"
> Respondent GA"…Mm…whereas if you all 're just playing it at the same time it can…it might take you a while to hear the different parts, whereas if they're playing it in sections and layer upon layer it can feel like mm …you…you're dis…not discovering more rhythms but you're hearing things which you might not have thought of before mm…and translating that into … as a band ehm…"
> Interviewer RG "… Towards your…"
> Respondent GA"…I think it makes you a better musician because then you can pick out things in other styles of music, not necessarily in Rhythm Wave but you'll hear things which you might not have picked up on before but because you're aware of the layers…"
> Interviewer RG "…Is this just listening to other music, any music…?"
> Respondent GA"…Well any music yeh, because…"
> Interviewer RG "… Ah huh…"
> Respondent GA"…Eh…since I started Rhythm Wave I've picked up on more layered percussion tracks especially…"
> (GA, 2013).

In the above, a first study male drummer GA, (16-25 years), after one year in Rhythm Wave states that his listening to rhythm skills are both important to his perceived musical development in general, but also to "other styles of music" as he puts it. In the contemporary, information

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rich, and technologically connected Western world, GA's reference to "other styles of music", is indeed a broad compass as it may include a plethora of global musics and cultural influences; instantly available on Youtube and other on-line platforms.

However, returning to the issues around aurality in the era of Adorno's typology of listeners, audiences for the music of other cultures were minimal and:

> "… concerts, discs, and radio and television broadcasts including this musical domain were extremely rare…"
> (Aubert, 2007, 43).

It is this key sociocultural change in our access to and encounters with the "musical domain" of the 'other' as Aubert points out (2007, 43), that impacts our musical listening nowadays. And in particular I suggest, has reference in this thesis to 'listening' both 'inside' and 'outside' to Rhythm Wave that plays not just Brazilian Samba (a very ubiquitous style throughout Europe in general), but amongst others, Indian and Afro-Centric rhythms, percussion instruments and styles. Listening 'outside' I define here as referring to audiences, spectators and non-participants. Listening 'inside' refers to the participants themselves in the act of listening whilst in the 'moment' of playing the instruments and creating rhythmic flow.

5.1.2.4   Listening to the Other

Listening to the "other" may constitute a vast range of musical material that a young drummer such as GA can now encounter within a 'mouse click'. What is interesting to note is that Aubert generally concurs with Adorno's sociological typology. However, in consideration of the "other", he re-appraises Adorno and re-frames his seven listener types by reifying

and expanding some of their aspects regarding our contemporary sociocultural context; where 'other' musics may now constitute a substantial part of all music listening (2007, 43).

To go into the full range of his critique is out with the scope of this discussion, but to summarise, his re-appraisal of Adorno highlights areas where the original typology is lacking in contemporary context and adds an important strand towards evaluating types of listening to the 'other'; or World Music, as a younger generation will likely term it. Transcultural listening may now include Aubert's three additional listener types; "curious for diversity"; "contemplative listener"; "enthusiastic listener"; extended from Adorno's typology. And in Aubert's view, bring Adorno up to date concerning transcultural listening (2007, 45).

He states the "enthusiastic listener" type has reference to the 'Nietzschean' concept of 'Dionysian' (2007, 45). The Dionysian relates to spontaneity and the sensual and emotional actions or responses involved in the act of listening to music. In the example he gives of this type that follows, I infer this will apply to the type of listener or indeed participant in a percussion group such as a samba band that:

> **"…**will be keener, for example, on African and Afro-American expressions *characterised by the intensive use of percussion* …"
> (Aubert, 2007, 45) [My italics added for emphasis here].

It may be assumed here that we can include the Caribbean and Latin America too, and consequently Afro-Brazilian musics that feature "intensive use" of percussion instruments. What is problematic in this statement by Aubert, is the implied separation of the percussion instruments from the actual rhythms of the "other", that are the essential listening context for understanding the percussion instruments' deployment and their sonic qualities. Furthermore, there is a possible

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danger of stereotyping this type of listener, as in this case, the participant in an expressive Afro-Brazilian percussion band.

And although it may be evident whilst observing and listening to some of the ubiquitous European (including of course the UK) Brazilian samba-derived percussion ensembles, that enthusiastic players appear to lose themselves in the emotion and spontaneous feeling[87] of the drumming and become less aware of the other rhythm parts, they may still nonetheless be,

> "…hearing things which you might not have thought of before … and translating that into …as a band…"
> (GA, 2013) (See full quote from GA above).

MR the 1st study drum kit student quoted above, who played alongside GA in the repinique section, also shows an awareness of listening to the whole rhythm 'picture' that is built on layers of parts rather than just focussing on her individual 'layer' or part:

> Interviewer MI "…So in the band when you've got lots of parts going…going on …ehm…that are different and maybe syncopated to each other's so …do you…how much do you listen to those other parts and how much do you…do you try and ignore them when you're playing…?"
> Respondent MR"…Eh…I usually end up listening to them more than ignoring them but there are a couple of occasions where you just have to kind of blank them out cos…if you…once you start to listening to theirs …you kind of play theirs by mistake…"
> Interviewer MI "… Yeah…"
> Respondent MR"…but on most occasions I would listen to them more so that I would fit in with them…"
> (MR, 2014).

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87 Aubert's enthusiastic listener = Dionysian (2007:45).

As does WH who stated his preference for aural learning of rhythm in an earlier extract above, and who uses selective listening here that resonates with the development of a "purposive" style as noted above (Green, 2001):

> Interviewer RG"… How do you listen now? …" (after his experience in the R Wave group)
>
> Respondent WH"…Eh…I don't…I don't know how I could describe it…it's just one of those things you know…you can just kind of…I just…shut things off…it's really weird to…it's hard to explain kind of…you know what it is…I do listen differently now…there's other things are going on in my brain when I listen to any music actually…never just like … even just Rhythm Wave…"
>
> Interviewer RG"… So, is… is Rhythm Wave a factor in that or? …"
>
> Respondent WH"…Yeah…no it is…yeah…I mean it is more…"
>
> Interviewer RG"… In rhythm…"
>
> Respondent WH"…Rhythm yeah… rhythm is…"
>
> Interviewer RG"… Yeah cos we're looking…we're listening…"
>
> Respondent WH"…Yeah that's it…"
>
> Interviewer RG"… and looking at rhythms…"
>
> Respondent WH"…Mm…mm…eh…but no I do…I listen differently now…I won't say I see things differently now … it's a bit kind of weird but you know what I mean. It's when …when I hear music I don't listen to it as I did before. It's on a whole different kind of like, little plateau somewhere…"
>
> (WH, 2013) (My comment in brackets).

5.1.2.5 Terminologies and Conceptualising the Rhythmic Parts

> Interviewer RG "… Could you do that at first when you were listening … listening? Could you hear all the parts and how they locked together? How long did that take…?"
>
> Respondent PP5 PL"…Oh I think that took…that took a while and probably still now even you know you're… you're kind of trying to think how things are locking in…"
>
> (PP5 PL, 2018).

It is now apparent from the interview excerpts above, that the diverse terminology used by respondents to describe the constituent rhythms of Rhythm Wave in terms such as, locking-in, layers, parts, polyrhythms, and cross rhythms may cause some confusion. In order to give some clarity and correlation, I advocate that in fact these terminologies are mostly synonymous. This is based on the rationale that actually what the participants are perceiving and thus listening to, is actually the complexity of 'cross-rhythms' common in African and Afro-centric music:

> "…In such music, the conflicting rhythmic patterns and accents are called *cross-rhythms.* The diverse rhythms establish themselves in intricate and changing relationships to each other analogously to the way that tones establish harmony in Western Music…"
> (Chernoff, 1979, 46).

In his seminal work on African rhythm, Chernoff talks here of 'conflicting rhythms' and in the case of Rhythm Wave, from the findings drawn from interview data, the perceptions of participants in describing and discussing layers, parts and polyrhythms, relate strongly to the Afro-centric Brazilian rhythms that have been transmitted and taught in the milieu of peers, staff and alumni. And furthermore, in terms of aurality Chernoff states:

> "…The effect of polymetric music is as if the different rhythms were competing for our attention. No sooner do we grasp one rhythm than we lose track of it and hear another…"
> (Chernoff, 1979, 46).

Here we may posit with reference to current research into the psychology of rhythm perception that has developed since the publication of Chernoff's book that:

> "…A distinction must be made between polyrhythm and polymetre. The former refers to any two or more separate rhythmic streams in the musical texture whose periodicities are non-integer multiples. The latter would involve the presence of two (or more) concurrent metric frame-works…"
> (London, 2012, 66).

This is still an area of discourse regarding current theories on rhythmic perception and analysis (Abel, 2015, 83), with debate around the concept of polymetre and its relevance to Afro-centric rhythm, still an active one. However, in the context of this thesis and the ethnographic data it presents, the concept of polyrhythm is much more pertinent to Rhythm Wave rather than polymetre, as the notated examples of "cross-rhythms" included such as "Rap Batuque" (see Appendix I: A.1.1), are clear examples where:

> "…The various parts of the ensemble share elements of a common rhythmic organisation, the piece is at most polyrhythmic rather than polymetric…"
> (Arom in Abel, 2015, 83).

Here the Rap Batuque cross-rhythms were perceived as very challenging by PP5 PL:

> Respondent PP5 PL"… Take the…the Rap [Batuque] for example that middle section[88] you know and you've got the surdos that were like … oom… do …do …do … that …"
> Interviewer RG "… Yeah…"
> Respondent PP5 PL"… bit. I found that horrendous to figure out how my part on repique went with that…"
> Interviewer RG "… With…"
> Respondent PP5 PL"…Ehm…"
> Interviewer RG "… With the moves…"
> Respondent PP5 PL"…with the…with…with the moves and how the … the rhythm actually locked in with the surdo part … cos it was a sort of…"

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[88] See Appendix I: A.1.3 for the notated score. The introduction and middle section mentioned by the interviewee are in fact identical rhythmically - the middle being a reprise of the intro.

Interviewer RG "… So, the …"

Respondent PP5 PL "…off-beat thing…"

(PP5 PL, 2018).

And her sense of disorientation in listening to the 'competing' rhythms becomes explicit:

Respondent PP5 PL "… It actually felt a bit…that middle section felt…"

Interviewer RG "… Mm…mm…"

Respondent PP5 PL"…a bit strange and a bit alien…"

Interviewer RG "… Right…"

Respondent PP5 PL"…because of the sort of… the cross-rhythms that were going on…"

Interviewer RG "… Ok…"

Respondent PP5 PL"…so like oh…it was…"

Interviewer RG "… And did you eventually get to understand that lock? I mean could you have written …gone away and written it down on a piece of paper…?"

Respondent PP5 PL "…No…I couldn't have written that down. Ehm …I got the feel for it and I just sort of …I felt it more …"

Interviewer RG "… Ok…"

(PP5 PL, 2018).

However, for some other players, and in this case a Finnish student, who articulated to Perth College UHI from a conservatoire in Finland where she had previously experienced singing Latin and Brazilian styles in an ensemble, there was little disorientation in her perception of the 'layers' or 'cross-rhythms' common in Afro-centric musics and she did in fact grasp how "the patterns are speaking to each other" quickly and effectively.

Interviewer RG "… What's your perception of that time period, what happens within it…?"

Respondent VA "…The first part of it is me hearing only my own pattern…"

Interviewer RG "… Mm…mm…"

Respondent VA "…And just kind of trying to push you to count the bars and see eh … what are the spots of repetition …where …where do I need to do

everything? … and after that my ear starts hearing eh … the position of my drum pattern in the rest of the eh … orchestra [*she is referring to Rhythm Wave here and not an actual orchestra*] so I can hear for example if my drum pattern is an … like call and answer with another pattern…"

Interviewer RG "… Ok…"

Respondent VA "…There is a cowbell, that kind of stuff, so how the instrument and the patterns are speaking to each other and how they are like creating this one…"

Interviewer RG "… So

Respondent VA "…Conversation…"

Interviewer RG "… the patterns talk to one another…"

Respondent VA "…Yeah…"

(VA, 2017) [My comment added in brackets].

In this respect, she had likely been encultured in cross-rhythms through her listening and playing experiences (she explains in detail in her interview naming Brazilian vocal repertoire she had learned in Finland). It seems possible, that due to this experience she was quickly able to play several of the instrumental parts in the band, and to listen to how they were as she puts it "creating this one conversation". In other words where "…the various parts of the ensemble share elements of a common rhythmic organisation…" (Arom in Abel, 2015, 83).

5.1.2.6   'Zoning In' and 'Zoning Out'

The two terms in this heading emerged as 'in-vivo'[89] codes (Charmaz, 2014) in data from two interviews, and are worth giving some mention in terms of a practice that is implicit in the group but has not been adopted explicitly. In what appears to be a listening strategy, some players (DA & GA) in Rhythm Wave have either adopted this term from outside the

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89 Not derived regarding the use of NVivo analysis software, but a specific terminology from the interviewee's actual lifeworld.

group to assist them develop a type of selective listening i.e. to keep their own rhythm part on track:

> Respondent GA "...Yeh ...ehm... I think it was DA that taught me at the start ...ehm ...for me in my first year. Mm...He was going on about the... the feel of the music and trying to get into that 'zone' but not 'zoning out' ... ehm..."
> Interviewer RG "...What's 'zoning out' ...?"
> Respondent GA "...Well 'zoning out' where you...you've got that rhythm locked in your mind and you keep playing it but then ...you...you kind of ...it becomes so natural that you don't know what's going on around you..."
> Interviewer RG "...Ok..."
> Respondent GA "...Whereas if you get 'in the zone' ... you could focus..."
> Interviewer RG "...Interviewer RG "...mm mm..."
> Respondent GA "...on the different sections of the song ...you could hear if a certain, a certain rhythm or uh..."
> Interviewer RG "... Mm...mm..."
> Respondent GA"... ...lead in fill comes in to a different section... ehm ...so trying to find that balance is important but when you're first starting out on your instrument you are too busy concentrating on [it]... to get it right ...if that makes sense..."
> (GA, 2013).

GA here, apparently senses the importance for him of concentrated 'internal listening' to his own part = zoning out, but through this strategy, losing awareness of the other parts around him "... you don't know what's going on around you...". In contrast his awareness of and general listening to all the other parts = getting into the zone, "... you could focus ... on the different sections of the song ...".

In this extract, GA remarks on his awareness of the problems of over internalising his listening (i.e. zoning out) to the point where he loses awareness of the musical form and what is going on around him:

> Interviewer RG "...What happens when you 'zone out' tell me about that...?"
> Respondent GA"...[laughs] Eh when I zone out..."

Interviewer RG "… Anybody…?". [implying not just him personally, but more generally for all the players in the group].

Respondent GA"…It tends to be…well it tends to be the case that you'd either lose your part of the song, so where there might be a pause you'd keep going…"

(GA, 2013) [My comments added in brackets].

When I mentioned this terminology of 'zoning' used by some students to PP3 HM a Rhythm Wave (from 1995-96), alumnus who for the last eighteen years has been the director of his own international events company Drum Pulse[90], he remarked:

Respondent PP3 HM "…Yeah, no it's just …you … I know myself when I'm playing even on my own, you need to sometimes close your eyes and 'zone in' but … but quickly … certainly … if you're not used to…"

Interviewer RG "… Mm…"

Respondent PP3 HM "…Playing, you know…"

Interviewer RG "… Mm…"

Respondent PP3 HM "…You need, you need to *zone in and zone back* so that what you're playing fits with everybody else …"

(PP3 HM, 2017) [My italics added for emphasis].

What is interesting to note here is that, 'zoning', appears to be the converse of the first example with zoning in = internalised listening and concentration on his own part; and zoning back = listening to all the parts around you and how one 'fits in' with these; the overall rhythmic and sonic experience. However, this strategy of 'zoning' using selective internalised and externalised listening skills could bear further research in the context of learning rhythm, regarding conflicting cross-rhythms/polyrhythms.

To summarise, in this section on aurality and orality, values and attitudes of interviewees have been discussed and analysed, regarding the use of

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90 Providing international corporate percussion events for up to 4000 participants.

these key attributes in learning and memorising rhythms. From this process, it is clear that some participants show a distinct preference for aural learning and copying of the rhythms, in common with Green's research findings on popular music learning practices (2001), (2008).

In addition, the particular strategies involved in listening to 'conflicting' or cross-rhythms commented on by interviewees, give valuable insight into participants' perceptions of how they listen and the type of listening they apply to this type of challenge, that is common in Afro-centric musics. Furthermore, cultural and social factors may well have affected their perceptions of cross-rhythms in terms of participants' previous musical experiences. And for a minority, via their enculturation out with UK cultural influences and media. I will examine this further in the section on cultural diversity and rhythm learning.

Synopsis

In this section, I have found from the data that the aural and oral experiences of the participants in this NFL context are valued, and have contributed to members' ability to engage with listening to and playing rhythm in other contexts. Layers of rhythm have become unravelled for participants through their aural development, as has the ability to listen in a fresh way to 'other' musics out with the sphere of this ensemble. This new skill when brought into the formal instrumental setting can have a marked effect:

> "…I think it makes you a better musician because then you can pick out things in other styles of music, not necessarily in Rhythm Wave but you'll hear things which you might not have picked up on before, but because you're aware of the layers…"
> (Respondent GA, 2013).

And this is an aspect of rhythm learning that may influence learners' engagement in the process of understanding music. I have also discussed the somewhat confusing terminologies used around these musical 'layers' in this research context; both from the vernacular and the formal, such as 'cross-rhythm', 'locked in' and 'polyrhythm'.

The findings from this section, contribute valuable insights from the data, into the ways this key aspect of NFL can enhance the formal learning of rhythm. By uncovering how these musicians have assimilated and adapted essential listening abilities, I bring light to bear on a process that remained tacit in the group until the research question was addressed.

5.1.3   Reading Music Notation and Rhythm Learning

> Interviewer MI " …How do you normally learn rhythm…?"
> Respondent MR "…Eh …normally learn? …eh…either just like …I like listening…and then tryin' it out and seein' if I can get it right. Or sheet music…quite often. I think sheet music is usually easier…"
> Interviewer MI "…Right Ok…"
> Respondent MR "…But …Yeah…"
> Interviewer MI "…And what kind of situations would you be using those in…?"
> Respondent MR "… Any situation really. If I'm just *like learning just for fun* … I would use … *probably just listen and try and get it right*. *If I am learning like academic stuff, I usually want to use sheet music to make sure … I am definitely right*…"
> Interviewer MI "…Right…"
> Respondent MR "…and then *Rhythm Wave's always … just listen and play it*…"
> (MR, 2014) [My italics added for emphasis].

In the above extract MR, female (16-25) 1st study drum kit player, draws an interesting distinction between getting it "definitely right" for the academic part of the course and learning aurally for fun. In this case, we could say that the 'fun' she alludes to, most likely embodies a self-directed approach to learning rhythm that extends beyond the world of

formal learning at college. This marked difference in her perception of learning, is possibly based on her attitude towards assessments and formal learning, where she is accustomed to reading notation, and the 'correct' interpretation of this. In effect, a type of formal learning much closer to that of a conservatoire approach rather than popular music.

On a popular music course this comment is initially quite surprising to note, as informal learning is a substantial part of the curriculum. In terms of our ensembles, listening, watching and copying (Green, 2001) are practices that are equally promoted by lecturers and then assessed holistically. But what is then quite revealing, concerning her perception of ensuring accuracy in rhythm learning by using sheet music, is that 1st study/instrumental assessments are therefore the most likely area where this comment is located. However, her approach to Rhythm Wave gives an insight that she can just "listen and play" in contrast to "getting it right" with the score.

By contrast, some students articulating onto the degree first year (HNC) from school, who learned mostly by notation in the classroom, may subsequently show a preference for learning drum kit rhythms aurally.

> Interviewer RG "… If you were learning only from the written music how would you feel? …"
> Respondent DJ "… Eh…well I've done it in the past from…"
> Interviewer RG "… Have you…?"
> Respondent DJ "… High School yeah…"
> Interviewer RG "… And how was that…?"
> Respondent DJ "… For drums I don't particularly like it, I'd rather listen to it first and then read the manuscript…"
> Interviewer RG "… So, the ear is very important too…"
> Respondent DJ "… Yeah…yeah…"
> DJ (2013).

VA, female 1st study vocalist, views the social or peer learning as a way of getting into the rhythm by bringing this to life in how it actually sounds in practice. She composed material for and directed her own ensemble in her final academic year, and was observed to use this approach in working with other students i.e. notation first then aural learning and memorising her compositions:

> Interviewer RG "… Eh do you find it easier to learn rhythm in a group than on your own…?"
> Respondent VA "…If I need to read from a sheet I would probably just take some time on my own … and like really get into it aurally with a group…"
> Interviewer RG "… With a group if it's learning by ear…?"
> Respondent VA "…Yeah…"
> (VA, 2017).

Another student composer, MN male, 1st study guitar, wanted to score out some of the Rhythm Wave pieces; although I discussed with him that I wouldn't use these scores or parts to teach from, as I was working in different way! This undertaking was for his own benefit and his transcription was encouraged.

> Interviewer MI "…So that was interesting what you said about kind of scoring it out in your head…"
> Respondent MN "…Well I wanted to write it down…"
> Interviewer MI "… Yeah…"
> Respondent MN "… so I could like go and try and put it…like cos I do composition and I wanted to try and copy it so I could be like adding different rhythms that I found which has been really useful for…"
> Interviewer MI "… Yeah…"
> Respondent MN "…So I've been trying to score things out and some of them are quite tricky you know. There's like 3/4 … like there's usually your 3/4 or 4/4 but there's like a few 7/8s in there and…"
> Interviewer MI "… Right…"
> Respondent MN "…different time signatures just to mess with you…"
> (MN, 2014).

In the Netherlands, professional percussionist and educator PP1 NFB, who teaches and facilitates Afro-Brazilian, Afro-Cuban and Latin ensembles featuring percussion, advocates transcription as a means of developing aural skills for students, who usually utilise notation in their learning:

> Respondent PP1 NFB "…Ah … transcription is important for eh … understanding their listening first. So how do you approach a song? The point is if …you know… the majority of the ensemble's in the school …eh … the scores are provided right away …"
>
> (PP1 NFB, 2017).

Initially, in his educational practice as an ensemble leader of Latin musical styles on Jazz and World Music courses, he would give the score out and let the students interpret this straight away:

> Respondent PP1 NFB "…I was inclined to be more 'conformative' to how students would learn, meaning, I would bring charts and give it to them, back in the days, right! So, this how everybody was doing it, but I was kind of frustrated with that … mm … first of all …mm … eh …people get really lazy … you know … students tend to get really lazy so … mm … what happened was that I told them … look this is the song that I would like to do or…"
>
> Interviewer RG "…Mm, mm…"
>
> Respondent PP1 NFB "…Or whatever they choose, you know, whatever we agree upon that we will do. And then they will start transcribing themselves with all the mistakes or all the good parts…"
>
> (PP5 PL, 2018).

And letting go of the notation:

> Respondent PP1 NFB "… the rehearsal time takes place and they will need the score, I will understand but as soon as possible you know…"
>
> Interviewer RG "…Ok…"
>
> Respondent PP1 NFB "…So that's the difference…"
>
> Interviewer RG "…So it's about letting go of the security of the score and using aural … aurality and embodiment…"
>
> Respondent PP1 NFB "…Yes…"
>
> (PP1 NFB, 2017).

Rather than giving the notation and allowing the students to be 'lazy' and I imply this means only their listening habits here, his request that the students negotiate the choice of a piece and then transcribe it, is a way for him to stimulate them aurally and develop as Green calls it "inter-sonic musical meaning" (2008, 87). This is developed through unpacking the constituent musical parts and initiating the process of understanding the stylistic features and then interpretation of the pieces. This process of listening, transcribing and creating meaning, of course applies equally to the learning of the rhythms and metric pulse as it does to harmony and melody, but with the genre characteristics of Latin rhythms, there are specific considerations (e.g. clavé, syncopation, polyrhythm, metre).

> Respondent PP1 NFB "…but most people … for some … they're … you know … the way they learn, they need the part or the score …you know … or the transcribing…"
> Interviewer RG "…Ok…"
> Respondent PP1 NFB "… before they can do the song. For myself, you know, I come from where I hardly work with the score ever … you know…"
> Interviewer RG "…So could I ask if … do you feel you are giving them a bridge by allowing them to still use score as a way in, to developing in your ensemble…"
> Respondent PP1 NFB "…Yes, I'm afraid so … but … yeh … yeh … in effect I do … yeh…"
> (PP1 NFB, 2017).

Interestingly, in terms of his own musical enculturation, he comes from a musical background that extensively utilises and favours aurality[91] but nonetheless has to, as I suggested to him above, build a bridge to allow students the score as a means to develop listening. And later when sending his comments on the interview transcription he added the following reflection on practice:

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[91] He elaborates on this further in the interview in terms of his formative musical experience.

> "…Not using scores in my classes, is a response to students working with scores all the time in almost every other class. So, I would like to give them another experience. I am very grateful for the learning environment of the two conservatoires, for it gives me an opportunity to conduct my classes differently, in contrast …"
> (PP1 NFB, 2018) [Addendum from PP1 NFB after his review of the interview transcription].

However, I would comment as a percussion educator of twenty-seven years in a formal education environment, that departing from the 'norm', takes a degree of courage and fortitude, as institutional inertia or "that's the way we do things here', is often a challenge to innovation.

Returning to Rhythm Wave, the inverse situation appears to be the case where listening is clearly 'the way in' to learning musical rhythm, without the pressure of having to read score or notation or using transcription explicitly (except by choice such as composer MN quoted above). However, as I discussed in the Case Study at several points (see Chapter IV), the motivation to create this ensemble to facilitate learning rhythms at Perth College, came from the need, as I perceived it at that time, to rebalance what was a lack of opportunity to learn rhythm in more depth.

And importantly to balance the curricular emphasis on notation for 1st study instrumentalists with other methods of rhythmic learning. In effect, the innovation of immersive listening to, embodying and memorising rhythms could not take place 'easily' within the music curriculum area in that era, due to directives from curriculum leaders involving the prescriptive nature of the SQA module requirements[92].

Although it started from curricular experience, Rhythm Wave modulated to extra-curricular = informal and then to a non-formal ensemble, by

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92 See Chapter IV for a description of the genesis of the group and the ethos involved in the formation of it.

encouraging the intentionality to learn rhythm and participation in learning goals such as performances and workshops for the members.[93] Whilst curricular designs came and went, this re-balancing of rhythm learning between formal learning implying reading notation, and non-formal implying aurality and embodiment developed contiguously over many years. Nonetheless, the underlying ethos of expanding the students' experience of rhythm learning remained a constant.

This ethos was not just of my evolution, but has been shared by some of the longest serving band members, in terms of allowing access to the group for popular music students who are not fluent at reading notation. PA who has been in the band since a student in 1995, and is now a staff member and co-leader, does not wish notation to be a barrier to membership and GV, an alumnus, long-term member and staff mentor concurs:

> Respondent PA" … We have…"
> Interviewer RG "… Yeah…"
> Respondent PA"… Students who can read music and they're really good at it…"
> Interviewer RG "… Ok…"
> Respondent PA"…But mm…we also have students who would never achieve that…"
> Respondent GV"…Mm…"
> Respondent PA"…And, and they can be just as musical as the people that can…"
> Respondent GV"…Yeah I back up what you're saying there, it's true…"
> (BA, GV and PA, 2013).

Alumna and peer mentor BA concurs with this view of inclusion:

> Respondent BA "… The good thing about doing it the non-formal way without having to write music down, means that we can have people in the band that aren't musicians and we can get them to understand what we are doing and to enjoy it and …"
> Interviewer RG "… Mm…

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93 See Chapter IV for background to these activities within the context of creative collaborations.

Respondent BA "…That for me is, is a greater thing than having, sort of things written down where only musicians

Respondent PA "…Yeah…"

Respondent BA "…And only certain types of people can join a band…"

(BA, GV and PA, 2013).

Students such as vocalist WK, who have gone on to work with children and adults in the community by utilising rhythm skills learned in the group, might well have been excluded by the requirement to read notation fluently:

Interviewer MI "… And so do you do that ehm…using score at all…?"

Respondent WK"…Ehm no it's all by ear. I've…I've always learned rhythm best by ear. Never by…never by score and ehm … ehm…a lot of it's through active learning as well I feel. That's how I've learnt …"

Interviewer MI "… So…"

Respondent WK"…through rhythm…"

Interviewer MI "… Eh…Maybe things like repetition…"

Respondent WK"…Eh…mov …by moving…dancing…repetition…repetition of rhythms … ehm…things like that …"

(WK, 2014).

For others, who are readers, such as guitarist, music teacher and alumnus PP4 CH, the 'feel' and 'sound' is impacted on by reading notation:

Interviewer RG "… So you wouldn't get a feel for it…if it was just a score in front of you…?"

Respondent PP4 CH "…No I…you…in fact feel is probably a good word because you would probably find I would play it kind of mechanically it wouldn't…"

Interviewer RG "… So…"

Respondent PP4 CH "… sound fantastic…"

(PP4 CH, 2018).

Notwithstanding an inclusive attitude to non-readers in Rhythm Wave, from the perspective of participants there is not any attitude evident in interviews where reading notation is described as unnecessary or less effective in developing the learners' rhythm skills. On the contrary, notation and score is usually valued as a constituent part of a balanced approach to the learning of rhythm. The other skills and key attributes developed by rhythm learners that are discussed in this chapter, may

then be equally viewed, as pedagogically supportive to enhancing curricular work where learning rhythm from notation is a core practice.

The preceding statement above by PP4 CH appears to reflect the views of PP1 NFB, the Dutch professional educator quoted earlier, in that letting go of the score is important. And the following view is expressed by Lucy Green that both notation and aurality are aspects of learning that require careful consideration in designing Western musical curriculum, in terms of their balanced application:

> "… A curriculum should involve both notation and playing by ear. I'm absolutely sure about that … the question of how you actually facilitate that as a teacher is not simple, obviously … but it is the ideal aim for what everybody should be doing, I think…"
> (Green, 2014).

In our group's case, notation is utilised formally in the music courses but is not regularly utilised in Rhythm Wave. However, PA a co-leader still sees the value of using notation as he puts it "in an informal setting", and here in the interview he is referring to Rhythm Wave as that setting.

> Respondent PA"…Well I, I would also say that mm…when it came to the other way around, when it comes to just playing, learning through feel or just learning through repetition, sometimes if you know mm…how the notation would look like, on the bars or the beats 1,2,3,4 or whatever it is…"
> Interviewer RG "… Uh huh…"
> Respondent PA"…Sometimes that helps inform your learning…"
> Interviewer RG "… Uh huh…"
> Respondent PA"… in an informal setting…"
> (BA, GV and PA, 2013).

Professional practitioner, educator and alumna of Rhythm Wave PP5 PL reflected that:

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Interviewer RG "… When you reflect back to Rhythm Wave do you feel or think that when…if you'd had a score to start with in Rhythm Wave and everybody had the score …a bit like your ensemble [her schools' percussion group] …it would have helped…?"

Respondent PP5 PL"…Mm…I don't know…I'm not very sure. I think maybe to…to learn rhythms you would maybe learn them quicker with the score, but I think for the overall feel ehm…"

Respondent PP5 PL"…I think it would take away from the feel that Rhythm Wave has or had at the time when…"

Interviewer RG "… How…how were you…"

Respondent PP5 PL"… I was in it…"

(PP5 PL, 2018) [My comments added in brackets].

Her musical background notation before entering college in Brass Band and orchestra centred on reading rhythm, but she values both approaches. BA one of the band's mentors and experienced performers sees the need for score as context dependent:

Interviewer RG "… Do you think we are limited by not having score…"?

Respondent BA "…I don't think we are limited but I think it just depends if we are working with different types of musicians that [it] might need to happen at some point. Even just with vocals … just so we've got mapped out how many bars or what…"

Interviewer RG "… Yeah…"

Respondent BA "… But when it comes to the actual rhythm of it…"

Interviewer RG "… But should we be reading in the band…"?

Respondent BA "… No, I don't think so…"

Respondent PA "…Well we also use…"

Respondent GV "…I think it will take, eh I think it would take away from it a little bit if we were all reading in the band …"

(BA, GV and PA, 2013) [My addition in brackets].

Above, GV, a staff mentor, agrees that learning the actual beats or patterns via the band reading notation would detract, and the implication here is from the overall 'feel' of the rhythm.

In the context of the Saturday Cool School (see Chapter IV: Case Study), where 9-11 years old children learn from Rhythm Wave alumni and student assistants to play Afro-Brazilian rhythms and also sing, this was felt to be a place where reading would not be appropriate[94]:

> Respondent BA"…But what we do at Cool School, no it doesn't need anything written down. The kids learn from the very beginning, the pulse, the … the fundamental parts of the rhythm, and that helps them to … to start learning and start playing and we use the same techniques that you used in Rhythm Wave with …"
> Interviewer RG "… Uh huh…"
> Respondent BA "…great success so…"
> Respondent GV "…And so they learn by feeling…"
> Respondent BA"…Mm…"
> Respondent GV "…Don't they? Yes!…"
> Interviewer RG "… Is it purely feeling or do they count and think…"?
> Respondent GV "…Oh, of course yeah, there's, there's obviously counting in there as well. Like BA was saying, it's all about the pulse, learning the pulse mm…getting the count, mm…getting a feel for the music. Mm…I think if you introduced, mm… I don't know … notation…"
> Interviewer RG "… Mm…"
> Respondent GV "…to … to thirty five eight year olds … nine year olds on a Saturday morning…"
> Interviewer RG "…[laughs]…"
> Respondent BA "…[laughs]…"
> Respondent GV "…We could have a bit of a problem…"
> (BA, GV and PA, 2013).

As also highlighted in the Rhythm Wave case study in relation to Trilok Gurtu, introducing notation was problematic in that the learning of the actual rhythmic pattern was aural, in this instance sung to us by Gurtu, but following a score in the context of a syncopated 9/8 'Aksak' rhythm

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94 The majority of these children do not have instrumental lessons at school and this Youth Music Initiative is clearly targeted to give wider access to music making for children from socially deprived backgrounds.

(Toussaint, 2013, 76) was also necessary, in order to grasp the complex arrangement and play along with his electric band.

> Interviewer RG "… We had the work with Trilok [Gurtu]…"
> Respondent BA"…Yeah…"
> Interviewer RG "… And I, I've got a kind of memory of you saying something like, "…why don't you get the score for the band…?", because I was trying to work in the kind of normal way…"
> Respondent BA"…It was because at the time you were working from the score and none of us were, and we just couldn't connect it to … the two together and that's … I remember that it felt necessary, if even just to have a look at the score, and to see how it was mapped out rather than reading each individual note. But just to see…"
> Interviewer RG "… Mm…"
> Respondent BA"… it mapped out and visualise it … and then we could do it from the usual way of learning. Cos I still remember, we never counted anything then, even though it was a cross-rhythm, we didn't count anything … it was all we used…"
> Interviewer RG "… Sounds…?"
> Respondent BA"…We used words, we used rhymes rather than, than counting …" (BA, GV and PA, 2013).

In fact, I had scored the arrangement for myself as director but not utilised parts for the band to follow, rather relying on aural then oral repetition of phrases then memorising the arrangement. However, when the collaborative projects with Naná Vasconcelos and then Carlos Nunez were realised, section parts (tamborins, surdos etc) were utilised effectively (see Case Study: Chapter IV, for more background to this) in order to give the players security in learning the form:

> Respondent PA "…Well it's just that we, we used, we didn't necessarily have a score. I think you had a score for Carlos Nunez…"
> Interviewer RG "… I made one, yeah…"
> Respondent PA "…But we had, we eh…had a more of a sort of g…a geographical, y'know sort of bar…"
> Interviewer RG "… Map…"

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Respondent PA "…Counter, map, you know…"

Interviewer RG "… Yeah…"

Respondent PA"…Just so that we could see…"

Interviewer RG "… Yeah…"

Respondent PA "…We had musical sign posts so we could see where we were supposed …"

Interviewer RG "… Mm…"

Respondent PA"…To be doing stuff or not doing…"

Interviewer RG "… Mm…"

Respondent PA "…stuff and that was really handy because it was an … an at a glance mm…way of eh…"

Interviewer RG "… Sure…"

Respondent PA "…*Finding where you were* …"

Interviewer RG "… Sure…"

Respondent PA "…*Without losing the feel of it*…"

(BA, GV and PA, 2013) [My italics added for emphasis].

What is interesting in the above extract is that reading musical parts note by note, may be incongruous with developing the 'feel' or 'embodiment' of the rhythm for PA, and this is also evident in some of the previous interviewee comments in this section. Without actually expressing this attitude overtly to the band, a modus operandi that included the tacit understanding that notation was unnecessary in learning rhythm could have been promoted inadvertently by myself:

Interviewer MI "…How do you learn rhythms specifically in Rhythm Wave…?"

Respondent MN "…It's eh…learning by like copying in like it's all passed onto you like…I really like it…it's cool cos I remember once I was…*I was trying to like…score it out in my head to kind of like see it…then…*"

Interviewer MI "… Right…"

Respondent MN "…*Ronnie was like…that's not what it's about*…"

(MN, 2014) [My italics added for emphasis].

As a student composer MN, had come in to the group with this orientation and wished to develop a broad approach to rhythm learning:

Interviewer MI "…How has it related to your musical study in general…?" [i.e. the experience of being in Rhythm Wave]

Respondent MN "…Well in my musical study like…composition it's helped me so much with that. Eh…reading rhythms … cos, I can now think about with my steps and stuff … just … just cos I'm playing it … I can kind of work it out more …it's…"

Interviewer MI "… Yeah…"

Respondent MN "… more of a skill…it is…eh… it comes…it comes in everything though like … teaching and learning. I've got…I've to teach people this year and like…just putting clapping patterns on the board and when I'm writing a clapping pattern I'll think … that was a good fun Rhythm Wave one … and just like… that one caught me out and then like …am I giving the challenge to dictate a Rhythm Wave rhythm…?"

(MN, 2014) [My comment added in brackets].

And when asked at the end of the interview for any other comments about Rhythm Wave or learning rhythm:

Respondent MN "…I would quite like to have seen a composition process with it…just so I could how see how Samba was written…but that's it all… cos it's…it's done so much for me you know …"

(MN, 2014).

However, MN and some other former members who wished to develop their scoring and reading abilities, still had opportunity in curricular modules to do this, whilst they experienced a broader and immersive learning that did not focus on notation. But what is interesting to note in the following comment is that he tries a synaesthetic approach to learning rhythm, by "seeing" the dots as he embodies the feel of the rhythm - literally by putting his "…foot step down…" on the pulse or beat while he plays:

Interviewer MI "…Do you think now you don't score it off in your head at all [whilst playing in Rhythm Wave] …"

Respondent MN "…Mm…yes and no … *I kind of see like it sounds* … weird but I see dots…*like in lengths and like dots while I'm stepping* so I'm like…and then

when I'm…*I can like draw the dots where I see them and the length of the dot and I'll put my foot step down when I hit it and then I can write* 'ee-an-da' [rhythm mnemonics]… or whatever above it and find the exact hit point of the thing and the length of it…it's quite weird…"

Interviewer MI "… So, all that is going on in your head while you're playing with [Rhythm Wave] …"

Respondent MN "…Yeah…"

Interviewer MI "… That's cool [laughs]…"

Respondent MN "…It's just…I can't…I can't believe it…it's really quite a …magic thing…"

(MN, 2014) [My added comments in brackets] [My italics added for emphasis].

I will leave the final interviewee comment in this section to PP1 NFB based on his years of experience teaching rhythm classes and Latin ensembles in conservatoires in the Netherlands:

Respondent PP1 NFB "…And so for me it is very important for the students to understand that the physical part and the rhythm part …not … I'm not saying understanding rhythm [as a] mental thing *but as an embodiment*…"

Interviewer RG "… Ok…"

Respondent PP1 NFB "…And how important that the music … *because in the West right now, all these types of music whether it is Blues, Jazz, Brazilian, Cuban are cut off from the movement, the dance … and the timeline.*[95] So we've moved it back to eh … sort of a clinical concept [laughs] of harmony and melody where…"

Interviewer RG "… Sure…"

Respondent PP1 NFB "…and then… *if you* [can] *write out the score then you know it!* Which is … providing eh … some kind of like clean e …eh… how do you call it filter eh … *a residue of what it actually is* … you know?

Interviewer RG "… Yeh …"

Respondent PP1 NFB "… So, my aim is to bring people back to the sensation of what all happens … you know the goose bumps you get you know the [inaudible] … *and the whole physicality of the music*…"

(PP1 NFB, 2017) [My italics added for emphasis] [My added comments in brackets].

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[95] I interpret this to mean pulse.

This dialectic between embodiment or 'feel' and learning rhythmic notation, or as I was would put it in this context, 'rote on floor' rather than 'note on score', is at the nexus of this interrelationship between formal learning of rhythm that takes place in institutional settings such as colleges and conservatoires, and non-formal learning that is often located in the community, where there may exist longer periods of rhythmic immersion and repetition and a less structured approach to learning.

However, as Green (2013) succinctly puts it here, a synthesis of learning combining notation and aurality can enhance and develop a musician's overall potential, whatever their preferred mode of learning:

> "… I am firmly of the belief that to be an all-round musician, and I'm sure there is no musician … although there are a few musicians who would disagree with this … it's better … you are in a stronger position, you have more opportunities if you can both play by ear and read notation…"
> (Green, 2014).

Synopsis

In this section on the key aspect of reading music notation in learning rhythm, I found that the experience of Rhythm Wave participants in learning from notation is very likely enhanced by contrasting aspects of rhythm learning employed in the group. Interviewees perceived no dichotomy between the lack of notation in our context and the use of notation in first study and composition curricula. On the contrary they advocated the use of notation for the ensemble whenever relevant and to augment our abilities as musical collaborators. In this way they took a balanced view of combining learning by ear with notation.

One respondent in fact clearly synthesised these two approaches within his formal learning by using his experiences to help transcribe rhythm:

"… I kind of see like it sounds … weird but I see dots…like in lengths and like dots while I'm stepping …"

(MN, 2014).

The data from the Netherlands case, I would argue, although coming from the opposite pole of notation-centric in contrast to Rhythm Wave, arrives at a similar balanced perspective, through the Dutch practitioner leading his students to learn embodiment and aurality after their initial transcription tasks.

The significance of this section's findings to the research is that it evidently shows the need in Rhythm Wave's formal context and in a parallel development in the Netherlands of NFL of rhythm in a formal education context, where students are also assessed, to balance all aspects of rhythm learning including notation. I argue here that this underpins the rationale of bringing the key aspect of reading notation into all modes of rhythm learning; be it in formal, informal or non-formal contexts.

Nonetheless, what is of real importance I wish to stress, is that context including physical situation or place such as an institution, and does not equal the mode of learning rhythm. As Folkestad (2006) puts it:

"… it is important to distinguish between where the learning/activity takes place on the one hand, and the type and nature of the learning process on the other hand, in order to be clear about whether formal and informal, respectively, are used in describing formal and informal *learning situations and practices* or formal and informal *ways of learning*…"

(Folkestad, 2006, 142) [My italics added for emphasis].

I would extend this rationale to the non-formal mode or "ways of learning", as the findings here support that this particular learning is not context dependent but rather when it is effective in practice, a way of

applying and synthesising knowledge and practice into praxis, such as in the case of MN (2014) above.

I will now look in more depth into the sensory aspects of learning rhythm through examining the attitudes, values and beliefs of the respondents in the section that follows on embodiment.

5.1.4 Embodiment in Rhythm Learning

Two features of rhythm learning that have become explicit from the interviewee comments are firstly, that 'feel' is an important consideration in this process and secondly, that the amount of time to which learners are exposed to the process of embodiment is a factor. In effect 'feel' at first examination, may seem a nebulous term in the same way that 'groove' is often used in relation to assimilating rhythm. However, in a similar way that groove has become an area of academic, theoretical enquiry regarding rhythm (Abel, 2015, 18), and exists as everyday parlance utilised in popular music, then 'rhythmic feel' may be examined in the case of non-formal learning as utilised in this ensemble.

When we talk of feel or embodiment then we may speak of how an individual or indeed a group copy in reality what they see, hear and feel or sense in their body; in effect an act of 'mimesis'. Further to this process of mimesis, individuals usually develop their own varied expression otherwise known as 'alterity':

> Interviewer RG "… So there was an aural thing going on…?"
> Respondent PP5 PL"…Yeah…"
> Interviewer RG "… But also a body thing…?"
> Respondent PP5 PL"…Yeah…"
> Interviewer RG "… So how…" does that feel when the two are together and it does work…?"

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Respondent PP5 PL"…Oh when it works it's really good and you're thinking yep… I've got it now, I can feel… it feels different ehm…"

Interviewer RG "… I mean…"

Respondent PP5 PL"…you feel more relaxed as well actually…"

(PP5 PL, 2018).

In this instance, professional practitioner and percussion ensemble leader PP5 PL, recollects her time as young student learning in Rhythm Wave and that it was struggle to embody movements on the pulse with the physicality of her drum (a repinique), to then make a breakthrough, "…when it works it's really good …" by relaxing and embodying the rhythm and pulse, "… I've got it now, I can feel…".

PP3 HM an international rhythm workshop facilitator for the corporate sector, remembers the challenge of embodying the pulse by stepping on the beat whilst playing his snare part:

Interviewer RG "… Mm…did you have any sense of embodiment when you were in the band [R Wave] many years ago…?"

Respondent PP3 HM"… yes it was funny, mm…because one of the first things eh…you taught us of course was you know the step … you know the walking and I found that incredibly difficult whilst playing. That was … but of course and even when we've watched recently the videos of like last night, it makes such a huge difference seeing that pulsating …because it conveys confidence. It … the audience begin to mirror it. It's wonderful so it's and it's … but I found it incredibly hard … yeah…"

Interviewer RG "… That's an interesting word you used, mirroring, because that seems to be a key part of this non-formal style…"

Respondent PP3 HM"…Of course yeah…"

(PP3 HM, 2017).

Here he uses the term 'mirror' and I would suggest this as synonymous with mimesis. What is also interesting in this extract, is that through his experience internationally over the last eighteen years as an accomplished facilitator endorsed by Remo percussion, he includes the

audience in this rhythmic learning process; that is at first visual imitation that then becomes physical through a 'pulsating' embodiment.

Looking back at videos and photographs of when he was a student in the band, he comments that one of his challenges in the company he runs is getting the professional percussionists he employs to embody the feel of the rhythms and communicate this to the corporate clients, who are in reality both audience and participants:

> Respondent PP3 HM"…It changes week by week but I'd say we have a hard core of ten people that work with us all the time but over a year we easily employ two or three hundred people yeah…"
>
> Interviewer RG "… All freelancers…?"
>
> Respondent PP3 HM"…All freelancers yes…"
>
> Interviewer RG "… And they're all trained percussionists…?"
>
> Respondent PP3 HM"…Actually they are yes, yes…"
>
> Interviewer RG "… And how do they find working in a non-formal way like this"
>
> Respondent PP3 HM"…Eh…they love it. It, it's unusual for them of course mm…mm…we have to, there's definitely a … a working in period because I need to get them *to stop thinking purely about the notes and think about their body and what their body and their faces are giving to the audience*. So that's really important and that's the hardest thing … *getting people to play anything is easy but getting people to feel comfortable and to give with their body and their eyes…*"
>
> Interviewer RG "… So, embodiment is an important aspect …?"
>
> Respondent PP3 HM"…Crucial, crucial…"
>
> (PP3 HM, 2017) [My italics added for emphasis].

In a sense, with such a large cohort of 'trained' percussionists finding work with him in this corporate area, it appears for the majority that they have to relearn their approach to rhythm pedagogy and utilise embodiment and mimesis as a team "… to give with their body and eyes …", whilst teaching groups of up to four thousand learners at a time!

When speaking of his experience of rhythm pedagogy in conservatoires, Dutch professional educator PP1 NFB remarks that understanding the rhythm is not just an intellectual process but an embodiment:

> Respondent PP1 NFB: "…And so for me it is very important for the students to understand that the physical part and the rhythm part … Not! …I'm not saying understanding rhythm [as a] mental thing, but as an embodiment…"
> (PP1 NFB, 2017) [My comment added in brackets].

He achieves this by utilising the same methods of stepping and clapping and vocalising that constituted the foundations of the Rhythm Wave experience. And this he evolved from a similar style of curricular work to that I which undertook at the beginning of my time at Perth College UHI (see Case Study: Chapter IV).

> Respondent PP1 FB "…in order to get them on a certain level I want them to understand the different levels first … that means that I will go over stepping, clapping and singing parts…"
> (PP1 NFB, 2017).

Here he gives an example of his method regarding the Afro 12/8 rhythm: Bembé.

> Respondent PP1 NFB "…But I related to a pulse of 4 of course with the feet going … [he sings + finger pops] 1,2,3,4 bam, bam, bah bah … bah bam, [inaudible as noise interferes on Skype …] bah , bam, bah bah [inaudible] bam, bah bah. Making the students understand that to know that it is 12/8 is not enough and then…"
> Interviewer RG "… Mm, mm…"
> Respondent PP1 NFB "…we need a relationship physical and 'pulsic' in the sense that there is a…"
> Interviewer RG "…Ok…"
> Respondent PP1 NFB "…a movement of the body…"
> (PP1 NFB, 2017).

This "pulsic" and "movement of the body" and aural/oral teaching method have much in common with those of Jaques Dalcroze Eurhymics that I have discussed as an important influence on my personal development as a teacher:

> "… In Dalcroze exercises, our senses, body, mind, and emotions fuse with music to create one experience. The most significant and far-reaching innovation that Jaques-Dalcroze brought to the teaching of music was to incorporate meaningful rhythmic movement experiences for purposes of facilitating and reinforcing students' understandings of musical concepts, thus bringing awareness to the physical demands of an artistic performance …"
> (Juntunen and Westerlund, 2009, 11)

This 'learning from experience' approach to music brings together the actual embodiment of rhythm, utilising gesture and bodily action with aurality. And many percussion teachers who are not necessarily trained in Dalcroze methods may have indirectly borrowed or share some aspects of his approach to teaching rhythmic movement. This synthesis of embodiment, orality and aurality has become a specific area of research and what is fascinating is the concept that not only does musical listening affect bodily movement but also that rhythmic movements of the body may affect listening itself:

> "… In the bodily exploration of music, movement is spontaneous and joined to cognitive conceptual responses involving locomotion and gesture. Exercises bring awareness to students' physical responses to music so that the body and the ear form a dynamic partnership. In this partnership, listening inspires movement, while moving guides and informs listening …"
> (Juntunen 1999, in Juntunen and Westerlund, 2009, 11).

Juntunen and Westerlund's (2009) statement here that, "…the body and the ear form a dynamic partnership …" gives an insight into a field where initial cognitive research has been undertaken. In "Hearing What the

Body Feels", Phillips-Silver and Trainor (2007) conclude from their cognitive study of a group of adults that:

> "… In this series of experiments, we demonstrated that movement of the body influenced adults' auditory encoding of an ambiguous musical rhythm. We showed that visual information was not necessary for this effect, but that movement of the body was crucial…"
> (Phillips-Silver and Trainor, 2007, 543).

And they correlate their findings from these two studies and a previous one with infants[96] to the Dalcroze method:

> "…The present studies provide an empirical basis for the Dalcroze tradition of movement and embodiment in rhythm theory. A tight link between body and perception is described in the cognition literature as 'embodied' or 'situated' cognition …"
> (Phillips-Silver and Trainor, 2007, 543).

Such an embodied or "situated cognition" is likely being advocated in the following interview extract, where the interviewee BA, alumna and mentor of the group, perceives that thinking about and feeling the rhythm require bringing together into bodily experience:

> Interviewer RG "…Do you think that there is a fit in a formal learning context … formal learning context of rhythm … a fit with having non-formal learning [in] Rhythm Wave…?"
> Respondent BA "…Yes … definitely…"
> Interviewer RG "… And why…"?
> Respondent BA "… Absolutely definitely, because I think everybody can benefit, and it's because everybody can count music, everybody can maybe … can read, 1, 2, 3, 4 or can see what the chords are … *but to understand that, how to feel that and how to* …"
> Interviewer RG "… Yeah…"

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96 Phillips-Silver, J. and Trainor, L. (2005). Feeling the Beat: Movement Influences Infant Rhythm Perception. Science, 308 (5727).

Respondent BA "…have that in your head…"

Interviewer RG "… Ok…"

Respondent BA "…*rather than counting it, that's something*…"

Interviewer RG "… Could I say the word embodied…"

Respondent BA "…Embodied is a good word…"

(BA, GV and PA, 2013) [My italics added for emphasis].

I would surmise here that the 'feel' part of this process is alluded to by the phrase "…have that in your head …" where rather than counting out loud, the rhythm pattern and pulse is heard internally.

Synopsis

In this section, I have found that *feel* or as we may term it *embodiment,* is a significant aspect of both rhythm NFL pedagogy and learning. In addition, what is clear from the data in the above findings is that until interview responses were elicited, this terminology had most likely remained tacit in in these contexts, vis-à-vis non-formal teaching of rhythm.

I need to qualify here, that although there are no selected responses in this section from current student members[97], compared to my use of extracts from the two R Wave alumni professionals and the Dutch educator, students have nonetheless at other salient points, mentioned terms such as 'feel' 'movement' and 'active learning' during interviews, although not the specialist term 'embodiment'. In fact, at several junctures in this chapter, alternative ways of describing 'embodiment' of rhythm are used by respondents in relation with other key aspects of learning, such as orality, in order to indicate the importance of embodiment in their learning experiences.

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97 At the time of interviews taking place.

"…He'll say something like '*… boom…ga…*' … *just… and that's how you learn just cos your right-hand hits it and it's like the bass sound* and this *left-hand's making the 'ga' sound…so you know what hand to use…*".
(MN, 2014) [My italics added for emphasis].

Another salient factor in this finding from the data is the much broader experience of the two professional educators who quickly contextualised or grasped onto the terminology 'embodiment' during the interviews, apropos reflection on their practice. This comes as no surprise due to their practice of musical leadership and for one ex-R Wave professional PP3 HM, working on a grand scale as a corporate 'animateur' with up to thousands of beginners.

I reason here based on data, that this *embodiment* aspect has a marked effect on learners' abilities and by implication, they will carry this 'body' learning into their formal curricular study and enhance their confidence, self-perception and rhythm learning in general.

5.1.5 Visual Copying

When speaking of learning by visual copying in the R Wave group, a student responds to whether he gets bored with this way of learning:

"… No, I like it …I think it's a better way to learn…cos I'm *constantly watching someone next to me* whose playing and *sort of learning as they play*, and I think learning that way you seem *to get a better feel for it* …"
(DJ, 2013) [My italics added for emphasis]

And student AJ follows a similar method of learning:

Respondent AJ "…just because the way I've been learning is like …I'll just … either I've *watched the person next to me play the beat* and then *I'll copy it* or *I'll watch you at the front* and then I'll play the beat from there…it's not like I've got a score in front of me that I need to follow that …"
(AJ, 2016) [My italics added for emphasis]

In this manner, "watching someone next to me" in this percussion group correlates closely with Lucy Green's (2001, 186) analysis of informal popular music practices, that learning by listening and copying and furthermore "close watching" (2001, 186) of peers where recordings are unavailable, are central activities in popular musical enculturation. The practice of close watching along with those of listening and embodying, are common in many traditional musics across the globe and not just those of an Afro-Brazilian origin. Tim Rice's account of informal music learning affirms this process from an ethnomusicological standpoint of how traditional music is:

> "… 'learned but not taught' in a process of what might be called aural-visual-tactile …"
> (Rice, 2003, 9).

In essence, it would be hard to justify compartmentalising each of these three aspects i.e. aural, visual and tactile[98] as distinct modalities that do not interrelate, as learners may spontaneously and holistically in the moment, shift between them as strategies to assimilate the rhythm. It is likely however, that some respondents in these interviews may well have a preferred modality such as in the following extract:

> Respondent PP4 CH "…I'm a very visual learner ehm…so I would … if I'm learning the guitar, I would like to see somebody play it and *it's the same with…with eh…the drum*. It doesn't matter…"
> (PP4 CH, 2018) [My italics added for emphasis].

Visual demonstration by myself as leader worked for some participants such as PP4 CH who were watching and copying, but this was not always popular with others, as taking their sticks and visually showing them to correct their part may have exposed them in front of peers:

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[98] I would substitute the term embodied here for tactile, as it may cover more sensory inputs than just the sense of touch.

Interviewer RG "…I didn't come round and teach you all the parts did I"

Respondent PP4 CH "…Yeah you…I think you did if you felt that there was something needed teaching. One of my eternal memories of Rhythm Wave is you appearing in front of me…"

Interviewer RG "… Right…"

Respondent PP4 CH "…*Taking the sticks and showing me how to do it*…"

Interviewer RG "… Right so demonstrating…"

Respondent PP4 CH "…And I…I think sometimes people…*that stepped on people's feelings a little bit if you did that* ehm…but I …I never felt that, I always thought right…right! Concentrate! Learn it! … *there that's brilliant I've got it now*…"

(PP4 CH, 2018) [My italics for emphasis].

However, PP4 CH was obviously very self-directed and valued this intervention as a challenge. In effect, this area of demonstrating and watching may be clearly linked to peer group learning and teaching that is a distinct facet of the non-formal pedagogy of this ensemble. I will return to this in the section on Peer Group Learning in terms of discussing the values and attitudes of participants that have emerged from the data.

Percussion ensemble leader PP5 PL recalls how demonstrating the rhythmic parts had both challenging and humorous moments:

Respondent PP5 PL"…And I think…I think generally the surdos where wondering you know … they were like 'oh'! …ehm…cos I remember you always having to go up to them to keep…you know keep them on the…"

Interviewer RG "… Mm…mm…"

Respondent PP5 PL"…the sort of…the right path…"

Interviewer RG "… Mm…mm…mm…mm……"

Respondent PP5 PL"…and we were going [she strongly exclaims] … Awh!…"

Interviewer RG "… Mm…mm……"

Respondent PP5 PL"…[laughs]…"

(PP5 PL, 2018).

As discussed in the case study (Chapter IV), when it comes to cueing the band through musical sections, the co-leaders utilise gestures that I had evolved from the Brazilian style of Olodum and adapted:

> Interviewer MI "…And also when you are learning, do you split off into your own sections or do you learn it…"
> Respondent WK"…No we…we…we'll all learn it together and ehm…Ronnie he stands at the front…he plays the timbales and he kinda *cues everyone in* and ehm…*by different hand signals, by different beats that he plays*…"
> (WK, 2014) [My italics added for emphasis].

When new members joined in with this visual communication-style, it took a period of time to become accustomed to, but the experienced players were able to work with this whilst concentrating on their playing:

> Respondent GA "…Some of us tend to…well people that have been there before we tend to know when to look. So, *every four phrases for example we'll look at yourself, at the conductor or whoever is conducting*…"
> Interviewer RG "… Mm…mm…"
> Respondent GA"…To see if there's a change about to happen…"
> Interviewer RG "… Mm…mm…"
> Respondent GA"…Mm…otherwise we kind of look away and kind of keep with the flow…"
> Interviewer RG "… Ok…"
> Respondent GA"…But the people that are trying to learn or still kind of…"
> Interviewer RG "… Mm…mm…"
> Respondent GA"… ehm …progressing they might not know when to look at you or look at the conductor…"
> (GA, 2013) [My italics added for emphasis].

In terms of our intercultural exchanges, the Brazilian facilitators of workshops for Rhythm Wave also utilised visual demonstration of rhythmic patterns and their accompanying steps and movements:

Respondent PP4 CH "…And one of…one of the things that I really enjoyed about working with people like Joel [Sousa de Santos] and Naná [Vasconcelos] and the guys who we did that workshop…"

Interviewer RG "… the Brazilians…"

Respondent PP4 CH "…with Thaissa [Domingos] … was…they couldn't explain it to me so…"

Interviewer RG "… Right…"

Respondent PP4 CH "… they had to show me…"

Interviewer RG "… Right…"

Respondent PP4 CH "…and showing me because…because there was no way round it, they had to show me … that was just brilliant for me… it's the embodiment of it as you say…"

(PP4 CH, 2018) [My additions in brackets].

Actually, in this intercultural context both Sousa de Santos and Naná Vasconcelos employed aurality, orality, gesture and embodiment to *show* or *cue* the rhythmic patterns and give the 'feel' of these to the group. And the band had been encultured into this way of working from its earliest incarnation, due to the regular input over several years of Brazilian dancer Thaissa Domingos. She demonstrated non-verbally using cues and gestures in workshops with participants, in order to actively embody a northeast Brazilian style of movement and dance in the group's style (see Chapter IV).

Synopsis

The findings here indicate that visual watching and copying when learning rhythm is a shared practice with popular music informal learning (Green, 2001). Furthermore, data from this section amplify the significance of this particular aspect and its effect when it is also combined in practice with other key aspects of NFL of rhythm, as was the case in regard to intercultural exchanges.

The findings also suggest the development of visual copying for the R Wave learners could further enhance *learning that they do informally* in popular music ensembles *as part of the formal curricula*. Because they have gained an experience of watching and following musical conducting, albeit not from a classical orchestral perspective but from a Brazilian NFL derived model.

This experience is unique for this particular context of popular music education, as there are no alternative curricular ensembles where music leaders utilise gestures to conduct musical cues and rhythms in the formal courses.

5.1.6   Temporal Immersion in the Rhythmic 'Feel' or 'Flow'

This aspect, drawn from conceptual analysis of the interview data, reveals that the quality and duration of time that participants spend immersed in learning a rhythm pattern is important to them. To qualify then, the continuous temporal experience of rhythm learning in a first study instrumental individual or group lesson, without verbal interruption from an instructor or the actual lesson time expiring, is significantly less than the experience in Rhythm Wave of NFL of a specific rhythmic pattern or subsequent variations:

> Respondent VA "…Mm…personally I think the long sessions when we have just like running hypnotic rhythms for like 10 or 15 or maybe even 20 minutes…"
> Interviewer RG "… Mm…"
> Respondent VA "…Mm… are making … like they are locking the tempos and locking each part to each other very efficiently…"
> Interviewer RG "… Mm… mm…"
> Respondent VA "…Mm … they are very intense but it's very rewarding to do like long sessions to … ah…"
> Interviewer RG "… Ok…"

> Respondent VA "… *allow me to do mistakes but after that, like correct myself as well* … so like … long…"
> Interviewer RG "… Ok…"
> Respondent VA "… practice …"
> Interviewer RG "… So, it's having that duration…"
> Respondent VA "…Yeah…".
> (VA, 2017) [My italics added for emphasis].

Here VA mentions the quality of 'hypnotic' in terms of the amount of repetitions and the long timescale but more importantly that this allows her to make mistakes and to "…correct herself…". Advocating a self-directed space where she is able to learn is obviously important here, and as a peer group leader helps her to understand how the *interlocking rhythms* and the metric pulse are working effectively.

Having this temporal musical space to make mistakes and eventually correct these, echoes some of the findings of Green's (2008), Music, Informal Learning and the School, where twenty-one secondary schools in the UK took part in a research project involving *1500 pupils and 32 classroom teachers*. Pupils in self-directed popular musical groups tended not to stop when mistakes were made but to keep going, and normally sorted problems out as time progressed:

> "…A factor that particularly interests me is that unlike an ensemble of classical musicians, the groups did not stop to correct problems, but would carry on playing either oblivious to or regardless of the fact that one or more group members might be totally out of time or playing the wrong pitches…"
> (Green, 2008, 56).

This strategy of 'carrying on' despite problems lies in contrast to instrumental lessons in the college where this research took place, where a lecturer is more liable to stop the pupil and correct a mistake in the moment it is made, particularly whilst reading notation is going on (including in my own drumkit class). And in Green's research she

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contrasts musical continuity with school Classical instrumental lessons where children keep stopping when, "…stumbling over notes that are read…" despite often being encouraged by their tutors to carry on regardless (Green, 2008, 56).

AJ comments below on both the peer group support that is going on and that clearly, his "…getting it wrong…" can eventually lead to a sense of self-directed achievement where, "… you feel more proud of playing it [fluently][99] …"

> Respondent AJ "…it's just that the informal side of Rhythm Wave is just the way that you do learn the beats is like you…"
> Interviewer RG "… Yeah…"
> Respondent AJ "…you just get shown…"
> Interviewer RG "… So do people come up and teach you them in the band… other players in the band…?"
> Respondent AJ "…They…I wouldn't say teach…I would say they would…they would show me…"
> Interviewer RG "… Ah huh…"
> Respondent AJ "…Ehm… *and keep playing and just get me to play it while it's still going altogether* … instead of just being like a *one on one*[100]…"
> Interviewer RG "… Right…"
> Respondent AJ "…Ehm…I'll…you have to copy me and then…"
> Interviewer RG "… Ok…"
> Respondent AJ "…It's like *you're still part of the whole thing and you just kind of picking it up as you go along*…"
> Interviewer RG "… How does that feel…?"
> Respondent AJ "…I think it's good cos then once you've finally got it then you're like… oh yes! I'm now actually a part of the full band because when…*when you're getting it wrong* you're like oh…you're out of time with everybody *but then when you get it you feel*…but…"
> Interviewer RG "… Mm…mm…"

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99 My comment in brackets added here.
100 "One on one" is his own terminology for his individual instrumental lesson, that is delivered in a formal mode by the vocal teachers.

The comment here "…while it's still going altogether …" refers here to being in the flow of the piece or in this situation of rhythm learning, the leader not stopping to constantly sort out mistakes that individuals are making. Green discusses flow and cites Csiksentmihalyi's research on this topic and its psychological connection with enjoyment, and then based on her research links this to the practices of learning popular music in the classroom (Csiksentmihalyi, 1990, 1996, in Green, 2008, 56).

Csiksentmihalyi's work posits that flow is accomplished through both the actual activity undertaken and the individual's engagement with or attitude to that activity. Music as one of the arts, as Green points out, is one such human activity that lends itself to flow based on Csiksentmihalyi's findings. Green however, notes that beginners in particular may find this state of flow, enjoyment and feel harder to achieve when it comes to the control of their instrument, (2008, 60) and the ability to keep going despite mistakes.

This I would suggest relates to AJ above, in his case as a relative beginner being "… out of time with everybody…", then after immersion in the rhythm he makes a breakthrough to achieving a more fluid rendition of the rhythm.

Guitar teacher and co-leader PP4 CH felt that the long periods of immersion brought cohesion to the group's sound and resolved feelings of 'panic' in individuals regarding learning their parts:

Respondent PP4 CH "…Yeh … I loved that I thought it was great I…I had…"

Interviewer RG "… Mm…mm…"

Respondent PP4 CH "… no problem with…"

Interviewer RG "… Mm…mm…"

Respondent PP4 CH "…playing some…one song for …for the hour and forty…"

Interviewer RG "… Mm…mm…"

Respondent PP4 CH "…five minutes we were there to make sure that it was sounding like a band and not a…"

Interviewer RG "… Right…"

Respondent PP4 CH "…collection of individuals all still slightly panicked…"

Interviewer RG "… So it was really important to get in the flow with it…for the whole band…?"

Respondent PP4 CH "…yeh… yeh …I think so…"

(PP4 CH, 2018).

Here student AJ values repetition and I would therefore suggest a period of immersion, to give him the time to feel a sense of achievement:

Respondent AJ "…that chance and just keep…keep ehm …repeating it and try and do better with it every time which was good cos ehm …*it gave you more free time to kind of feel that you had done well by the end* when you get the chance to keep repeating the rhythm…"

(AJ, 2016) [My italics added for emphasis].

In the following extract, student vocalist, composer and piano player VA remarks again about the importance of being given time to "…take the patterns …" and I infer here that she means learning the patterns from experience; in other words 'getting it wrong' but not being consistently stopped or corrected by a teacher "…you cannot do this! …" to then be directed to start over and over again:

Respondent VA "…And I feel like for example when I came in [i.e. when she joined the band], *I was given the time to take the patterns*, *rather than* just like … *"Listen up! You cannot do this! … ok again, again, again, again"* …"

(VA, 2017) [My italics added for emphasis] [My comment in brackets].

In the Netherlands, Dutch professional percussionist educator, PP1 NFB thinks that having the necessary length of time required for learning the rhythmic part and its relation to the melody is important as a part of uncovering different 'levels' in the music.

> Respondent PP1 NFB "… What I am really interested in is the part where you get a lot of time and you can go through all kinds of levels of the music you know … So, to go for the quantity [of time] and for the students and myself to discover you know, the relationships between the rhythm and the melody for instance, you know, like what I found is, and this is one of my topics … is that the people are just not aware! …"
> (PP1 NFB, 2017) [My comment added in brackets].

His attitude "… that people are just not aware …" relates to his students, who through score reading may typically not understand the relationships between rhythm and melody in any depth. And this is also made explicit through his comments in the previous sections on aurality and reading music notation.

Synopsis

In this section it has come to light from data, that individuals can clearly benefit their learning from substantial temporal immersion in the rhythmic flow. Although only discussed as a topic with four respondents, it nonetheless is a salient aspect in terms of these findings because of the correlation with Green's (2001) research, and the weight put on this in contrast to formal learning by the interviewees. This could be an area of further research in regard to rhythmic fluency and the amount of time immersed in playing without stopping to make corrections until a good degree of competence is achieved. However, I do not advocate in any sense that input should not be given by the NFL musical leader to assist this process and to then take the individual participant's learning forward to a level of appropriate capability and then mastery wherever possible.

I would add here that immersion in NFL mode is likely very relevant in enhancing the formal instrumental teaching, as is it allows a positive temporal expansion of this context. It is also highly probable that there will be overlaps between the rhythms learnt in both settings[101].

I will now move on in the next section, to examining the emergent themes and attitudes, values and beliefs apropos peer group learning; a key aspect of non-formal learning that supports both the social bonding and the NFL going on in this ensemble.

5.1.7   Peer Group Learning and Teaching

Peer group learning and teaching are activities intrinsic to the mode of non-formal learning, as has been discussed at several points in this thesis. The term "peer directed learning" that Green (2001) uses to describe explicit peer teaching as distinct from "group learning", where informal peer interaction takes place without actual teaching occurring, is an important one. Furthermore, peer learning has been well researched in relation to informal popular music making practices in a formal context (Green, 2001, 2008, 2014), (Green and Walmsley, 2006), (Woody, 2007), (Lebler, 2008), (Mans, 2009), (Feichas, 2010).

In addition, types of informal peer interactions including 'peer directed' have been highlighted in this thesis as shared practices with non-formal learning and involve participants from Rhythm Wave who have been encultured in popular music.

> Interviewer MI "…So, given a choice which would you…which do you think is more effective for you, for rhythm [learning] …"
> Respondent WK"…Ehm… I think more definitely working in…in the group…"

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[101] The Bossa Nova clavé is just one example of these overlaps in repertoire.

Interviewer MI "… Right…"

Respondent WK"…Ehm…cos we're active learning…"

(WK, 2014) [My comment added in brackets].

Here WK a first study vocalist, prefers 'active' learning in a group and this relates to the general experience of popular music bands being a significant part of the formal curriculum, where informal peer learning is assessed and encouraged. It is not clear what 'active' learning means to her but it has a relationship to other aspects discussed in this chapter, judging on the following comments:

> Interviewer MI "Ehm…And how do you, just in general … how do you normally learn rhythm…?"
>
> Respondent WK "…Ehm …learning rhythm is well ehm …the way I learn rhythm is *a collaboration of working with other people I feel*. Ehm …and I think it's a lot…*lot to do with working with other people and learning different ways of how they learn it* …and having …*choosing different aspects of what to go for.* I mean cos everyone's got their own learning …*their own learning strategies* and ehm …it's a case of just working with other people and then *you figure out what strategy you have yourself*…"
>
> (WK, 2014) [My italics added for emphasis].

From her perspective, individuals within the peer group may incorporate varied learning aspects (aurality, orality, visual copying and watching, embodiment) in their playing, that she can then adapt 'en route' to finding her own strategy i.e. "…choosing different aspects of what to go for…" from amongst this mix.

MN a first study guitarist and student composer uses orality to communicate to his peers when learning from others and "… helping them out…" in the group:

> Respondent MN "…MI: "Do you find it easier to learn rhythm in a group or on your own…?"

Respondent MN "…Ehm …".

Interviewer MI "…Generally … in terms of your music…?"

Respondent MN "…*If it's by score … hands down … on my own*. If it's …*if I am doing it like with the group I'll listen to someone else* 'n' my Rhythm Wave sort of budgie[102] imitation comes in … *an I'll just whistle it back to them*. But if it's like copying it from some [one]… like … being in Rhythm Wave *you all help each other out.* If someone's not gettin' something 100% you all just help each other. It's a good bonding sort of exercise…"

Interviewer MI "…Mm … so if your … "

Respondent MN "…*You get a lot of peer learning in it and such*…"

(MN, 2014) [My added comment in brackets] [My italics added for emphasis].

This appears to be a two-way dynamic process in that, "…you all just help each other out …", and that participants are both learning from and teaching others whilst immersed in playing the rhythm:

Respondent VA "…It is … it is the support like you have a group of people doing it and just the general energy. When you are on your own it's more …it's easier to …I don't want to say … be kinder to yourself … but it's easier to just be like ok I … I just let it sit for a couple of days and then I come back to it. *When you have like a set day and a time to go over it and just like get into the groove for say 20 minutes* and after that *you really lock*…"

(VA, 2017) [My italics added for emphasis].

In the above extract, VA compares learning rhythm on her own as being a less immediate type of learning as you may "… be kinder to yourself …", and put it off for later instead of persevering to complete the learning task. In contrast she is able to complete this type of learning task more immediately in a set time period, by immersion in 'the groove' and with the support of her peer group to "…really lock…" into the pattern. When discussing how she is able within the peer group in effect to 'teach herself' among the peer group, she comments that others may be

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102 'Budgie' is vernacular term for mimicry and comes from the 'Budgerigar' or 'Shell Parakeet' – a bird that mimics sounds and speech that it hears.

different and not as capable of "self-teaching" as she is, i.e. a self-directed learner:

> Respondent VA "…Maybe if there's like mm…ok two different types of learner…"
> Interviewer RG "… Mm…"
> Respondent VA "…other one being like very self-aware of the drum patterns and kind of self-teaching …"
> Interviewer RG "… Mm…"
> Respondent VA "… And the next one is needing more external help. Ideally in Rhythm Wave the self-learned is able to spot what the other people, ah … like other person is doing wrong and being able to like kind of in the middle of the session be like ok hey yeah…"
> Interviewer RG "… So, you…"
> Respondent VA "… It's more syncopation here…"
> Interviewer RG "… You can help the others … 'n like a peer teacher…"
> Respondent VA "…Yeah…"
> Interviewer RG "…Your kind of teaching the others that…"
> Respondent VA "…Yeah…"
> Interviewer RG "… by just showing…"
> Respondent VA "…Yeah…"
> (VA, 2017) [My italics added for emphasis].

Having time to actually stop, watch and "… listen and hear it…" from the peers around her was also an important aspect of her learning without feeling any pressure.

> Respondent VA "…I was given the time to observe the other instruments. *I always had one or two people next to me knowing the patterns*, it was very easy to y'know *stop playing for five minutes and really listen and hear it*, instead of having the pressure of adapting it before a deadline…"
> (VA, 2017) [My italics added for emphasis].

In effect this "…pressure of adapting it before a deadline …', probably refers to first study instrumental lessons and how students perceive that they are constantly having to learn both rhythmic and melodic patterns

and contextualise these within a short timescale to meet assessment deadlines. Student GA feels that getting the balance of experienced mentors to beginners in the group is important in order to learn from the peers or "veterans" and when the next wave of beginners arrive, they can in turn help them:

> Interviewer RG "…And do you feel that … that learning in the group translated onto the stage at Glastonbury? …"
>
> Respondent GA "…Yeh, I think we all … because there was quite a… quite a number of new folk including myself … ehm… but it all felt like we were learning at the same pace…"
>
> Interviewer RG "… Mm…mm……"
>
> Respondent GA "… albeit on different instruments…"
>
> Interviewer RG "… Mm…mm……"
>
> Respondent GA "… Ehm … but … we were all learning at the same pace, we all had the same, not the same movement but we … we're…we're close as a band…"
>
> Interviewer RG "… Mm…mm……"
>
> Respondent GA "…Whereas if there was …I don't know, more … it's hard to…"
>
> Interviewer RG "… Mm…mm……"
>
> Respondent GA "…explain, but instead of having an uneven number of old to new folk…"
>
> Interviewer RG "… Right…"
>
> Respondent GA "…eh…but it felt like we're…we're more close-knit because there [at Glastonbury] the…"
>
> Interviewer RG "… Yeah…"
>
> Respondent GA "…*the veterans* [experienced peers] *were*…"
>
> Interviewer RG "… Yes…"
>
> Respondent GA "…helping us … and now it feels like when new people join this year, we can help them…"
>
> (GA, 2013) [My italics added for emphasis] [My additional comments in brackets].

In the following selection, MN describes the importance of excellent feedback from the peers or mentors:

> Respondent MN "…Your feedback from your peers in Rhythm Wave is phenomenal cos like…when I first joined I thought the people who were there from like…

maybe past college years and still came back, will maybe be a bit like … oh god here's another new guy and they … they like, taught me from scratch…they like… they look after you to an extent and they're really proud of you when you come along …"

(MN, 2014) [My italics added for emphasis].

He alludes here, to the social care that both bonds the group and looks after the beginners and in particular this has been a very important quality of the peer group at large events and gigs such as Glastonbury Festival (see R Wave Case Study: Chapter IV). The phrase "… when you come along …" may mean more than simply attending the rehearsals, but actually improving and developing his skills in order that the peers are proud of his learning.

> Interviewer MI "… So, do you think that …that motivation to kind of work as part of a team is a real…"
> Respondent MN "…The energy that people give off though…like … it drives you. Like whenever I go in, I stand next to X *who is the blue drum just now* and he's got like this amazing energy! …"
> (MN, 2014) [My italics added for emphasis].

In the above quote MN is obviously motivated by the energy of the team, but what is interesting is that the blue drum is ascribed a special identity or status, that he then aspired to play it and then "…worked his way up eventually…" to this position:

> Respondent MN "…If you were to say to me at the start of last year when I joined that *I would be playing the blue drum* [a surdo sourced from Brazilian group Olodum] and *kinda leading the high end by the start of the year* after… I'd…I would have been like … 'Nah! this stuff is impossible!'. I remember trying to play things like…n'just being like…n' making mistakes all over the place and getting really mad… *just the people around me helped me out* and *I worked my way up eventually*…"
> (MN, 2014) [My added comments in brackets] [My italics added for emphasis].

In practice four blue (Olodum) resonant drums are assigned to 'trusted' and experienced members of the peer group, particularly for live stage shows, where these are the only drums that are amplified through the PA system to create the 'melodic' notes of the bass lines. The other surdo drums therefore accompany these and are in a supporting role, reinforcing the sonic effect of the drum 'choir' during tutti passages.

Another comment MN makes above, relates succinctly to a very important activity of non-formal music making; that of utilising, encouraging and developing musical leadership, such as "… kinda leading the high end[103] …". In this instance, this is a clear departure from the norms of popular music educational practice, where in informal bands or ensembles, there is not necessarily a musical leader that emerges or is appointed by the peers. Green (2001, 76) refers to this as "group learning" where informal peer interactions take place without any explicit leader or peer teaching going on.

In contrast to "group learning", the structure of Rhythm Wave as discussed in more depth in Chapter IV, is derived from the Brazilian model, where peer teachers emerge by the same aspirational means as MN did above, to then lead sections and possibly if motivated enough, the ensemble itself. This lies in common with Community Music practices, and the Brazilian influenced model of Samba band peer learning that is now ubiquitous in Europe:

> "…the play between the facilitator and the group can lead to effective teamwork, and this is strengthened through the encouragement of peer teaching …" (Higgins, 2012, 20).

Here above, Higgins (2012) is referring to peer learning practices in his case study of the Peterborough Community Samba Band (PCSB) that he

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103 The "high end" being the two tenor surdos called the 'cortador' parts, that play with the two basses to provide syncopation and forward rhythmic motion.

founded. It can be postulated that in a formal education setting such as a college, the facilitator of this type of group has to let go of 'band leader' authority, then develop trust and encourage students to learn and play together as a team, rather than to just compete against each other:

> Interviewer MI "…So you talk about the performance opportunities, of [the] supportive environment, and you can show what you've been…what you've learned …what other things…?"
> Respondent MN"…There's tons like…you can showcase it…*you've got your support*…like Ronnie is well he'll like …*ye can tell that he's proud of you as you've progressed*…so it's just like this constant…I don't know…*it's like you go through approval systems*…"
> (MN, 2014) [My comments added in brackets] [My italics added for emphasis].

Here below, DA a co-leader of Rhythm Wave, values the experience of leading an ensemble and it can be assumed that peer group learning has supported this transition.

> Interviewer RG "…You're now mentoring people when you come back and actually leading the band at points … why do you do that? I mean what do you gain from that? What's … what's in it for you…?"
> Respondent DA"…It's like ah … leadership which is not something you learn when you're learning the drum kit…"
> Interviewer RG "… Mm…mm……"
> Respondent DA"…And being in front of the band is totally different from what … anything I've learnt before…"
> (DA, 2013).

In a similar vein Higgins has also discussed the successful peer mentoring of the Frederick Douglass Academy (FDA) samba school in Harlem, New York (Higgins, 2015).

> "…Samba at the FDA encourages peer mentoring and community cohesion. Students are enthusiastic toward the teamwork involved and note that being in the bands demands that you help each other out rather than being in unhealthy competition…"
> (Higgins, 2015, 14).

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I would concur with Higgins here from my experiences as a participant observer and facilitator of twenty-five years' experience that "…helping each other out …" and avoiding "…unhealthy competition…" are key to creating a successful mentoring and peer support network in non-formal ensembles. As a result of this process of peer support they are then enabled to develop social cohesion and encourage musical leadership to emerge. Nonetheless, musical leadership is not without its stresses and demands on peer leaders that have come forward to direct Rhythm Wave. In the extract below PP4 CH, who led the last Glastonbury Festival stage performance, felt the pressure of having to cue the band through its varied musical sections:

> Interviewer RG "…And how did you find coming out front [on a Glastonbury stage] ……… to direct that…?"
> Respondent PP4 CH"…nerve wracking …certainly but what…what I like about leading the band is that there is too much going on to think about it too much…"
> Interviewer RG "… Right…"
> Respondent PP4 CH"…You can't sit there and get self-conscious because if you do before you realise, you've played two and a half minutes of one section of a song and…and you know you've got to cut the rest of it short. You have to be thinking about what's got to happen next…"
> (PP4 CH, 2018).

Similarly, AJ who started as a youngster in the children's project, Saturday Cool School (see Chapter IV), to then become a peer mentor and eventually employed as staff, felt the pressure when leading his percussion section of 'kids':

> Respondent AJ "…When I…when I was…when I was a part of the Cool School [as a 10-11 year old] I felt no pressure because you were all together…but *then I started helping teach the kids I felt there was a certain amount of pressure* because…"
> Interviewer RG "… [laughs]…"
> Respondent AJ "…you [laughs] … when we came to the big rehearsal days and everyone [all six schools] had to play together you wanted to make sure your

guys [the children] from your school could actually play the beats properly … so when it all came together it was sounding ok …"

(AJ, 2016) [My italics added for emphasis] [My comments added in brackets].

As a footnote to this section on peer learning, the effect of responsibility and leadership for PP4 CH has had a tangible effect on his musical development and experience:

Respondent PP4 CH "…I mean …Rhythm Wave had a massive effect on my life… it…it really did. Ehm…it gave me a completely… as I say a completely different look into the different bits of music all working together. It gave me the opportunity to go and play on big stages which I…I thought I would you know…"
Interviewer RG "… Ok…"
Respondent PP4 CH "…not the sort of music I play that was ever gonna play on big stages at big festivals ehm…it got…it gave me the opportunity to lead a group of musicians…"
Interviewer RG "… Right…"
Respondent PP4 CH "…again if you…you'd said that to me at seventeen I would have laughed at you…"
Interviewer RG "… Ok…"
Respondent PP4 CH "…And it…yeah it was… just huge range of experiences that gave me all kinds of you know …positive stuff…"
(PP4 CH, 2018).

And the effect of peer teaching or "showing other people" has a level of enjoyment and fun ascribed to it:

Interviewer RG "… What about when you're showing other people, like you're teaching people … like you're part of the peer group in the band, what …what do you get out of that…?"
Respondent DA"…Eh lots of joy. It's good fun…!"
(DA, 2013).

Synopsis

The findings in this section clearly suggest that peer learning and teaching when made explicit practices in a non-formal ensemble of this type, can become a successful vehicle to facilitate rhythm learning, social cohesion and musical leadership. Supporting, rather than just competing with peers, yet still fully aspiring to learn and develop themselves, has emerged as an important value for students. Whilst a balance of beginners to experienced players is also highlighted as a factor in the success of peer learning and the support available.

Furthermore, there are two types of peer learning taking place such as a more informal 'group learning' and the explicit 'showing' and teaching peers implying a "peer directed" (Green, 2001) approach. There is also evidence that some individual students are more self-directed in their approach to learning (VA, 2017) and it is likely that these students will then emerge as peer leaders and possibly ensemble leaders.

In terms of the research question of enhancing formal learning, in this instance not just of rhythm but on the music courses in general, the NFL experiences of peer support and trust gained between students and staff in R Wave, I would advocate is both transferable and crucial to success in the curricular modules, and has for example I relate, directly and positively affected achievement in band work.

What is important to note again at this point in this chapter, is that the values and attitudes that have been expressed in this and previous sections, are likely to have relevance in other sections. This is simply due to the fact that participants' responses are not compartmentalised or neatly categorised by them in the moment of speaking. And despite extensive coding and analysis being undertaken, there is often mixing of conceptual categories or aspects that may have arisen spontaneously in

interviewee responses. This is in reality an important facet of capturing rich data in a qualitative study such as this, and keeping relevant verbatim from these extracts intact where overlapping themes or concepts arise, is key to keeping the integrity of the data.

5.1.8 Cultural Diversity and Rhythm Learning

The geographical situation of this research as described in the introduction to this thesis is the City of Perth, a small Scottish city of around 50,000 inhabitants. Cultural diversity in effect, compared to the larger Scottish cities such as Glasgow, Edinburgh and Dundee, is much less evident in regard to the number of migrant communities that have come to settle[104] and this is reflected in recruitment of both students and staff regarding the popular music course at Perth College UHI.

One effect of this over many years, is that there has only been a small minority of both staff and music students from other musical cultures or who have developed expertise in other traditions (Brazil included), that have then brought culturally diverse influences to music making on the popular music courses.

In general, although popular music practices are often imbued with eclecticism and the wish to experiment with other cultural influences, that are often accessed through the internet, nonetheless within the context of the formal curriculum at Perth College UHI, culturally diverse music making has not been adopted for inclusion in curricular development. Such an omission suggests a mono-cultural approach towards music making whether intentional or not. Schippers (2010) has defined monocultural music making as follows:

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104 An 82% White Scottish and 11% White British population live in the region of Perth & Kinross as of the 2011 Census. The largest other ethnic group is Asian, Asian Scottish or Asian British at 4%.
 (Scotlandscensus.gov.uk, 2017)

> "…*Monocultural.* The dominant culture (in most cases Western classical music) is the only frame of reference. Other musics and approaches to music are marginalised. This may seem outdated but in essence it still appears to be the underlying philosophy of most institutes, programs, and methods throughout the Western world in terms of content and approach…"
> (Schippers, 2010, 30).

And furthermore Folkestad (2006) comments:

> "… as a result of the globalised world in which the local and the global interact, particularly in the musical learning of young people, *music education researchers need to look beyond the formal and informal musical learning in Western societies and cultures*, to include *the full global range of musical learning in popular, world and indigenous musics in their studies*…".
> (Folkestad, 2006, 144) [My italics added for emphasis].

Although the dominant culture in the institution at the locus of this research is centred on Western popular music as its frame of reference, rather than Western classical, the eclecticism intrinsic to popular music referred to above, may in fact have helped students to engage with learning in Rhythm Wave despite this cultural hegemony:

> Respondent PP3 HM "…on the first day when I, when I found out there was no formal lessons [in the final year of the course there were no instrumental lessons] … I, I was really unhappy but what made that first day better was that finding out there was a samba band … available…"
> Interviewer RG "… Right, did you see it as just a samba band or broader than that…"
> Respondent PP3 HM "…Oh much broader…"
> Interviewer RG "… When you got in it…?"
> Respondent PP3 HM "…Much broader than that…"
> (PP3 HM, 2017) [My comments added in brackets].

And in terms of choice of the popular music course and joining the Rhythm Wave group, professional educator PP5 PL affirms this articulation:

Interviewer RG "… Do you think coming into a popular music …ehm … learning environment like the college rather than a classical one opened you more to that? [i.e. joining the band] Did you find it…maybe you were more open to… to learning a kind of multi-cultural style like Brazilian because of that…?"

Respondent PP5 PL"…Yeah absolutely…"

(PP5 PL, 2018) [My comment added in brackets].

And in regard to her future role working in orchestras she states:

Respondent PP5 PL"…it…I don't think I would have the feel that I…well you know the feel for some of the music that we have now ehm …that what I do … so going to Perth ehm … and learning it all … the Rhythm Wave stuff … I think has helped me in the orchestral setting …"

(PP5 PL, 2018).

However, interest in learning musical diversity in terms of Latin and Brazilian musical styles in Perthshire schools is possibly less widespread in her experience:

Interviewer RG "… I mean you're in the schools [as an instrumental teacher] … are kids keen to learn …like Brazilian, Latin [styles]?

Respondent PP5 PL "…Eh…"

Interviewer RG "… I mean some of your [percussion] ensemble are playing a Latin piece…"

Respondent PP5 PL"…[pause] I think …*you get the odd few that are keen to learn everything* but you know some of them are learning just for the sake of learning and getting through exams …"

Interviewer RG "… Right…"

Respondent PP5 PL"…I mean that's…that…*that bunch there* [her schools' percussion ensemble rehearsing nearby] *…that …they're … an exception*…"

(PP5 PL, 2018) [My comments added in brackets].

And this is evident when her pupils may find rhythms that lie outside their cultural experience somewhat alien:

Respondent PP5 PL"…and then if you give them *something with all these interlocking rhythms* they're like 'nah!…that's too hard I cannae do that' and then you get an e-mail from the parents going…"

Interviewer RG "… Oh…?"

Respondent PP5 PL"… Oh! you're putting them under too much pressure [laughs]…"

(PP5 PL, 2018) [My italics added for emphasis].

In effect, a tendency to stay close within our musical and cultural boundaries in a demographic such as where this research took place, may possibly manifest as a type of inertia in some institutions that serve this community, in regard to providing cultural diversity in musical education. In contrast to the situation that exists in large conurbations in the UK and Europe, where immigrant children and young adults bring multicultural influences to music making in schools that may eventually lead to the creation of intercultural and transcultural repertoire, this phenomenon is much less likely to occur within the confines of a small urban populace of predominantly White Scottish extraction (Scotlandscensus.gov.uk, 2017).

However, beyond the fact that musical multicultural influence is mostly absent except through the internet, it is still possible to engender intercultural and transcultural creative practice, through encounters and learning experiences with musical luminaries from other cultures (see Chapter IV).

Schippers (2010) ascribes the following continuum to cultural diversity in music making:

                         multicultural   intercultural
monocultural<—————I——————————I—————>transcultural
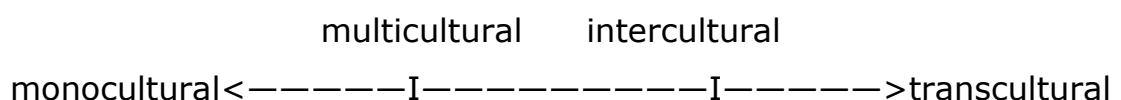
Approaches to cultural diversity (Schippers, 2010, 31).

This is a helpful scale of values, although the intercultural as defined below, has not in practice been influential in Rhythm Wave's evolved style, since a distinct Brazilian community has not emerged in Perth and Kinross district.

> "…Intercultural. This represents loose contacts and exchange between cultures and includes simple forms of fusion … This approach can be steered largely by feelings of political correctness *but also by profound musical interest and awareness* …".
> (Schippers, 2010, 30) [My italics added for emphasis].

In reality, there was only one native Brazilian teacher associated with the group for around fourteen years, and that was for learning movement and dance and not learning percussion. However, in terms of embodiment as discussed earlier in these findings, the 'ascribed authenticity' (Moore, 2002) of 'brasilidade'[105] she brought to the group may have actually been crucial in motivating and challenging the band members to develop their feel for the rhythms.

Furthermore, the group's position on Schipper's continuum of cultural diversity is likely in fact to lie somewhere between intercultural and transcultural via its creative collaborations with percussionists such as Naná Vasconcelos, Trilok Gurtu, Joel Souza de Santos and with the aforementioned dancer Thaissa Domingos (see Chapter IV Case Study).

Schippers postulates that intercultural "… represents loose contacts and exchange between cultures and includes simple forms of fusion …" and that transcultural "… refers to an in-depth exchange of approaches and ideas …" (Schippers, 2010, 31). The international collaborations that Rhythm Wave has undertaken in fact, represent an in-depth exchange. In one instance, Gaelic language and Portuguese language lyrics were set to Afro-Brazilian rhythms and arrangements for orchestra commissioned

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105 Brasilidade = the quality of what is Brazilian.

from both Brazil and Scotland to create the ABC Musical Alba - a musical and cultural fusion with Naná Vasconcelos as creative director and facilitator (see Chapter IV).

However, in terms of band recruitment and the influx of students to the music courses over the last twenty-five years, cultural diversity and having previous experience of intercultural or transcultural music making is not a given, regarding the cultural background of members.

> Interviewer RG "… In terms of your background culturally, did you have any … like anything in your background in terms of Latin rhythm or … I mean I know you're from central Scotland, did … was there any kind of … that kind of music at all…"?
> Respondent BA"…No…"
> Respondent PA "…No, I didn't listen to anything at all. *I think the only time you heard it mm…ethnic music … is if you went for a curry* …"
> (BA, GV and PA, 2013) [My italics added for emphasis].

The following table of responses from fifteen interviewees is not intended as a quantitative survey of the Rhythm Wave group, but as a way of representing the previous listening and playing experience of the respondents, regarding rhythms intrinsic to both Brazilian and Latin music in general:

Category	No. of Responses	Remarks
None or marginal experience of Brazilian or Latin rhythms before joining Rhythm Wave (listening or playing).	8	• One respondent of Iranian descent had heard Iranian and middle eastern rhythms at home but not Brazilian. • One respondent had studied 'tabla' in India but not Brazilian rhythms.

Some experience of listening to Brazilian or Latin music and rhythm before joining.	3	• One respondent had actually visited Salvador, Brazil with his family and heard the group 'Olodum' live. • One respondent had lived in Latin America as a young adult. • One respondent's mother had played him Olodum and Paul Simon's "The Obvious Child" when he was an infant (he often danced to the track!).
Actual playing experiences of Brazilian or Latin rhythms before joining R. Wave.	3	• One respondent had been in a Samba type of street band in another Scottish city before joining the college. • Two respondents at the age of ten had joined the 'Saturday Cool School' and were taught Brazilian beats by Rhythm Wave members.
Studied on a musical course that involved intercultural music making.	1	• In Finland in the conservatoire, this respondent had been in Latin and Brazilian ensembles. When in Rhythm Wave she was also able to work inter-culturally with her music compositions, synthesising Brazilian rhythm and harmonic styles with Finnish language lyrics and melodies (Jazz-samba style).

Table 2: Respondents experience of playing or listening to Brazilian or Latin rhythms before joining the group.

Synopsis

The data in this section was gleaned from a set interview question that I derived, rather than from analysis and categorisation of material that had emerged as common themes from the interviewees. I hypothesised that developing cultural diversity in rhythm learning is a key aspect and significant in answering the research question. And the findings of this research support this in the following ways.

Firstly, Rhythm Wave has introduced cultural diversity through a non-formal context of extra-curricular learning but the effects of this rhythmic diversity, I contend, also permeate into the formally assessed work of participants who bring diverse cultural rhythms into their popular music sphere of influences. In particular, informal learning in band work where stylistic pieces are chosen and reworked by students is a channel for this.

Secondly, student members are gradually enabled through NFL to enhance their instrumental playing and compositional abilities in the formal context of the music courses, such as in the case of MN, cited previously in this chapter in Reading Music Notation.

> "…Well in my musical study like…composition it's helped me so much with that. Eh…reading rhythms … cos, I can now think about with my steps and stuff … just … just cos I'm playing it … I can kind of work it out more…"
> (MN, 2014).

Thirdly, of the total number of R Wave interviewees, only 20% had experience of playing Brazilian or Latin rhythms before entering the group. Out of these three participants, two had their initial NFL experiences of rhythm learning in the Saturday Cool School project (See Chapter IV for details on this) and were actually taught R Wave rhythms by our alumni. Only one student respondent had tangible experience of

diverse rhythms through playing percussion and singing in Brazilian styles, and this occurred in the Finnish formal education system.

Lastly, if we refer back to Folkestad's (2006) view cited earlier, that educators need,

> "… to look beyond the formal and informal musical learning in Western societies and cultures, to include the full global range of musical learning in popular, world and indigenous musics in their studies…" (Folkeststad, 2006, 144).

Then by counteracting, a lack of rhythmic diversity in the student experience of popular music learning, whether intentioned or not, suggests that variety in rhythm learning can enhance and expand participants' creative learning as musicians. On a broader musical note, I also concur with Russell's (2007) comment that lack of diversity could hinder overall musical development of students.

> "… Strict adherence to narrow definitions of what it means to be musical can preclude the development of multiple, diverse conceptions of musical knowledge, musical value and musical understanding…" (Russell, 2007, 128).

I will now move on to the final section of this chapter that focusses on a key aspect of NFL, regarding enhancement of the students' instrumental learning of rhythms in the formal curriculum.

5.1.9   Enhancement of Instrumental Learning (First Study)

In this section, responses to two interview questions have been analysed and categorised, that interrogate the effect of Rhythm Wave on students' first study instrumental learning and whether learning rhythm in Rhythm Wave is their preferred mode of learning rhythm.

In terms of technical development, learning in the Rhythm Wave group clearly has a positive impact:

> Interviewer RG "… do you think that learning rhythm in Rhythm Wave has affected your first study at Perth College. In other words, how you are learning Rhythm in your first study…?"
> Respondent VA "…Oh, *it's just helped me a lot.* It, it's helping a lot with obviously *syncopation and vocal phrasing*…"
> Interviewer RG "… Mm…mm…"
> Respondent VA "…A lot…"
> Interviewer RG "… Mm…mm…"
> Respondent VA "…How I … adapt the rhythmics in, in vocal pieces it's very much related …"
> (VA, 2017) [My italics added for emphasis].

And in this extract in relation to MR's comments:

> Interviewer MI "…How do you think that learning rhythm in Rhythm Wave has affected your …your drum lessons…?"
> Respondent MR"…Eh…while it's being in Rhythm Wave like… pretty much everything you do is like rudiments which is kind of the basic…what every… like…what all drum beats are made of is…"
> Interviewer MI "… Yeah…"
> Respondent MR"…gonna be rudiments so just…it's like…it's almost like I'm practicing for the drums anyway at Rhythm Wave…"
> Interviewer MI "… Yeah…"
> Respondent MR"…*So it's just improved everything…technique…my speed…*just general ability to play the drums has definitely improved since I started…"
> Interviewer MI "… Ehm…so do you kind of consider it as like eh…sort of practice session…"
> Respondent MR"…Yeah kind of…it's like…"
> Interviewer MI "… [inaudible]…"
> Respondent MR"…*the fun…the fun practice session* [inaudible]…"
> (MR, 2014) [My italics added for emphasis].

In the above, MR makes the difference in the type of practice session she experiences with Rhythm Wave as "…the fun practice session…" compared to the formal work she does. Professional drum workshop leader PP3 HM recalls his time as a student at college and his drum kit study interaction with the college 'samba band'.

> Respondent PP3 HM "…well when you learn in the samba band it was mm…it was so different to obviously, rock and jazz drumming you know, but mm…the syncopation really helped with, with mm…you know … the study I did with jazz and the timing because you … there's such a … playing those rhythms and playing those syncopated beats, mm…have to be perfectly in, or as close to perfect time as you could be …"
> (PP3 HM, 2017).

Rhythm Wave co-leader DA sees the application of instrumental technique as a two-way street by bringing his first study skills to the band and "… feeling' the beat instead of using music …" i.e. written music:

> Respondent DA "…Eh yeh… because anything that I was given in my first study I could apply to Rhythm Wave. Like speaking about … the way you hold your sticks or certain rhythms or counting or *feeling the beat instead of using music*, you know…"
> (DA, 2013) [My italics added for emphasis].

This dialectic between reading music notation and feeling the music, has emerged as a salient theme and has been discussed in the previous section on Reading Music Notation. Notwithstanding, this theme has also appeared in comparisons of the efficacy of the non-formal learning and first study formal instrumental tuition in comments such as the ones that follow from assistant group director PA and mentor GV:

> Respondent PA"…I think that when you're … when I was learning first study you know, *you learned it from a book* and … *and what Rhythm Wave helped, really helped with that, was thinking about the flow and getting the flow of a piece of*

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music … getting the feel of a piece of music, because sometimes *when you were reading the notes [in first study] that would jar against the actual feel of the whole thing*, like the flow of the whole music, cos you were instead of feeling it while you were playing it, you were thinking it…"

Respondent GV"…*And reading it*…"

Respondent PA"…And you were *doing it note by note by note by note* and not … you would sometimes … you might lose the sort of musicality of it … if you … like by reading it on a bit of paper. And *that's where Rhythm Wave learning, a different way … Rhythm Wave helped me*…"

(BA, GV and PA, 2013) [My italics added for emphasis] [My comments added in brackets].

GV concurs here, and this appears to reinforce PA's view of it jarring "… against the actual feel of the whole thing…", whilst reading music and having to think about what you are actually playing. However, what is apparent is that playing "…note by note by note by note …" without "… getting the flow …" or "…losing the musicality…" when reading notation, is likely to be at the crux of any perceived dichotomy between reading and feeling for PA.

When asked the question:

Interviewer RG "…Do the two things relate …the band learning [Rhythm Wave] and the instrumental learning in the [first study] lesson …"

(GA, 2013) [My added comments in brackets].

GA states that he is "… getting the best of both worlds…" and his comments below suggest that he may have found a synthesis between *reading* and *feeling*:

Respondent GA "…Well I feel that you have more options cos if you…*if you're just getting formal or informal* you'd feel like you're…*you'd either feel like you're missing out on one thing and not having the*…"

Interviewer RG "… Mm…"

Respondent GA"…right guidance in the other…"

Interviewer RG "… Mm…mm…ok…"

Respondent GA"…But this way at least you've got … well, *I've got both options* [i.e. formal and informal] *cos I'm first study and Rhythm Wave*…"

Interviewer RG "… Yes…"

Respondent GA"…Whereas…"

Interviewer RG "…Other folk don't…"

Respondent GA"…Exactly, yes…"

(GA, 2013) [My italics added for emphasis] [My comments added in brackets].

In his terminology above GA conflates informal with non-formal, although non-formal was mentioned by myself as being the mode operating in R Wave. Subsequent to this interview, GA went on to become both an adept drum kit and 'repinique' player, and developed excellent capabilities both aurally and in notation reading. It is worth stating here, based on previous findings in this chapter, that developing a balance of all the key rhythm learning aspects, aurality, orality, visual copying, embodiment, peer group learning and reading notation in students' educational experience, will likely produce a well-rounded contemporary musician.

However, when there is limited experience in a learning institution of the varied modes of learning i.e. formal, non-formal and informal, and how these intersect effectively in different contexts, an imbalance may well result that could restrict music making experiences and students' potential employment of these key learning aspects.

It could be stated that a young drum kit student starting out on their musical pathway such as GA, could over time, by utilising learning modes in varied contexts as Higgins (2015) suggests, develop career longevity and move into other areas of rhythmic expertise; such as drummer PP3 HM has done in forming an international company supplying corporate rhythm workshops.

Interviewer RG "… you've done international work, just give me a kind of idea of the kind of scope of your business … where it's travelled to…"

Respondent PP3 HM"…Ok well I, in one sentence I can say we, we've worked from ah…Beverly Hills to Brunei mm… yes we're very lucky, we get to travel all over the world. This year eh … it's been Guernsey, we've been to Quatar … eh twice, Dubai, mm… Malaysia last year, America quite often, mm… all over Europe, yeah just absolutely anywhere that will have us…"

(PP3 HM, 2017).

One emergent theme that has come from the data is that of stylistic diversity in ensemble experience and this relates to the previous section on cultural diversity. On the popular music courses at Perth College UHI, the curricula reflect the core activities involved in popular music study; band work; song writing and composition; instrumental study; music theory; creative practice; intellectual critique and analysis etc (See Chapter IV: Case Study, for a more in-depth discussion of this context).

However, ensembles rarely consist of more than six or seven members and although these bands are often dynamic and diverse whilst utilising the instrumentation of popular music (drums, bass guitar, keyboard, guitar and vocals), there are limitations that are intrinsic. These limitations reflect the sonic potential and the social dynamics of small ensembles (4-6 piece being the most prevalent).

Respondent WK "…Obviously when people think about performing bands they only think of like a four … like a four piece…four or five-piece guitar …drums …they never really think of like a big drum band that comes to mind. So, by playing in a big drum band you see a completely different perspective of performing…"

Interviewer MI "…mm…"

Respondent WK "…and I think that's a really, really good opportunity. I think … I think every performer should try and have at least maybe one or two different perspectives of performing…"

(WK, 2014) [My italics added for emphasis].

Above vocalist WK 'sees' a different perspective of performing as important and I suggest this is connected to her contrasting social experiences in a large ensemble. Furthermore, the difference in her sonic experience appears to relate to being in a "… big drum band…".

In the extract that follows GV, staff mentor and alumnus, appreciated the stylistic diversity of experiencing Latin styles that impacted on his instrumental learning:

> Respondent GV"…Mm, yeah I think the Rhythm Wave greatly influenced me in my first study and also in, in all aspects of music…"
> Interviewer RG "… How, how come in the first study…"?
> Respondent GV"…Well I mean, it just, it just allowed me to experiment more with my bass playing and…"
> Interviewer RG "… Ok…"
> Respondent GV"…Eh…like it introduced me to kind of … or delve into different styles, more kind of latin styles mm… just music from that part of the world…"
> (BA, GV and PA, 2013).

And student composer and guitarist MN experienced a re-focussing of his rhythmic playing style:

> Interviewer MI "…How do you think that learning rhythm in within Rhythm Wave has affected your guitar learning…?"
> Respondent MN "…Phew…"
> Interviewer MI "…for Rhythm [inaudible}…?"
> Respondent MN "…Traumatically…"[106]
> Interviewer MI "… [laughs]…"
> Respondent MN "…Eh…when I was…when I was first playing, I was in a Ska band…"
> Interviewer MI "… Right…"
> Respondent MN "…and I was playing just odd strums and off beats…"
> Interviewer MI "… Yeah…"

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[106] The word 'traumatically' here is a vernacular play on the word 'dramatically', and is used in a humorous fashion.

Respondent MN "…and I was just eh…like…it was all I was interested in and now I'm going away and I'm like looking up sort of more interesting rhythmic things that I can play cos I…I…I don't really look at the melody as much now…I'm focusing more on exciting rhythmic sort of funky things…"
(MN, 2014) [My italics added for emphasis].

Based on his years of teaching Brazilian and Latin percussion and directing ensembles in conservatoires in the Netherlands, PP1 NFB thinks that rhythm should be the source of learning these genres rather than the melody and harmony leading this process:

Respondent PP1 NFB "… in the formal learning nowadays, in the West, I think the harmony and the melody are very important right! … in the songs. However, *the rhythm is kind of like,* you know*, it's kind of superimposed on it*. Whereas, I think *that it should be the source for all of these things*, especially when you talk about Latin and crossover to Brazilian and so forth …"
(PP1 NFB, 2017) [My italics added for emphasis].

This commentary reflects the shift in focus for student MN above, who doesn't "…really look at the melody as much now…" and focusses rather on "… rhythmic funky sort of things …" after his experiences in Rhythm Wave; an ensemble that shares a common ethos with PP1 NFB that rhythm is the fundamental component of these Afro-centric genres.

In his drum kit lesson GA could not get the experience of learning a style through learning the 'play-along' graded assessment pieces that are used, where the student may choose for example, one Brazilian drum kit samba as part of a selection to be submitted for the final assessment:

Respondent GA "…I've not really been experienced apart from when I came here to mm…much Brazilian music or samba…"
Interviewer RG "… Uh huh…"
Respondent GA"…Mm…obviously I've done like the 'Rock School' so there's one…one example the … 'Sampa Samba'. That bass style is …*one song as*

opposed to learning a style … ehm…so *I kind of feel that [in] Rhythm Wave, I'm*…"

Interviewer RG "… Uh huh…"

Respondent GA"…*not just learning songs I'm learning more about the genre as a whole*…"

(GA, 2014) [My comments added in brackets].

Indeed, "… learning more about the genre as a whole…" as immersion, contrasts to the situation where time given for instrumental lessons is very tight, and therefore immersion in a single genre is almost unattainable in the formal curriculum learning and for assessments then undertaken.

In terms of popular music learning, PP4 CH feels his song writing has been affected by his Rhythm Wave experience:

Interviewer RG "…So would you say Rhythm Wave enhanced your first study…?"

Respondent PP4 CH "…Yeah definitely…absolutely…"

Interviewer RG "… How…?"

Respondent PP4 CH "…Ehm…it gave me a completely different concept of layers within song writing …"

Interviewer RG "… Rhythm layers…?"

Respondent PP4 CH "…Any kind of layers I mean…"

What is interesting here, is that in his experience, learning about rhythmic layers or counterpoint can be applied equally to harmony and song writing:

Respondent PP4 CH "…you can apply these two layers working together to melody as well…"

Interviewer RG "… Like the cross rhythm…?"

Respondent PP4 CH "…Yeah … and kind of contrapuntal melodies…"

Interviewer RG "… And was there anything else in the college like that…?"

Respondent PP4 CH "…No …"

(PP4 CH, 2018).

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Although it seems far removed from Afro-Brazilian rhythms, his preferred genre of guitar riff based 'Heavy Metal' is nonetheless included in this learning process:

> Respondent PP4 CH "…that has informed a lot of the…the song writing that I've done since…"
> Interviewer RG "… Ok…"
> Respondent PP4 CH "…and we're talking Heavy Metal song writing…"
> Interviewer RG "… Ok…"
> Respondent PP4 CH "…it's quite a long way removed from what we were doing but it has so many things in common with it you know…"
> (PP4 CH, 2018).

Another region of influence from the experience of learning in the group, that correlates with instrumental learning and relates in particular to aurality, concerns perceptions of polyrhythms or cross-rhythms and of rhythmic 'layers' as mentioned above in the first of PP4 CH's extracts. When asked about the effect of the band on instrumental learning in general, professional practitioner PP3 HM comments:

> Respondent PP3 HM "…You're playing … you're playing complex things, there's lots of syncopation so learning anything like that is gonna … mm… is gonna … mm…get you, *get your body used to playing polyrhythms* and you know is gonna *widen your horizon of … of available options back in your own instrument* mm…"
> (PP3 HM, 2017) [My italics added for emphasis].

And in the following from PP5 PL, regarding 'cross-rhythms' and embodiment and how they could apply to her drum kit learning:

> Interviewer RG "… Do you feel the Rhythm Wave had an effect on first study and in…if it did in what way…?"
> Respondent PP5 PL"…I think co-ordination-wise it did …ehm … because *you were having to think your movement* …"
> Interviewer RG "… Mm…"

Respondent PP5 PL"…eh…with your…*you know your feet and then you had your rhythm* that you were …"

Interviewer RG "… Yeah…"

Respondent PP5 PL"…thinking about and then you had all these cross-rhythms that were going on and it …fitting that all together so that when I sat at the kit you know the co-ordinations for me anyway seemed to be a bit better…"

Interviewer RG "… Right…"

(PP5 PL, 2018) [My italics added for emphasis].

In the responses by interviewees, curricula and assessments relating to instrumental learning were rarely mentioned in any detail, regarding being influenced by, or impacted upon[107] by experiences of non-formal learning in Rhythm Wave. Nonetheless, some points did arise in general regarding choice of study.

Respondent AJ "…Well I…*I'd love to have just done percussion ehm…here … but I know that's not an option as a first study* so I've never been…I've not been properly taught on the drum-kit so that's why I never did that but ehm …singing's my…"

Interviewer RG "… Mm…mm…"

Respondent AJ "…singing's my second choice so that's why it's my first study here because I know you can't do the percussion so…"

(AJ, 2013) [My italics added for emphasis].

AJ had started percussion as a child 10-11 years old in Cool School (see Chapter IV), then became a peer mentor for the children and eventually applied to college as a young adult. He then had to accept that non-formal rhythm learning, of which he had considerable experience, was not included in the curriculum or indeed assessable:

Respondent AJ "…Yeah, I would…I would have done percussion first [study]…"

Interviewer RG "… So you would do that formally…?"

Respondent AJ "…Yeah I would…"

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107 The statement by GA above regarding 'Sampa Samba' is one example of a direct reference to the curriculum.

Interviewer RG "… Sit exams…"

Respondent AJ "…Yeah…I would if I could, I would have done…"

Interviewer RG "… Yeah, we're not talking about orchestral percussion here. Are we…?"

Respondent AJ "…No… no … ehm… like Rhythm Wave drums…"

(AJ, 2013) [My added comments in brackets].

Paradoxically, when asked about non-formal learning as opposed to the formal curriculum of his first study vocals, AJ felt less pressure due to the absence of assessment demands:

Interviewer RG "…How did you find that? [learning in R Wave] …"

Respondent AJ "…Ehm…I thought it was quite a good way … just like it was more chilled out. It wasn't in such a stressful environment and *you were just able to keep playing it* and *not have that worry, that if you don't play it well after so many times and you'll fail* [a first study assessment] …"

(AJ, 2016) [My italic added for emphasis] [My added comments in brackets]

However, it is speculative whether studying Brazilian percussion styles formally would have in fact been suitable to his overall musical direction, as he in fact left the course after one year and went on to study social work and apply his musical leadership skills in that discipline.

Contrary to AJ's wish to then study Afro-Brazilian percussion, formally that he had learned non-formally, PP4 CH's conception of what the technical requirements an assessment might inhibit is explicit in the following:

Respondent PP4 CH "…But if it was an assessment on the surdo there would be…you know *I'd be really concentrating on where, exactly where on the skin I was hitting* and *the playing would probably suffer* because I was paying too much attention to it *as opposed to just feeling* and…"

Interviewer RG "… Interesting this…"

Respondent PP4 CH "…*knowing the drum*…"

(PP4 CH, 2018) [My italics added for emphasis].

What is key here and possibly more difficult to achieve in the formal mode is "…knowing the drum…", a luxury only achievable over a longer timescale such as learning in the band.

In terms of the limitations of first study curriculum that were alluded to by student GA previously, when he stated that he was studying "… one song as supposed to learning a style…", co-leader DA makes a similar inference to the limitations of the curriculum when learning rhythm:

> Respondent DA "…So over that time [in Rhythm Wave] I've learnt loads and loads … loads of sort of *different levels of rhythm*. Whereas when I was getting taught drums [First Study], I was taught, I was taught sort of *technique and stuff through being able to learn pieces*…"
> Interviewer RG "… Stylistic studies…"
> Respondent DA "…Yes…"
> (DA, 2013) [My italics added for emphasis] [My added comments in brackets].

And when asked if his learning in the band translated into first study, PP4 CH comments:

> Interviewer RG "…is it translatable into First Study [learning in Rhythm Wave] or…or does it sit? Did it sit in a different area…?"
> Respondent PP4 CH "…I think it sat in a different area ehm… *mostly because of the element of repetition we had more*…more…"
> Interviewer RG "… Right…"
> Respondent PP4 CH "…opportunity within Rhythm Wave…"
> (PP4 CH, 2018) [My italics added for emphasis] [My added comments in brackets].

The quantity of repetition or immersion appears, as in his previous comments in the section on Temporal Immersion in the Rhythmic 'Feel' or 'Flow', to be a key factor that made his non-formal learning experience discrete from the instrumental lessons. And possibly inapplicable to his formal learning in terms of first study. Here below in this extract MN

simply finds learning rhythm in the group "completely different" and more effective:

> Interviewer MI "…So …thinking of say … the way that you learn rhythm in Rhythm Wave and *the way that you learn in your mm …guitar lessons … for assessment for example* … um … which style …"
>
> Respondent MN "…Completely different yeah!…"
>
> Interviewer MI "… do you find more effective for you…?"
>
> Respondent MN "…Rhythm Wave…"
>
> (MN, 2014) [My italics added for emphasis].

In a similar vein VA expresses her preference for learning in non-formal mode with the group:

> Interviewer RG "… Ok, mm…so this is perhaps a slightly closed question. Which style of learning rhythms do you find the most effective for you? In Rhythm Wave or in your first study lesson for assessments…?"
>
> Respondent VA "…For rhythmics…?"
>
> Interviewer RG "… Yeah for learning rhythm…"
>
> Respondent VA "…Rhythm Wave…"

VA then qualifies her view in that being "very focussed" or "zoomed in" on the "rhythmics" is the distinctive quality she appreciates:

> Respondent VA "…Because it's, is very strict down …*only rhythmics* …"
>
> Interviewer RG "… Ok…"
>
> Respondent VA "…And it's just like *very focused* and like very…"
>
> Interviewer RG "… Ok…"
>
> Respondent VA "… *zoomed in*…"
>
> Interviewer RG "… It's zoomed in and focused…?"
>
> Respondent VA "…Mm…"
>
> (VA, 2017) [My italics added for emphasis].

On the overall value of non-formal ensembles in a formal context, PP1 NFB, Dutch professional practitioner and educator states:

Interviewer RG "… what do you believe the value of non-formal learning is for the students compared to the formal curriculum? What value do they get from that in the non-formal rather than the formal? What do they take away from it the most, the most value…?"

Respondent PP1 NFB "…What I hope but I am not sure, you're never sure [laughs] … is that I try to get them [his students] as close to *a real live moment* right, *not within the school but outside* where you have *to be a self-reliant, creative musician* and mm... yeh be … ah … *resourceful*…"

(PP1 NFB, 2017) [My italics added for emphasis] [My added comments in brackets].

It is this view that the non-formal prepares students for life "outside'" the school or formal institution that is a shared ethos with Rhythm Wave, and relates to findings regarding the opportunities students experienced and their aspirations beyond the practice or lecture room of an institutional setting. Referring to the activities of first study instrumental tuition that usually do not have a showcase or outlet external to the college, co-leader DA comments:

Interviewer RG "…Is there anything you want to add just off the wall now…?"

Respondent DA"…Mm…it's just really enjoyable …eh Rhythm Wave and mm… *the formal learning is not quite as fun*…"

Interviewer RG "… What would make formal learning more fun…?"

Respondent DA"…Mm……"

Interviewer RG "… The drum kit learning…?"

Respondent DA"…If you could just have that sort of freedom cos you're like …it's this way you are, you've got a drum kit, you're in a room with one other person, there's so little, *there's so many boundaries to what you can actually do*. With …*with a lesson you want to take them out and experience them … but you can't do that…*"

(DA, 2013) [My italics added for emphasis].

The need to give performance a "…real live moment…" experience (as PP1 NFB puts it above), for the first study players, is however possible for drum kit students such as MR that have had the benefit of Rhythm Wave:

Interviewer MI "…Do you feel that learning in Rhythm Wave has a purpose…?"

Respondent MR "…Eh … yes!…"

Interviewer MI "…And what is that purpose?"

Respondent MR "…The purpose is to … well for me … to get better at my own instrument and also … just to like come together as a group and go out performing…"

Interviewer MI "…Yeah…"

(MR, 2014).

And in relation to fun and enjoyment and the inclusive nature of the band, the interviewer MI, an academic colleague from another UHI college is soon encouraged to take part:

Respondent MR "…*And for fun* … if that's also a purpose…"

Interviewer MI "… That's ehm…yeah that's three very good purposes…"

Interviewer MI "…*sounds like fun from here* [sound of R.Wave rehearsing in the background] anyway…"

Respondent MR "…Yeh …*so are you going to join in? … You should just go and join in* …!"

Interviewer MI "…If I had time I probably should …".

Respondent MR "…Yeh do …"

Interviewer MI "…It would be …"

Respondent MR "…Just pick up a …any one [instrument] …"

Interviewer MI "…[laughs]…"

Respondent MR "…and go for it …!"

(MR, 2014) [My italics added for emphasis] [My added comments in brackets].

On a final note regarding the enhancement of instrumental learning and student aspirations to gain experience outside the boundaries of college, WK explains the transition she made from spectator to learning rhythms per se:

Respondent WK " … Ehm…This is going to sound really naïve [laughs] …ehm …I joined when I was ehm …just finishing HNC, so I was really young and mm … obviously this band has got its reputation for playing at Glastonbury every year …"

Interviewer MI "…Yeh …"

Respondent WK "…And so that obviously made you like … ooh! Ok! I might come along and just hear about it … *but as soon as I heard the rhythms I was like … ooh wow! that's really cool! … I really want to get involved in that kind of thing*. And …ehm… but after I started playing for a few months the thought of Glastonbury kinda went out of my head…"

Interviewer MI "…Yeah…"

Respondent WK "…*Just cos I enjoyed it so much* …ehm…"

Interviewer MI "…then it became more about … the experience…?"

Respondent WK "…*so then it became more about learning about rhythms* …learning about ehm… working with … this great group of people …"

(WK, 2014) [My italics added for emphasis] [My added comments in brackets].

The theme of enjoyment and fun again surfaces here, and Green (2008) has observed and examined this as an intrinsic quality of informal learning practices in school popular music activities, whilst Veblen (2009), has discussed this in terms of Community Music and David Elliot's work on Praxial Education.

And although it may be important to acknowledge this very human quality, that has surfaced consistently in this ethnography, as an important social bonding and motivational force, it nonetheless cannot be considered an educational aim of either formal or non-formal pedagogy. Rather, a lack of enjoyment and fun in learning experiences, I would suggest could be detrimental to success in any mode of learning be it formal, non-formal or informal.

Synopsis

In this section, I have looked into the relation between NFL in R Wave and first study formal learning on the course and found that respondents clearly valued NFL in addition to or as actually enhancing their first study formal learning. Yet, what appears problematic in relation to some of the

interviewee comments in this section is that a direct correlation between the methods of learning rhythm non-formally and first study formal curricular learning[108] is less explicit.

However, whether any key learning aspect of NFL is directly applicable to, or as I put it to PP4 HC earlier in this section, "translatable'' into first study lessons, I would surmise is difficult to conclude on the basis that a standardised pedagogy for learning rhythm may just simply not apply across contexts. Irrespective of this, rather than creating antipathy between methods and practices in formal and non-formal contexts, non-formal and formal modes can actually complement each other, even if they do not intersect in some key aspects of learning rhythm. And I advocate that this complementary relation can create a symbiosis for learners that will give them a diverse experience and understanding of learning rhythm.

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[108] As the BA course was recently revalidated, changes have taken place in the format of first study since some of the interviews were conducted. These changes include the introduction of group based instrumental learning assessments.

Chapter VI

6.1   Contextualisation and Discussion

In this chapter, a summation of key findings from the research strands that form this project will be undertaken and relevant findings will be contextualised. And then related to the four main aims of this research that underpin the research question[109]. The four research aims as specified in Chapter III: Research Aims, Methods and Methodology, are as follows:

I   To investigate and analyse the possible benefits of NFL (non-formal learning) regarding first study instrumental rhythm learning, within the formal popular music education context where this project is situated.

II   To investigate the key aspects of non-formal learning of rhythm in this popular music education context.

III   To codify and analyse the attitudes, values and beliefs of participants towards their rhythm learning; interviews use a sample drawn from across a timescale of the NFL ensemble called Rhythm Wave.

IV   To explore and research if the NFL model of Rhythm Wave that utilises Afro-Brazilian percussion has parallel developments elsewhere in Europe, and what may be found to be in common.

First of all, implications will be discussed for first study instrumental learning and formal curricula, by applying the findings that support non-formal teaching and learning as beneficial to or enhancing instrumental practice. This will be based on the case studies in Chapter IV and the

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109 See Chapter III: Research Aims, Methods and Methodology.

analysis of data from Chapter V. Secondly, in relation to popular music education and its intersection with non-formal rhythm learning, shared features of learning in this locus will be highlighted that are explicit in the data. Thirdly, the attitudes, values and beliefs of participants mapped in Chapter V will be referred to wherever applicable. These have previously been delineated through a process of selecting examples of verbatim from the interview data, and through analysis of key aspects of rhythm learning that emerged. Finally, regarding a miniscule European perspective, the micro-case study focussing on two educators from the Netherlands, is summarised through correlation with findings relating to NFL in a popular music education context.

Although it is not suggested that the findings of this research are generalisable or could be replicated, it may nonetheless, be possible to draw out common themes, recommendations and examples of musical and pedagogical practices, that could enhance other projects of a similar nature i.e. that utilise as their basis Brazilian rhythm and non-formal learning and are situated within a popular music education context.

6.1.1 Implications of this Research for Instrumental Learning and the Formal Curriculum

Drawing from the rich data of this deductive and inductive ethnography, the implications of the research for formal instrumental learning concern six key aspects of rhythm learning. These have previously been discussed at length in Chapter V and are as follows:

I   Aurality and Orality in Rhythm Learning

II   Reading Music Notation and Rhythm Learning

III   Embodiment in Rhythm Learning

IV   Visual Copying

V   Temporal Immersion in the Rhythmic 'Feel' or 'Flow'

VI   Peer Group Learning and Teaching

I will now reflect on how some of these aspects of learning rhythm, could further enhance and benefit the formal processes of instrumental lessons, leading to assessment and certification as part of the popular music curriculum.

In terms of *aurality*, and the length of time or *immersion in listening* whilst attempting a rhythm to 'get the feel' or *embodiment,* there is a possible link to curricula. If the rhythmic style or patterns covered in the instrumental lessons could be taught in conjunction with non-formal learning, then students would get the chance to expand on their learning aspects. A *deeper immersion* in the rhythms via the NFL ensemble could facilitate *peer group learning* support and band mentors to give input that would directly assist students in building their rhythmic confidence and fluency.

Certainly, *temporality* has emerged as a key factor in this *immersive experience*, as Rhythm Wave can arbitrarily keep repeating one rhythmic groove or pattern for up to approximately an hour (with variations). And as has been discussed in Chapter V, this crucially allows students to keep making mistakes without stopping, to take a step back and listen closely, watch and visually copy, re-assess their playing abilities, and rejoin the 'wave of rhythm' to keep improving at their own learning pace.

Closely related to *aurality* in this *immersive process* is *orality*, and as has been examined in Chapter II and Chapter V in terms of its deployment and effectiveness, the use of mnemonics. What clearly could have a beneficial effect in relation to mnemonics is some clear correspondence between those utilised in Rhythm Wave, and those used by the instrumental instructors who may employ different syllables and counting

methods. By bringing a mnemonic into a common orality, then students could learn a more cohesive system in the way that those trained in Dalcroze and other methods have (see Chapter II). This new method could by agreement between instrumental tutors, include the vernacular mnemonics that can often add a touch of humour and local context to learning. Certainly, encouraging students to 'sing out' the rhythm could help them become physically looser, breathe more evenly, help avoid the build-up of stress and tension, and assist embodying the rhythm.

In relation to learning to read notation, *orality* using agreed *mnemonics* could become translatable across the non-formal and the formal. However, another important aspect is the *incorporation of movement in the instrumental lessons* when teaching score reading. Walking on the pulse, clapping the rhythms (or vice versa) would require investment in time by instructors, who may not be aware of these methods for embodying rhythm whilst reading. This shared method of teaching pulse, rhythm and reading notation could be harmonised across the instrumental disciplines, and also enhance Rhythm Wave members, when notation is utilised in performance collaborations (see Chapter IV: R Wave Case Study).

Further to *learning of embodiment*, students could *utilise transcription in Rhythm Wave* after *temporal immersion* in the process of learning. Transcription is mentioned as a potential area of interest by a student composer, but could also have a broader application to other students. This method could assist them gaining a theoretical understanding of the interlocking rhythms or 'layers' via the ability to notate, and to then visualise how the cross-rhythm occurs. Nonetheless, in contrast to the Netherlands model discussed in Chapter V, where transcription is attempted first, I would advocate that listening, embodiment and sufficient immersion in rhythm and pulse learning should take

precedence, and that transcribing then take place after fluency and rhythmic security are evident.

As musical leader/facilitator, I would be central to this learning process to evaluate and affirm the accuracy of transcriptions. This evaluation could also involve experienced band mentors who are articulate in rhythmic transcription. In effect, transcription could become a two-way-street, where students and R Wave mentors who relate to the 'feel' of the rhythm could learn to improve their notational abilities, whereas those that favour reading notation could enhance their embodiment or feel.

This proposal is of course context dependent, and if it was a similar case to PP1 NFB the Dutch practitioner working in a conservatoire, transcription might be the prime route to learn rhythmic 'feel' and embodiment for students who are notation-centric. However, based on the findings in this particular context of popular music education, the inverse is the case; aurality, orality and embodiment are the likely starting points from which transcription can follow.

Finally, to *peer group learning and musical leadership*, areas where social cohesion engendered by non-formal pedagogy and enhanced through peer teaching, may well have palpable advantages for rhythm learning. The possibility as suggested earlier, of co-ordinating the learning of an agreed rhythm style or pattern across the instrumental disciplines, could be further assisted by utilising and adapting the non-formal peer relations that are part of the band's modus operandi. The support gained by input and encouragement from student peers in Rhythm Wave, could help first study instrumental students gain confidence and rhythmic fluency, and assist them to develop a more 'authentic' flair in their rendition of the rhythms.

This would be in effect, a different type of group format to that of a shared or group lesson as presently exists for guitar, drums and vocals, whereby students simultaneously learn set assessment pieces. In fact, learning in a peer-directed (Green, 2001) system non-formally, where longer temporal immersion in rhythm exists, could re-introduce an element of enjoyment, when the pressure of imminent assessment is not present. And in this context, there is a different type of competitive motivation available to peers, i.e. to strive to become fluent players and successful peer teachers, and not simply to seek the kudos of the highest assessment grade.

6.1.2   Key Aspects of NFL of Rhythm in a Popular Music Education Context

From both interview data and the evidence from the case study, several key themes have emerged that show correlation and intersection with informal learning practices in popular music formal education. In general, regarding popular music practices, the research of Green (2001, 2008, 2010, 2014) and teaching methods of Musical Futures (Green and Walmsley, 2006) (D'Amore, Steiner and Quantrill, 2009), have been seminal in the UK context, in developing knowledge and understanding and appropriate strategies and methods for popular music pedagogy in schools.

With reference to the established research basis into informal popular music practices in compulsory education, this research thesis into non-formal learning of rhythm inhabits *a unique context* of post-compulsory college education. Consequentially, it has established the following key characteristics for rhythm learners that intersect with popular music practices:

- Utilising peer teaching and learning — also described as Peer Directed Learning (Green, 2001).

- Listening carefully or purposively (Green, 2001), rather than simply reading notation when initially learning rhythms.

- Experiencing flow and immersion in the rhythm (temporal considerations are important here).

- Avoiding stopping when mistakes are first made.

- Watching and copying others — correlates with popular music band work (Green, 2001, 2008).

- Considering cultural diversity and inclusion as intrinsic to music making and as a means to develop broader musical understanding.

- Embodying i.e. 'feeling' the pulse and rhythms utilising movement and gesture to develop bodily confidence.

- Enjoying the learning activities and having fun — but not as an educational aim per se.

Although this list is neither hierarchical or exhaustive in terms of the above correlations to popular music, it can be stated from the findings that among these key characteristics listed above, that peer teaching and learning are particularly important for rhythm learners in non-formal mode. Listening or aurality is also a vital feature of NFL, and highly significant in the NFL process, that utilises immersion to gain fluency in embodying the rhythm and pulse.

6.1.3 Non-formal Learning of Rhythm in a European Context: Netherlands Micro-Case Study

The two practitioners interviewed (one Dutch and the other a native Brazilian), presented a picture that was an inverse of a popular music education context; the micro-case study focussed on their experiences in the formal learning environs of two music conservatoires in Amsterdam

and Rotterdam. Correlation with popular music informal learning practices was not applicable to this context, as the curricular requirements for the two practitioners were the facilitation of jazz and world music ensembles with graded assessments. There was also no emphasis on utilising peer group teaching and learning.

Nevertheless, the non-formal practices surrounding Latin and in particular Brazilian rhythm pedagogy, gave some very helpful insights and correlation between the genre, musical content, mode and purpose of the Dutch ensembles and Rhythm Wave; their shared genesis in the early 1990s, and the rhythm learning practices that lie in common. In particular, aurality and embodiment were evidently key concerns for Dutch practitioner PP1 NFB facilitating non-formal ensembles that as a norm in the conservatoire environment involved the use of staff notation and transcription, as a conduit for students learning aurally.

In terms of one facilitator's attitudes to authenticity and the 'correct' expression of the rhythms in a Latin style, the two key aspects of rhythm learning stated above i.e. aurality and embodiment, were highly valued and promoted as the means to understanding rhythm as the 'root' or essence of these genres. Furthermore, Brazilian practitioner PP2 NSA commented that having workshops and contact with a guest Brazilian percussion 'mestre'[110], in order to authenticate learning Brazilian rhythms in the conservatoire context, was a very enhancing student experience.

In his era from the 1990s until the early 2000s, he had personally managed to organise workshops for the students with several luminary Brazilian percussionists such as Armando Marçal, Nene, and other international professional players. This echoes the experiences engendered in Rhythm Wave with Naná Vasconcelos and Joel Souza

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110 See Chapter I: 1.4.2 Non-formal Music Pedagogy: the 'Mestre' System.

Santos as visiting facilitators from Brazil, who brought their sense of cultural identity and authenticity to the musical forms they taught.

With subsidies from the conservatoire, PP2 NSA had regularly organised field trips to Brazil for student ensembles, who then interacted with local musicians in their communities, learning musics such as Maracatu Nação. In the case of Rhythm Wave and the Saturday Cool School, staff facilitators also visited Northeast Brazil on two occasions when I was in residence there, but only one student has managed to visit. This was for the most part due to a general lack of funding available for student trips abroad at that time.

6.2   Summary

As a core aim of this research, I have examined in depth the key aspects of learning rhythm non-formally and its impact on enhancing formal learning, by utilising interview data that have subsequently been through a process of coding, continuous comparative analysis and contextualisation. As a further aim of this research, I have highlighted, theorised and discussed NFL of rhythm that intersects the participants' learning experiences in a popular music education context. Furthermore, the varying contexts and experiences of non-formal rhythm learning such as rehearsals, creative collaborations, studio recording, community workshops and festival performances, have been delineated, analysed and correlated through the descriptive and conceptual framework of the Rhythm Wave case study.

From the case study findings, I have produced a comprehensive overview of the socio-cultural musical group Rhythm Wave and its extra-curricular world, focussing explicitly on non-formal learning of rhythm. In addition, in relation to non-formal learning of music in general, a mapping of the

key aspects of rhythm learning has been contextualised with findings from the Netherlands micro-case study, the main case study, and theory from the literature review. I will now furnish the conclusion from these significant findings in the chapter that follows, and summarise the main outcomes and contribution of this PhD research.

Chapter VII

Contribution of this Research

In the field of research into non-formal learning, music has become a recent topic of significant interest. In the UK in particular, this has been generated by an influx of community music practitioners and professional players working within the English school system. Since the Guildhall Connect Project, directed by Sean Gregory in the early 2000's, and subsequent report by Peter Renshaw (2005), the implementation of non-formal learning and teaching has burgeoned, mostly through the auspices of Musical Futures (Renshaw, 2005), (D'Amore, Steiner and Quantrill, 2009), (Musicalfutures.org, 2015). The locus of this pedagogical practice is for the most part secondary schools, but includes some primary schools, where non-formal practitioners, also known as "music leaders" (Renshaw, 2005), contribute regularly to the delivery of, and at some points, actually teach the formal music curricula.

Some of this non-formal teaching has centred on popular music ensembles, but in fact, it is broader than this, encompassing musical composition and creative practices in the formal classroom setting. In the UK, Saunders and Welch (2012) have contributed a substantial piece of practice-based research having interviewed non-formal education providers, managers in schools and the practitioners themselves. In Scotland, research into non-formal learning has been less visible, outside of the few Musical Future's initiatives in schools, where surveys and feedback from pupils have possibly been undertaken, but not published in research papers or journals.

This is indeed still an area of development in the educational sphere, with Youth Music Initiative in Scotland employing practitioners to lead and

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deliver non-formal groups such as the Saturday Cool School that has been discussed in this thesis in its relation to Rhythm Wave (see Chapter IV: Case Study). In terms of community music, non-formal pedagogy has been a part of its discourse for some time (Higgins, 2015), (Veblen, 2012), (Kors, 2007), (Mak, 2006). And in regard to the non-formal learning and the social construction of community samba bands, Higgins (2012) has brought research to the fore, with his case study of the PCSB (Peterborough Community Samba Band), and his vignette of the Frederick Douglass Academy NYC project (Higgins, 2015).

However, what this thesis has highlighted is unique, in that it has analysed not just the socially constructed lived experiences of a 'samba' or more succinctly, an Afro-Brazilian rhythm band, but it has also analysed the aspects and impact of the NFL mode of learning rhythm, by thoroughly interrogating and investigating the musical practices inherent in this context. This analytic strand has been theorised on the basis of rich qualitative data, derived ethnographically from a project of twenty-five years standing.

Such a 'long tail' participatory experience then, has given rich insights based on continuous observations, effective participation and reflexive understanding. Furthermore, although it is not intended that findings from this research should be generalised or be adopted as a paradigm for non-formal pedagogy of rhythm, this research nonetheless, forms a sound basis that could underpin, inform and stimulate further and broader enquiry in this field.

For some years, in relation to the formal learning context at the locus of this research, there have been some educational question marks concerning the validity and efficacy of learning rhythm non-formally, in an extra-curricular space. Therefore, this thesis has had as a main aim the remit to investigate with a clear focus on rhythm, whether the non-formal

has enhanced the formal learning. It can now be clearly stated that from the analysis of both interview data and the case study ethnography, that this enhancement has taken place for the participants.

What then gives this research its unique contribution to the field and particular significance to its findings, is that there is no other study extant to date, underpinned by this extent of qualitative data, that has clearly focussed on the praxis of how we learn rhythm in a non-formal mode. Moreover, this research has contributed by investigating the points where the formal musical curricula of a recently incorporated university, and the non-formal pedagogy of an extra-curricular percussion group intersect, and from this investigation it can be concluded, that a synthesis of learning modes has taken place that has clearly enhanced learners.

Furthermore, the extra-curricular space and place that Rhythm Wave inhabits, has allowed the growth of possibilities for rhythm learning to be enhanced, not simply because it is contrasting to, but also clearly linked to the formal, through both its educational context and voluntary facilitation by staff members and alumni. With its consistent use of field trips and external performances, this space and place has been extended out into the world of professional practice, and has developed opportunities for participants beyond institutional boundaries.

Students, alumni and staff who have been motivated to participate and contribute to this community of practice, have all recognised the value of this sustainable phenomenon. In addition, the long-tail effect that exists involving many years of praxis, emancipates a form of socially constructed learning that is evident in the findings of this research; as is explicit in the verbatim of those interviewed concerning how they have learned from and taught their peers.

As highlighted in Chapter III Research Aims, Methods and Methodology, a research aim focussing on one specific European implementation of non-formal learning of rhythm was included. The challenges involved in the inclusion of the micro-case study, based on the experiences of two Netherland's based professional educators, concerned the practicalities of gaining both permissions to interview, and initial access via a third-party introduction.

For this access, I am first of all grateful to Professor Lee Higgins of York St John University, who introduced me to his contacts in Holland, including academic Ninja Kors. She then gave me an introduction to a Dutch educator who is currently teaching rhythm non-formally, in two of the Netherland's conservatoires.

Secondly, in terms of interviewing the Brazilian born educator and professional percussionist, my supervisor Dr Eduardo Lopes referred to his time studying at Rotterdam Conservatoire and his experience of Brazilian percussion groups in the early 1990s. From my supervisor's narrative, I managed to trace a practitioner's name, and after researching his website and a few email attempts, gained the trust and permission necessary to interview.

Conclusion

The research aims of this thesis were directed to answer the central question:

> "In what ways does learners' experience and engagement with *non-formal* and *informal* learning of rhythm enhance the *formal* learning of rhythm in a popular music education context?"

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One of the key objectives of this research that has clearly underpinned this central question was a perceived need to conceptualise and contextualise key aspects of non-formal learning of musical rhythm.

Firstly, non-formal learning itself as a broad concept within the body of educational literature, has been discussed, examined, and terminologies unpacked, with comment and review of the sometime confusing interpretations and definitions that are extant. Secondly, non-formal learning of rhythm, defined as the modus operandi of the group Rhythm Wave, has been discussed and delineated in an extended case study that employs a descriptive style and draws heavily on 'long tail' participant observation utilising ethnographic methods. Thirdly, data from the interviews of the group's participants was subject to coding employing a Constructed Grounded Theory (Charmaz, 2006) approach, that produced emergent themes that were extrapolated, explored, discussed and correlated with knowledge and research from the fields of rhythm learning and popular music practices.

Understanding whether the enhancement of formal learning of rhythm has actually taken place through non-formal rhythm practices, has been from the inception of this project a core aim of the research, triggering as it did the initial impetus to embark on the research journey and the writing of this thesis.

Although starting with a deductive and hypothetical approach to research, in other words, looking to find proof for the premise that Rhythm Wave's non-formal learning did enhance formal lessons, after an initial pilot study consisting of one focus group and three interviews, I had subsequently to modulate this singular deductive approach. As qualitative data from pilot interviews was analysed, what came to light, is rather than the main plank of the research strategy being an extended case study and relying on testing a pre-existent theory (Burawoy in Jerolmack and Khan, 2018,

xvi), an inductive approach based on interview data could then be incorporated as a research strategy.

The rationale being that rich data from the participants, that might otherwise have remained hidden using survey methods, could be surfaced and consequently be open to coding and analysis. And in fact, concerning the findings of this research, many of the conceptual and analytical considerations of this thesis, have been clarified by correlations between case study and interview data.

Out of this ethnographic research, a picture has emerged of a specific learning context in Rhythm Wave, where participants using a non-formal mode in an extra-curricular context, have successfully assimilated rhythms, in ways that may not be possible in the quotidian curricular activities of their institution. For example, the basic embodied method of stepping on the pulse beats whilst clapping or singing a rhythm is neither taught, nor self-directed learning by students in their instrumental lessons.

However, in the non-formal learning of rhythms in the R Wave group, this activity is the norm for both practice and performance. This is nonetheless, just one instance of practice that is at variance with the formal learning of rhythm in instrumental lessons, and where a pedagogic relationship could be developed to bridge the gaps. And regarding analysis of the core data of this research, other interrelated musical practices have come to light, where a synthesis of paradigms could possibly take root.

What is notable, in parallel to the ethnographic data obtained by this project, is that research and academic exchange into non-formal education and learning, has been previously established between England and the Netherlands (Mak, 2006) (Kors, 2007) (Renshaw, 2007, 2009), through the Lectorate in Lifelong Learning in Music & the Arts, at Hanze University of Applied Sciences, Groningen. And as discussed at several points in this thesis, Renshaw was one of the founding academic researchers involved with the Connect Project at the Guildhall School, London that then led to the Musical Futures initiative, funded through the Paul Hamlyn Foundation, London.

Nonetheless, having interviewed the two Dutch professional practitioners, it can be concluded from interview data, that their conceptions of non-formal learning and teaching were not by definition, as clear conceptually or indeed explicit in their pedagogic language as would have been expected, considering that they were both promoted to be proponents of non-formal pedagogy. In fact, there was some confusion in regard to understanding what in practice the differences were between non-formal and informal learning in music, when this topic was examined in the interviews.

This confusion lies in common with some of the participants and facilitators that were interviewed from the Rhythm Wave group, who substituted or 'flipped' the word informal for non-formal at several points in the interview dialogue. Appropriate terminology then, although a cornerstone of pedagogic research into music, can often be multifarious, confusing and consequently loosely defined for those actually delivering the methods and practices of non-formal learning in music, as well as for those researchers who theorise it.

Possibilities for Further Research in this Field

Building on the qualitative study centred on Rhythm Wave that has been designed on an ethnographic framework, the Saturday Cool School project administrated by Perth and Kinross Council, would be a fertile ground to further investigate the non-formal learning of rhythms. This project that has been discussed at several points in this thesis (see Chapter IV for detail of its background), has the potential to clearly follow up the research that has been done for this thesis. And this is manifest in two ways.

Firstly, the school pupils age 10-11 years are directly learning the rhythms that their instructors are learning in Rhythm Wave via the experience of Rhythm Wave peer interactions. Therefore, any data correlations between the non-formal learning going on in each of the two locations i.e. Rhythm Wave and Cool School, could become evident through both observing the instructors and interviewing them. Secondly, although permissions would have to be gained from parents and guardians and data protection laws clearly adhered to, the children themselves could be surveyed anonymously and data collected to triangulate results.

The final research strand being that the experienced mentor/co-ordinators of this project could also be observed as they teach the rhythms non-formally, by an independent observer with a pedagogic research background. Preliminary findings could then be related to the key findings of this thesis in order to help categorise and theorise the key aspects of how the children are assimilating the rhythms. Aurality and Orality, Embodiment and Visual copying are the aspects that have clearly emerged from this research and these would be good starting points to build upon in reviewing data.

Another potential area of enquiry would be to research more deeply and broadly the intersection of the formal and the non-formal learning of rhythm and in particular building on the connections made to the Netherlands. Despite the present Brexit climate in the UK, there is still a tangible Scotland in Europe[111] connection that the Scottish Government are pursuing, and therefore it may still be possible in the future to gain funding and remission from lecturing to pursue this work. This could also entail joint funding from the University of the Highlands and Islands.

Research in the Netherlands conservatoires could involve surveys, questionnaires and observations in a design that would involve the facilitators and their students. This would focus in particular on the NFL of Brazilian rhythms and possibly other Afro-Latin rhythms and the overall effect on this of the formal curriculum and its assessments on the non-formal learning environment. In fact, some of the data that was gathered for this research project, involved responses regarding formal assessments and their intersection with the non-formal learning going on at two Dutch conservatoires, and this would constitute a good starting point.

One of the areas that was not addressed in the present research was indeed formal assessment, quite simply because the learning in Rhythm Wave has never in its existence been assessed, lying as it does out with the curriculum. However, this is not the case in the Netherlands where non-formal is assessed and in Finland as revealed by one interviewee, that non-formal ensembles were also assessed. This could be an area that is fruitful for future research into pedagogic practice at Perth College UHI, as it could be possible through collaboration and negotiation with instrumental module leaders, to trial assess aspects of the Rhythm Wave

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[111] See: www.scotlandineurope.eu/scottish_universities

non-formal learning of rhythms and to then produce a case study or report based on the results.

Final Remarks

> "… Out of the regular succession of measured beats rises the wave; the prototype of rhythm grows from the seed of meter …"
> (Zuckerkandl, 1973, 170).

In the above quote, Zuckerkandl (1973) alludes to the importance of isochronous pulse in the generation of rhythmic patterns.

Through my choice of ensemble name, the connection of the words 'Rhythm' and 'Wave' was constructed intuitively with the intent of creating a group with fluency in pulse, metre and rhythm. Nonetheless, the connection of a 'wave' rising from a "…succession of measured beats …" and 'rhythm' that, "…grows form the seed of metre …", (1973) was not delineated by a conceptual framework that then shaped the NFL practices that evolved. By contrast, until the literature search of this thesis, the two components 'rhythm' and 'wave' - so connected in practice, had no clear conceptual or contextual relationship within this educational project.

This is now a different prospect, as the underpinning theoretical discussion of pulse, meter and rhythm in this thesis has made explicit, through bringing theoretical awareness to interrogating NFL practices. And a deeper critical understanding has consequently arisen for me from this research, concerning the values which socially connect the group's participants in their rhythm making to the shared isochronous pulse and metric 'seed' that originates the 'Rhythm Wave'.

On further reflection, in the introduction to this thesis I highlighted Wareham's (2008) four conceptions of research, and that in respect to

myself as a practitioner, that the *layers* of meaning to be uncovered and the personal *journey* of this research project were of particular significance. Even so, as this thesis has gradually progressed over the last six years, what has come to light looking back at this paradigm stated in the introduction of this research, is that the other two concepts of *domino* and *trading*, are becoming of equal significance.

Synthesising concepts and knowledge i.e. *domino*, is now an important facet of the skills that I have gained as a researcher in order to problematise concepts and seek for answers. Whereas *trading* in the sense of disseminating research or "exchanging of products" (2008), has now become a definite pathway to follow up, as my confidence as a researcher has grown.

Nonetheless, what has been a genuine awakening for myself - a late career researcher, has been a personal journey as Wareham (2008) puts it, involving the "…possibility of leading to transformation…". I can honestly state at this final point of writing, based on my experiences of doctoral study, that this transformation now holds true in both my pedagogy and practice.

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Appendices

Appendix I – Musical Transcriptions

A.1.1 Macaxeira Fill Polyrhythmic

Macaxeira fill - polythythmic

R Goodman

D Rhythm groove returns here (One Bar Clavé)

A.1.2 Samba Memeu

Samba Memeu
(Samba Merengué style)

Ronnie Goodman

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A.1.3 Rap Batuque Intro

Rap Batuque - Intro

R Goodman

A.1.4 Cabila Intro

Cabila

A.1.5 Maracatu Intro

Maracatu

Appendix II – Interviews

Participant Information for Student Interviewees

The purpose of this interview is to collect data as part of my PhD studies at the Universidade de Évora, Portugal [U•Évora]. The audio data recorded will be held by myself and a written transcript made. Your data will be anonymous and you will not be identified except as a student studying on the Popular Music course at Perth College UHI, and a participant in Rhythm Wave. Excerpts from your interview transcript may be included in my PhD thesis or in future academic publications. These publications will not be used for my personal financial gain but for the purposes of contributing to educational/pedagogic research. You may request a copy of the transcript of the interview and to withdraw permission of its use at any point before the final submission of the thesis in June 2018. Do you agree with this?

Participant Information for Professional Practitioners

The purpose of this interview is to collect data as part of my PhD studies at the Universidade de Évora, Portugal [U•Évora]. The audio data recorded will be held by myself and a written transcript made. Excerpts from your interview transcript may be included in my PhD thesis or in future academic publications. These publications will not be used for my personal financial gain but for the purposes of contributing to educational/pedagogic research. You may request a copy of the transcript of the interview and to withdraw permission of its use at any point before the final submission of the thesis in June 2018. Do you agree with this?

Example Transcriptions

Emergent Themes Focussed Coding: FB Netherlands

- **Locations + timescale of the NFL projects in the Netherlands**

- **Conceptions of Formal & NFL**

- **Score reading**

- **Musical memory**

- **Aurality**

- **Embodiment**

- **Brazilian Percussion utilisation**

- **Assessment**

- **Musical Leadership - bringing practitioners into the conservatory/formal context**

- **NFL Pedagogy**

Interview Transcript

[00:00:00.00] Interviewer RG "…Ok FB I'd like to start the interview and you've already given your name on the other part [short introductory chat] … mm … so we've already had an initial little conversation … so … I guess first of all I'd like to ask you just what non-formal ensembles do you lead in the Netherlands…?"

[00:00:20.29] Respondent FB "…ah … at this moment one at the Conservatory of Amsterdam and eh … and then there's a couple of those who are with non harmonic influence … so, not sure how much interest you have in that…"

[00:00:34.12] Interviewer RG "…Ok so there's one in Amsterdam I knew and there's one in Rotterdam at 'Codarts'…"

[00:00:40.00] Respondent FB "… Yes that's right…"

[00:00:42.09] Interviewer RG "… Ok I mean we can maybe talk a bit more in detail actually… that was my next question. Where are they situated? So could I just ask you to name the Institution in Amsterdam one more time where this main ensemble is…?"

[00:00:56.19] Respondent FB "…Yes so that's Amsterdam Conservatory… mm … but in English conservatory doesn't really translate as well…"

[00:01:05.04] Interviewer RG "…Ok…"

[00:01:05.08] Respondent FB "…So they use … ah … University for the Arts Amsterdam…"

[00:01:10.15] Interviewer RG "…Ok that's helpful thank you and then the one in Rotterdam at 'Codarts' … is that ensemble is non-formal too…?"

[00:01:23.05] Respondent FB "…Yes, it's non-formal and that means … mm … eh… maybe you can describe a little bit what you understand … eh … being non-formal…"

[00:01:30.29] Interviewer RG "…I'm glad you came to that because I'm actually going to talk to you about that but I'm not going to let you ask me that … I'm going to ask you that and then…"

[00:01:37.26]Respondent FB "… [laughs] …"

[00:01:38.22] Interviewer RG "…And the reason is that I need to know that we actually … you know … the interview has got to be … you know … just as we discover this rather than me…"

[00:01:47.28] Respondent FB "…I get it … I get it…"

[00:01:48.18] Interviewer RG "…giving you my preconception … mm … so could I ask the longest running ensemble that you have been teaching non-formally as we are calling it…"

[00:01:56.11] Respondent FB "…Right the one in Amsterdam I've been doing ever since to …1995, so that's the longest one…"

[00:02:05.02] Interviewer RG "…Ok … right…"

[00:02:06.07]Respondent FB "…This year … one or two years…"

[00:02:08.11] Interviewer RG "…Ok … good … that's great … that's a long term piece of work … piece of pedagogy as we would call it…"

[00:02:16.18] Respondent FB "…Yes…"

[00:02:17.23] Interviewer RG "…Ok … mm … could I now ask you what is your understanding of non-formal learning and teaching…"

[00:02:26.20] Respondent FB "…In my case it would be non-formal … ah … when … eh … I'm trying … the … the students to know their part before we actually do the ensemble … and…"

[00:02:41.13] Interviewer RG "…Oh ? …"

[00:02:41.19] Respondent FB "…so listening maybe writing, transcribing…"

[00:02:45.11] Interviewer RG "…Ok…"

[00:02:46.05] Respondent FB "…and … so that during the ensemble we can mainly focus on the understanding of different ……"

[00:02:56.08] Interviewer RG "…Ok … breaking up a bit Bart … sorry I'm going to have to ask you to repeat that .…"

[00:03:01.03] Respondent FB "…Ok … so … mm … I'm trying to get the students and this doesn't always work … mm … to the level where they know their part and so that during the ensemble time we can actually work on the music but then they are learning …"

[00:03:18.07] Interviewer RG "…Ok…"

[00:03:19.06] Respondent FB "…in order to get them on a certain level I want them to understand the different levels first … that means that I will go over stepping, clapping and singing parts…"

[00:03:32.11] Interviewer RG "…mm … …"

[00:03:33.04] Respondent FB "…introduce let's say the complexity of the rhythm … eh … in relationship to sub division pulse, … eh … timelines and so forth and the melody maybe of the rhythm … so … for instance if we would have a song called Afro…Blue. Are you familiar with that…?"

[00:03:53.12] Interviewer RG "…Yeah … sure…"

[00:03:54.24] Respondent FB "…Yes … so that … so we agree that it's a 12/8 and … eh … so I might have like a 12/8 West African cow bell…"

[00:04:04.23] Interviewer RG "…Mm …"

[00:04:05.14] Respondent FB "…Playing … [he sings] bam, bam, bah, bah … bam, bam, bah, bah, bam, bam, bah, bah, bah, bah … which most people will agree is a 12/8 or a 6/8…"

[00:04:14.12] Interviewer RG "…Mm, mm …"

[00:04:15.04] Respondent FB "…But I related to a pulse of 4 of course with the feet going … [he sings + finger pops] 1,2,3,4 bam, bam, bah bah … bah bam, [inaudible as noise interferes on Skype …] bah, bam, bah bah [inaudible as noise interferes on Skype …] bam, bah bah. Making the

students understand that to know that it is 12/8 is not enough and then…"

[00:04:33.25] Interviewer RG "… Mm, mm…"

[00:04:33.25] Respondent FB "…we need a relationship physical and 'pulsic' in the sense that there is a…"

[00:04:39.06] Interviewer RG "…Ok…"

[00:04:39.28] Respondent FB "…A movement of the body…"

[00:04:42.07] Interviewer RG "…That's really interesting …mm … because it is embodied. Could I … there is something really kind of key that you said that they would have learned their parts before the ensemble … so are they having individual lessons with you before they come to the ensemble…?"

[00:04:56.03] Respondent FB "…No I … ok this goes back way to when I started…"

[00:05:00.03] Interviewer RG "…Mm, mm …"

[00:05:00.13] Respondent FB "…I was inclined to be more 'conformative' to how students would learn, meaning, I would bring charts and give it to them, back in the days, right! So this how everybody was doing it, but I was kind of frustrated with that … mm … first of all …mm … eh …people get really lazy … you know … students tend to get really lazy so … mm … what happened was that I told them look this is the song that I would like to do or…"

[00:05:30.07] Interviewer RG "…Mm, mm…"

[00:05:30.19] Respondent FB "…Or whatever they choose, you know, whatever we agree upon that we will do. And then they will start transcribing themselves with all the mistakes or all the good parts…"

[00:05:40.06] Interviewer RG "…Ok…"

[00:05:40.18] Respondent FB "…And so forth…"

[00:05:41.00] Interviewer RG "…Mm, mm … so…"

[00:05:42.24] Respondent FB "…So that they're getting to realise more then … you know … the student life…"

[00:05:47.23] Interviewer RG "…Ok…"

[00:05:48.09] Respondent FB "…Does that make sense…?"

[00:05:48.21] Interviewer RG "…So why is transcription important…?"

[00:05:53.19] Respondent FB "…Ah … transcription is important for eh … you know their un … [noise interferes] understanding their listening first. So how do you approach a song? The point is if …you know… the majority of the ensemble's in the school …eh … the scores are provided right away …"

[00:06:09.28] Interviewer RG "…Ok…"

[00:06:10.23] Respondent FB "…And … um … I would rather have like three songs that they have learned by head than seven songs which they … they read…"

[00:06:19.17] Interviewer RG "…Ok so the act of transcribing, cos my ensemble for instance, don't do this, they learn completely aurally, but…"

[00:06:29.03] Respondent FB "…Yes…"

[00:06:29.11] Interviewer RG "…The act of transcribing is to help them understand the actual aural part of it, in other words it is a way to learning it…"

[00:06:38.15] Respondent FB "…Ok if they … if they have a way to do it without that, then…"

[00:06:43.08] Interviewer RG "…Mm, mm…"

[00:06:43.10]Respondent FB "…then they will, but…"

[00:06:44.02] Interviewer RG "…Ok…"

[00:06:44.01] Respondent FB "…but most people … for some … their … you know … the way they learn they need the part or the score …you know … or the transcribing…"

[00:06:51.15] Interviewer RG "…Ok…"

[00:06:51.24] Respondent FB "… before they can do the song. For myself, you know, I come from where I hardly work with the score ever … you know… [inaudible] "

[00:06:59.21] Interviewer RG "…So could I ask if … do you feel you are giving them a bridge by allowing them to still use score as a way in to developing in your ensemble…"

[00:07:11.15] Respondent FB "…Yes, I'm afraid so … but … yeh … yeh … in effect I do … yeh…"

[00:07:16.00] Interviewer RG "…Ok, I mean that's really interesting … I in my ensemble have used score for certain projects where there was … it had to be used … like … but that's another story and this is your interview but it's very interesting what you are telling me. So I guess I'm coming back to this question about non-formal because what makes the difference between the formal and the non-formal for you…?"

[00:07:41.24] Respondent FB "…Ah, yes the non-formal … mm … in this case is that the reading should … you know … go out of the room as soon as possible and … mm … the reading is only there if they are not able to memorise the song by heart … you know … before coming in…"

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[00:07:57.18] Interviewer RG "…Ok…"

[00:07:59.02] Respondent FB "…Right so its … it… it's a kind of a thing … that you know … its a …"

[00:08:03.14] Interviewer RG "…Mm, mm…"

[00:08:03.23] Respondent FB "…How do you call it … mm …"

[00:08:04.13] Interviewer RG "…Mm, mm…"

[00:08:05.11] Respondent FB "…An agreement that you know eventually they will have to do it without the score, so that's the performance, right…"

[00:08:12.09] Interviewer RG "…And…"

[00:08:12.07] Respondent FB " … so at the end of …"

[00:08:13.10] Interviewer RG "…Ok…"

[00:08:15.06] Respondent FB "… [inaudible] at the end … So, that's the agreement and … mm … if that means that…"

[00:08:21.00] Interviewer RG "…Mm, mm…"

[00:08:22.02] Respondent FB "…While doing so, while the performance … no the ensembles take place, the rehearsal time takes place and they will need the score, I will understand but as soon as possible you know…[inaudible]…"

[00:08:32.06] Interviewer RG "…Ok…"

[00:08:32.00] Respondent FB "…So that's the difference…"

[00:08:34.19] Interviewer RG "…So its about letting go of the security of the score and using aural … aurality and embodiment…"

[00:08:43.09]Respondent FB "…Yes…"

[00:08:44.08] Interviewer RG "...Is that how you would define non-formal learning for you? That it is more to do with embodiment and aurality, rather than it being some kind of teaching style..."

[00:08:53.19] Respondent FB "...Absolutely, yeah, yep. I think that ... ok ... one or two things not only reveal a reflection of my own learning...[inaudible + background noise]

[00:09:04.09] Interviewer RG "...Sorry Bart ... you'll need to say that one again it disappeared..."

[00:09:09.01] Respondent FB "...Ok..."

[00:09:08.29] Interviewer RG "...Two things..."

[00:09:09.13] Respondent FB "... so ... yes ... so what I'm trying to do is not only a reflection of my own learning ... you know ... as my own way of dealing..."

[00:09:18.07] Interviewer RG "...Mm, mm..."

[00:09:18.14] Respondent FB "...With material..."

[00:09:19.15] Interviewer RG "...Mm. mm..."

[00:09:20.05] Respondent FB "...About that later, but secondly ...mm ... it's also about you know the fact that I found out that how I grew up you know ... was non-formal totally ...you know no scores..."

[00:09:33.15] Interviewer RG "...Would you not call that informal? What do you ... I'm kinda fishing around a bit here because ... you know I'm aware there are specific definitions of this which isn't important for me to trot them out to say..."

[00:09:46.09] Respondent FB "...Mm, mm..."

[00:09:46.15] Interviewer RG "...this to you but I'm interested in how you perceive informal then..."

[00:09:51.11] Respondent FB "…Mm … informal or non-formal right…"

[00:09:55.07] Interviewer RG "…Are they the same? [Pauses] … It's not … it's not a quiz by the way … it's … it's your view…"

<mark>[00:10:02.17] Respondent FB "… [laughs] … mm … let's say ok the non-formal learning and the informal learning …mm …good one … mm … well…"</mark>

[00:10:15.07] Interviewer RG "…I mean there are people that would give a standard answer to that but that's not the purpose of me interviewing you because I'm … I mean … mm … I'm here to find out about how you practice and how you perceive learning and teaching and this is very helpful to … to get this kind of information as I say…"

[00:10:30.26] Respondent FB "…I understand…"

[00:10:31.15] Interviewer RG "…Mm … there are set definitions from the EU believe it or not but we don't need to …eh … start trotting out the dictionary right now…"

[00:10:39.18] Respondent FB "…Ok … eh … you want to enliven me or what do you think…?"

[00:10:43.17] Interviewer RG "…mm … well I could actually say it's quite interesting that formal usually is about certification, I could understand how score reading is in … is … is interpreted as part of … of that kind of … you know assessments and levels at an institution because obviously at a conservatoire that … it's often about interpreting a part. Non-formal…"

[00:11:05.26] Respondent FB "…Yeah…"

[00:11:06.05] Interviewer RG "…usually is music … in music … is music making learning with a goal and usually leadership. There is usually someone leading it out, directing or facilitating and…"

[00:11:19.04] Respondent FB "…I see, yes…"

[00:11:20.13] Interviewer RG "…And informal is much more related to Popular Music and has been researched a lot in the UK…"

[00:11:26.25] Respondent FB "…I see…"

[00:11:27.21] Interviewer RG "…Which can be anything about like the clothes you are wearing to the best guitar lick you've just learned…"

[00:11:33.24] Respondent FB "…I see, I see…"

[00:11:34.17] Interviewer RG " … I mean these aren't my definitions…"

[00:11:37.11] Respondent FB "…Ok, no I get it … but mm … I think probably it's a mixture of both … mm … I'm definitely not a formal teacher because I definitely do not come in with scores … you know…"

[00:11:49.20] Interviewer RG "… Ok…"

[00:11:49.22] Respondent FB "…We just agree upon and then they…"

[00:11:52.02] Interviewer RG "… Mm…"

[00:11:52.02] Respondent FB "…Find out themselves with, with all the … you know the drawbacks of them…"

[00:11:56.21] Interviewer RG "… Ok…"

[00:11:57.06] Respondent FB "…and hear the whole complexity of the song and… and then we have to look into it … you know…"

[00:12:03.02] Interviewer RG "… Mm…"

[00:12:03.06] Respondent FB "…Mm … the…"

[00:12:04.01] Interviewer RG "… Ok…"

[00:12:04.12] Respondent FB "…the … mm … my approach to that is that usually … ah … you know … since the performances are all held for other pieces as well eventually … you know and that…"

[00:12:16.10] Interviewer RG "… Mm…"

[00:12:16.12] Respondent FB "…I've never had in all these years any … eh … lets say feedback of … you know…"

[00:12:22.14] Interviewer RG "… Ok…"

[00:12:22.23] Respondent FB "… [inaudible] … you know … or different… you know because eventually they will get it … you know … so … mm…"

[00:12:29.14] Interviewer RG "… Who? … Sorry, just to ask you whose the … cos again there was a little distortion on the … the … you know … the level went down on your voice. The feedback is from who … the students or the staff? You've frozen! …"

[00:12:47.24] Respondent FB "…The co-ordinator who trained up [inaudible as noise interrupts]…"

[00:12:51.15] Interviewer RG "… Ok … hang on … one sec … Bart hold on … try again…"

[00:12:56.14] Respondent FB "…Sure…"

[00:12:56.25] Interviewer RG "… Ok … try now…"

[00:12:58.20] Respondent FB "…Mm … ok so the co-ordinator of the ensembles in Amsterdam school [name inaudible]

[00:13:06.07] Interviewer RG "… Mm…"

[00:13:06.24] Respondent FB "…And he's based there and … mm…he will listen to all the ensembles that I've done so he's seen quite a lot and then usually there's other teachers there as well because the…"

[00:13:18.00] Interviewer RG "… Ok…"

[00:13:18.20] Respondent FB "…Mm … the time of performing is usually seen by … you know … at least fifty students and at least two or…"

[00:13:26.23] Interviewer RG "… Mm…"

[00:13:26.26] Respondent FB "…Three or four teachers as…"

[00:13:29.02] Interviewer RG "… Ok…"

[00:13:29.05] Respondent FB "…Well … and … mm … so the feedback from that was never like … I've never had any feedback about things are being wrong or different … you know … so…"

[00:13:38.23] Interviewer RG "… Ok…"

[00:13:39.17] Respondent FB "…I'm only saying…"

[00:13:39.19] Interviewer RG "… but did anyone ever say…"

[00:13:40.18] Respondent FB "…Yeah…"

[00:13:41.12] Interviewer RG "… Sorry, sorry say that again…"

[00:13:43.26] Respondent FB "… So the students will always get to the certain level of…"

[00:13:46.20] Interviewer RG "… Mm, mm…"

[00:13:47.11] Respondent FB "…Of whether they know it enough? Now one example maybe, if you mind … mm … if you don't mind me saying so… mm … [coughs] … we were playing … you know the song Ana Maria by Wayne Shorter…"

[00:14:00.10] Interviewer RG "… I know it … beautiful song…"

[00:14:02.20] Respondent FB "…And… eh … one of the student's requested, she is a singer and … eh … but she didn't get the melody and instead of giving her the part to listen in the class several times … you know … to how the melody was and she didn't get it because … you know … she ended on the wrong note or different note and … eh … and by that gave me the understanding that she didn't understand the … lets say

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logical build up of how the tune goes … you know … and so I made her listen to it again and again and then…"

[00:14:39.21] Interviewer RG "… Mm, mm…"

[00:14:40.00] Respondent FB "…While it was only one more rehearsal [inaudible] … she really got it and then … eventually she did it so rather than give her notes to check the score I said listen … you know … you have to listen because [inaudible]…"

[00:14:54.16] Interviewer RG "… Mm…"

[00:14:54.18] Respondent FB "…[inaudible] So I think that they find this … you know … eh … non-formal…"

[00:15:00.12] Interviewer RG "… Ok I mean this is really interesting because at the heart of this is listening and also you mention … I know embodiment because your videos…"

[00:15:09.22] Respondent FB "…Yes…"

[00:15:09.27] Interviewer RG "… Are very clearly showing that you embody … but … so you are working with percussion and vocalists and other instruments in this way…?"

[00:15:18.17] Respondent FB "…Yes…"

[00:15:20.00] Interviewer RG "… That's what's interesting. Mm … so I'm going to ask now and you … do you involve Brazilian percussion instruments in this ensemble…"

[00:15:30.09] Respondent FB "…Yes I do, depending on … eh … so in Rotterdam and Amsterdam … mm … the World Music department in Ams … in Rotterdam is … eh … [long inaudible pause]…"

[00:15:48.17] Interviewer RG "… Sorry…"

[00:15:49.14] Respondent FB "…So … mm…"

[00:15:49.29] Interviewer RG "… You've cut out there again Bart…"

[00:15:52.23] Respondent FB "…Yeah I see it … yeah … I'm here…?"

[00:15:55.25] Interviewer RG "… You're here now…"

[00:15:56.28] Respondent FB "…Am I back…?"

[00:15:57.08] Interviewer RG "… Yeah…"

[00:15:58.00] Respondent FB "…Ok so in Rotterdam because the World Music and because the Latin department … you know … there's more percussionists that … that work with those kind of instruments…"

[00:16:06.22] Interviewer RG "… Ok…"

[00:16:07.20] Respondent FB "…Mm … but I definitely … you know … nowadays … actually which is interesting that the teachers who are teaching Brazilian and Latin in Amsterdam are also teaching in Rotterdam [laughs]…"

[00:16:19.23] Interviewer RG "… Ok…"

[00:16:20.03] Respondent FB "…So we have a couple of teachers there in Rotterdam and Amsterdam … mm … that do similar work and they're the same teachers as well … so … [name inaudible] …"

[00:16:32.08] Interviewer RG "… Mm, mm…"

[00:16:32.23] Respondent FB "…A Brazilian, we have [name inaudible] who is a piano player is working in both institutions and … mm…"

[00:16:39.29] Interviewer RG "… Mm, mm…"

[00:16:40.02] Respondent FB "…That goes for 'L' [name inaudible] … so … so there's similarities…"

[00:16:45.24] Interviewer RG "… Mm, mm…"

[00:16:46.11] Respondent FB "…But I must say there probably … there's more … mm … Brazilian percussion instruments in Rotterdam used than in Amsterdam…"

[00:16:54.15] Interviewer RG "… Ok but that doesn't exclude them in your practice … teaching practice…"

[00:16:58.22] Respondent FB "…Not at all … no…"

[00:16:59.11] Interviewer RG "… And you work with them non-formally too? They don't read score or do they read score…?"

[00:17:04.29] Respondent FB "…That … that is only non-formal yeah…"

[00:17:06.27] Interviewer RG "… Ok that … I mean that's interesting particularly in terms of my project which is a rhythm project. So they're … they're working aurally and they are not … I suppose I'm now coming to the key thing … who assesses the students…"

[00:17:19.20] Respondent FB "…Your frozen…"

[00:17:20.06] Interviewer RG "… I know … it's cold here…"

[00:17:21.29] Respondent FB "…You froze…"

[00:17:22.29] Interviewer RG "… It's cold, cold here…"

[00:17:26.14] Respondent FB "… [laughs]…"

[00:17:28.00] Interviewer RG "… Is that ok now…?"

[00:17:29.29] Respondent FB "…Yes fine

[00:17:30.11] Interviewer RG "… Who assesses the students formally in the ensemble…?"

[00:17:34.19] Respondent FB "…Eh, I do and then in the end … eh …during the presentations, you know, the co-ordinator will…"

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[00:17:45.10] Interviewer RG "... Mm, mm..."

[00:17:46.06] Respondent FB "...And so eventually and then the manager, eventually, but..."

[00:17:51.16] Interviewer RG "... Mm, mm..."

[00:17:52.06] Respondent FB "...Usually he is not always there..."

[00:17:54.09] Interviewer RG "... Ok..."

[00:17:54.20] Respondent FB "...So he will only assess because of the eh ... eh... because of the co-ordinator and me already assists..."

[00:18:02.10] Interviewer RG "... So basically there are three people involved in agreeing each students' grade...?"

[00:18:09.08] Respondent FB "...Yes..."

[00:18:10.23] Interviewer RG "... Ok..."

[00:18:11.23] Respondent FB "...Eh, Yes..."

[00:18:13.01] Interviewer RG "... So can I just ask, mm, I'm kind of going through a set question now. Have you ever studied non-formal eh ...x pedagogy or did you evolve it yourself...?"

[00:18:23.22] Respondent FB "...I evolved myself yeh..."

[00:18:25.27] Interviewer RG "... Yeh, I mean you kind of answered this earlier but you know I'm aware of that so, and over a period of how many years ... since 1995...?"

[00:18:35.01] Respondent FB "...No, no ... mm, I started playing my first conga when I was fifteen so that's in 1970..."

[00:18:44.27] Interviewer RG "... Ok..."

[00:18:45.18] Respondent FB "...And then I got my first workshops, like [inaudible] ..."

[00:18:50.08] Interviewer RG "… Ok, you've frozen again…"

[00:18:53.18] Respondent FB "…And am I back…?"

[00:18:55.24] Interviewer RG "… Your back now…"

[00:18:57.12] Respondent FB "…Ok, good … eh, so I started my first workshops on percussion in around when I was sixteen or seventeen…"

[00:19:06.26] Interviewer RG "… Mm, mm…"

[00:19:08.04] Respondent FB "…So, that's like forty-five years ago…"

[00:19:10.29] Interviewer RG "… Ok, but who, were you invited to start the ensemble at Amsterdam as a way of developing or assisting the formal teaching…?"

[00:19:21.10] Respondent FB "…Mm, I'm not sure whether they were aware of when I … of my background, well probably they were. Ok I was invited by the head of the drum department …"

[00:19:34.13] Interviewer RG "… Mm, mm…"

[00:19:35.04] Respondent FB "…back then and his name is [inaudible] and also the co-ordinator Dr [inaudible] in Hilversum and then later Amsterdam right…"

[00:19:48.21] Interviewer RG "… Ok…"

[00:19:49.22] Respondent FB "… and the same goes for the other conservatory 'Codarts' …"

[00:19:55.06] Interviewer RG "… Mm, mm…"

[00:19:55.21] Respondent FB "…Where 'L' [inaudible], the head of the drum department there and the co-ordinator there [name inaudible] and so similarly … similar positions invited me to come and teach…"

[00:20:08.17] Interviewer RG "… Ok, that's…"

[00:20:09.26] Respondent FB "…Did that answer your question…?"

[00:20:11.29] Interviewer RG "… It did, mm, but did … they hadn't really got some idea … I mean, were they, do you think they were trying to enhance the formal side? Did they have some conception that what you did was different and that it was going to enhance the experience of the students…?"

[00:20:32.06] Respondent FB "…Mm, mm ...Hopefully … [laughs]…"

[00:20:35.27] Interviewer RG "…I would have thought so … yeh, thank you for that very direct answer, yeh, I understand … yeh … I funnily…"

[00:20:41.25] Respondent FB "…Ronnie in addition to the mm ... both of … all of these people knew me from the practical field …"

[00:20:50.15] Interviewer RG "… Ok…"

[00:20:51.00] Respondent FB"…you know … and so not from the education field that much per se…"

[00:20:54.21] Interviewer RG "… Ok…"

[00:20:55.15] Respondent FB "…except maybe 'L' but mm ... in general, I was there because of my probably you know presenting myself as a performer you know having played with them in bands and so forth so they knew of my capabilities of playing, of composition…"

[00:21:13.26] Interviewer RG "… Interviewer RG "… Ok…"

[00:21:14.15] Respondent FB "…because I also composed…"

[00:21:15.12] Interviewer RG "… Mm … mm…"

[00:21:15.27] Respondent FB "…actually the attention was drawn to eh…when I was being asked 22 years ago in …in Hilversum because I just had released a CD…"

[00:21:27.23] Interviewer RG "… Right…"

[00:21:28.02] Respondent FB "…and although these people knew me this sort of gave a new light on who I was…"

[00:21:34.08] Interviewer RG "… Mm … mm…"

[00:21:34.08] Respondent FB "… and so what I was capable of …"

[00:21:35.16] Interviewer RG "… Mm … mm…"

[00:21:36.00] Respondent FB "…and because of that they asked me for that…"

[00:21:38.10] Interviewer RG "… Ok, so yeh, I am aware that…I need to… that's really helpful. So, you were… it was really centred on your performance skills and your ability to take students on that journey…"

[00:21:54.05] Respondent FB "…Yes …"

[00:21:54.27] Interviewer RG "… Ok…"

[00:21:54.27] Respondent FB "…but I think performance skills were number one probably…"

[00:21:58.10] Interviewer RG "… Ok and so…"

[00:21:59.03] Respondent FB "…And teaching skills I didn't know about yet…"

[00:22:00.27] Interviewer RG "… Sorry, go on…"

[00:22:01.24] Respondent FB "…I think performance skills were number one, composition skills number two, educational skills they were not aware of yet, they had to find out…"

[00:22:10.18] Interviewer RG "… Ok so and now a quick question in terms of perception…"

[00:22:15.04] Respondent FB "…Yes…"

[00:22:15.17] Interviewer RG "… Do you think the staff who teach formally at these institutions value the kind of teaching, the non-formal teaching as an asset to the formal teaching the kind of…"

[00:22:25.16] Respondent FB "…That's an interesting question mm ... mm ... I have had assessments and function… eh assessments with my manager right and mm ... mm ... we had ... you know ... I sometimes was insecure about how I was teaching because [inaudible as noise interferes] them of the formal thing going on with people you know ... am I here…?"

[00:22:44.27] Interviewer RG "… So I just lost you when you said … after the word insecure, it was interesting…"

[00:22:49.01] Respondent FB "…Ah yah, yes it was insecurity because of my … you know, non-formal background, eh … you know in somewhat of a formal surrounding … right? … environment … sorry … and so, but during assessment talks that I have with my manager, he kind of reassured me that that's how I work, you know, so I was fine with them, so that kind of made me feel good. You know that was important for me to have that really solo acknowledgement of ok that's how you do it, you know…"

[00:23:20.21] Interviewer RG "… Is that …is that the case with other staff that are not directly involved with you, do they perceive it as ... do they see it as something lying outside or do they see it as a really important part of student learning do you think? I mean have you had any feedback or attitudes or you know…"

[00:23:39.27] Respondent FB "…Not really mm ... they … so the one that I was talking about, that manager just left his job because he…"

[00:23:47.00] Interviewer RG "… Mm ... mm…"

[00:23:48.04] Respondent FB "…because of his pension age…"

[00:23:49.29] Interviewer RG "… Ok…"

[00:23:51.02] Respondent FB "…And the new one I haven't talked to yet so I am not sure but I think he's actually pretty much looking into new work areas than the previous one who was quite conventional in his way so…"

[00:24:04.18] Interviewer RG "… Ok…"

[00:24:05.00] Respondent FB "…In Rotterdam eh … I think people are really mm … actually also in Amsterdam really encouraging my mm … mm … the clapping, singing and the stepping thing that I have developed and so they have given me the chance to do this and so I think in that sense there is a lot of support…"

[00:24:24.28] Interviewer RG "… Good, that's … I mean I shouldn't say good … but because I am in the same you know camp, I completely endorse that as really enhancing students.

[00:24:52.07] Interviewer RG "… So I have come to another question, do you take the non-formal ensemble to do gigs outside of the university in Amsterdam or is it just within the university…?"

[00:25:02.18] Respondent FB "…Mm … unfortunately not, unfortunately not…"

[00:25:04.28] Interviewer RG "… Mm … "

[00:25:05.13] Respondent FB "…Eh no, that, no, its mm … mm … but on the other hand eh…the …eh ensembles most of the time … are public, people can see the presentation from outside. Now I have to say that more people come in during exams you know because of the …eh magnetising effect of that you know … but eh... but in fact we have an agenda in Amsterdam like eh … so people … public can say ok I am going to go there and watch it you know…"

[00:25:48.07] Interviewer RG "… So family, friends can come in and watch the final performance…"

[00:25:52.01] Respondent FB "…Absolutely, yes, absolutely…"

[00:25:53.17] Interviewer RG "… Ok, you've never taken it out to a festival…"

[00:25:56.22] Respondent FB "…No, I should have and eh … but it has something else, its that, you know the whole eh … how do you say, its only one time right, so you perform one time and that's it and then its over…"

[00:26:11.18] Interviewer RG "… Yeh …"

[00:26:12.02] Respondent FB "…And then you know was one semester and that's kind of a pity…"

[00:26:14.23] Interviewer RG "… Yep…"

[00:26:15.04] Respondent FB "…Mm ... but, that's really the focus, so that means, you only have like really three or four songs so you're not particularly fit for lets say a whole night of two sets or something…"

[00:26:27.20] Interviewer RG "… Ok I understand…"

[00:26:28.09] Respondent FB "…And also that's not my [inaudible], my concentration is not ...my focus sorry I should say. My focus is not you know to make an evening full of music…"

[00:26:38.28] Interviewer RG "… Ok…"

[00:26:39.18] Respondent FB "…But my focus is on quality, process and finding out for them so…"

[00:26:43.25] Interviewer RG "… Ok…"

[00:26:44.00] Respondent FB "…So its beyond presentation right, the process is just as important…"

[00:26:49.03] Interviewer RG "… That's a very interesting point you make because I would say that the driver to performance can sometimes mm ... have a very strong effect on the actual learning process …"

[00:26:59.08] Respondent FB "…Yes and now in relation to that … [inaudible] … I think that … [inaudible] …"

[00:27:05.15] Interviewer RG "… Oh, oh, once more…"

[00:27:10.24] Respondent FB "…Am I there…?"

[00:27:11.16] Interviewer RG "… You're back…"

[00:27:12.04] Respondent FB "…Ok, good. Mm ... the ... I think the whole problem with this formal learning has to do with productivity and efficiency right. So...mm ... back when the Conservatory of Amsterdam was still in Hilversum, it was close to the radio orchestras, like you know, like we had, and so most of the musicians would train for the orchestras, right! So that meant you know you're working efficiently and you're working like, so three days of rehearsal, you perform and then next programme …right? So that means that the whole training is based on … on … yeh … being how do you call it, being a slave [laughs] to this process ... right. And what I'm trying to do is to get people also more into you know being self-initiative, taking self-initiative, you know rather than me just telling them what to do…"

[00:28:10.17] Interviewer RG "… Ok…"

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[00:28:12.04] Respondent FB "…And ... mm ... so, that there is more of an influence how would you approach it, what would you do, you know, so not to hand out the arrangement but to have them find out ways of playing and if they don't know, I will help, you know. But there is a balance there, that's the interesting thing is that if they don't come up with initiatives of how to approach the music, I will and …"

[00:28:35.21] Interviewer RG "… Ok…"

[00:28:35.21] Respondent FB "… And I tell them, you know. But if they will then I shut up so I become more of a coach and less of a teacher…"

[00:28:41.23] Interviewer RG "… Ok that's a very interesting point and that kind of feeds into a sort of final question I have. Mm ... Do you ... what do you believe the value of non-formal learning is for the students compared to the formal curriculum? What value do they get from that in the non-formal rather than the formal? What do they take away from it the most, the most value…?"

[00:29:05.11] Respondent FB "…What I hope but I am not sure, you're never sure [laughs] is that I try to get them as close to a real live moment right, not within the school but outside where you have to be a self reliant, creative musician and mm... yeh be … ah … resourceful…"

[00:29:37.24] Interviewer RG "… Mm … [pauses] Ok you've frozen…"

[00:29:40.19] Respondent FB "…Ok…"

[00:29:41.08] Interviewer RG "… So you got to resourceful…"

[00:29:43.01] Respondent FB "…Yeh, the ah … to be resourceful, to be inventive, creative, all these words right, that you need in real life as opposed to being a follower, where you have a part and you play the course as well as possible…"

[00:30:01.11] Interviewer RG "… Ok…"

[00:30:02.01] Respondent FB "…With minimal margin of creativity right…"

[00:30:05.13] Interviewer RG "… Ok…"

[00:30:06.09] Respondent FB "…Which goes … of course to the classical part of how lets say a radio orchestra would function …"

[00:30:15.10] Interviewer RG "… Ok. Are all your students classical, studying classical music or any studying Jazz…?"

[00:30:21.05] Respondent FB "… Mm ... Most, the ensembles, all of them are studying Jazz…"

[00:30:26.27] Interviewer RG "… Ok "

[00:30:27.20] Respondent FB "… or World music, or you know World music in … in … in Rotterdam…"

[00:30:31.19] Interviewer RG "… Mm…mm…..…"

[00:30:31.29] Respondent FB "…However, eh... I do teach a lot of classical in other [noise]… eh…eh … but that's individual or groups that are for percussion only…"

[00:30:42.27] Interviewer RG "… Ok and…"

[00:30:44.16] Respondent FB "…So not…?"

[00:30:45.22] Interviewer RG "… And they learn to let go of score too…?"

[00:30:47.29] Respondent FB "…Mm ... mm ... Good question yes in the classes yes … I don't give them any scores…"

[00:30:56.24] Interviewer RG "… Ok…"

[00:30:57.04] Respondent FB "…No, it's just 'auditive' yeh…"

[00:31:00.01] Interviewer RG "… Mm…..…"

[00:31:00.11] Respondent FB "…For sure…"

[00:31:01.00] Interviewer RG "… Ok, mm ... is there anything you want to add because we are kind of coming to a close now…?"

[00:31:09.12] Respondent FB "…Sure ... See if I finish that eh … whole ... the thing of mm ... the mm ... dichotomy of the process on one side and the functional and mm ... you know the functional and what is the other word? You know so ... so normally so you have three rehearsals and you do one performance right…"

[00:31:37.15] Interviewer RG "… Ok…"

[00:31:37.25] Respondent FB "…For instance, but then you need to be really functioning, like ok like a machine, like everybody knows their scores bub...bub...bum and you do it. What I am really interested in is the part where you get a lot of time and you can go through all kinds of level of the music you know so to go for the quantity and for the students and myself to discover you know, the relationships between the rhythm and the melody for instance, you know, like what I found is and this is one of my topics is that the people are just not aware mm ... mm ... ok first of all, in the formal learning nowadays in the West I think the harmony and the melody are very important right in the songs. However the rhythm is kind of like, you know it's kind of superimposed on it. Whereas, I think that it should be the source for all of these things, especially when you talk about Latin and crossover to Brazilian and so forth, mm ... saying ok for in … [inaudible] instance if… [inaudible] "

[00:32:42.00] Interviewer RG "… Frozen … … For instance…?"

[00:32:45.24] Respondent FB "…If you have no idea of playing the tamborim right and you're playing Brazilian music then this … then you

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lack … you are missing out on a big part and I think a lot of people can get away with it because they just played the score and on it played the right rhythm but have no idea right? Because they just played an arrangement which is 'distanciated' from the original thing and that's the rhythm. So, for instance if we would go to … I recently found out this and this might be of interest to you as well. If you have a simple blues and the Rolling Stones actually made it famous. I don't know if you know that mm … mm… 'You've got to move' … have you heard of that…?"

[00:33:25.00] Interviewer RG "… Yep…"

[00:33:25.01] Respondent FB "… And so [RG sings] if you … yeh right! … So if you have a West African bell pattern right? [he sings and taps the part …geh ging, ging, deh, deh, n'ging, ging …] right? And now I sing that on top [taps rhythm] … see what happens, so you could be moving right? … and you move in quarter notes like that … [he clicks his fingers] … subdivision of three [he sing/taps the Bell part] … [Bart now sings "Youv'e Got to Move"] … you see! … the whole song right? The whole song fits in that bell…"

[00:34:05.12] Interviewer RG "… Yea … sure…"

[00:34:07.05] Respondent FB "…And Mississippi … we're talking [inaudible] … goes way back to you know the slaves and the African descent. So if you don't know and I just recently found this out … sorry [inaudible] I am out? …and I'm in? Am I back?

[00:34:23.24] Interviewer RG "… Yeh …"

[00:34:24.09] Respondent FB "…So I have recently found this out that … uh… you know there is a lot of research being done now with guitar players from Mali and Mississippi for instance you know about that right…? and … but I don't hear much how these rhythms are coinciding…"

[00:34:40.25] Interviewer RG "… Sure…"

[00:34:43.01] Respondent FB : "…And so for me it is very important for the students to understand that the physical part and the rhythm part … Not! …I'm not saying understanding rhythm [as a] mental thing, but as an embodiment…".

[00:34:56.15] Interviewer RG "… Ok…"

[00:34:57.00] Respondent FB "…And how important that the music … because in the West right now all these types of music whether it is Blues, Jazz, Brazilian, Cuban are cut off from the movement, the dance … and the timeline. So we've moved it back to eh … sort of a clinical concept [laughs] of harmony and melody where…"

[00:35:19.28] Interviewer RG "… Sure…"

[00:35:20.03] Respondent FB "…And then if you write out the score then you know it which is providing eh … some kind of like clean eh …eh… how do you call it filter ehhh …… a residue of what it actually is you know?

[00:35:35.26] Interviewer RG "… Yeh …"

[00:35:36.04] Respondent FB "… So my aim is to bring people back to the sensation of what all happens you know the goose bumps you get you know the [inaudible] …

[00:35:47.27] Interviewer RG "… Ok the goose bumps and …… try the last one…"

[00:35:54.18] Respondent FB "…Oh I'm sorry mm …"

[00:35:54.16] Interviewer RG "… The goose bumps …"

[00:35:55.29] Respondent FB "… [inaudible] … and the whole physicality of the music…"

[00:35:58.18] Interviewer RG "… Right…"

 [00:35:59.10] Respondent FB "…But the mental part …"

[00:36:00.28] Respondent FB "…Ok…"

[00:36:02.22] Respondent FB "…And that's what I would like to add because you were asking what would I like to add…"

[00:36:06.07] Interviewer RG "… Yea that's really helpful … mm ... well I am happy to conclude there, its been really, really insightful and eh … for me personally mm … you know very reinforcing of some of the philosophical parts of my own journey … mm … my own research journey in Afro Centric, Afro Brazilian, Afro Cuban but that's off the topic of the interview but just to say … eh … I will conclude the interview there and then have a wee quick chat at the end … just general. So thank you for the interview…"

[00:36:37.19] Respondent FB "…You are welcome…"

End of Interview

Added Comments from FB by email 23 March 2018.

Dear Ronnie,

Sorry for my late reply!

Playing with Ivan again was once more very special!

Thanks for the transcript.

I am hope that it works for you, since there are so many blanks.

My response in addition:
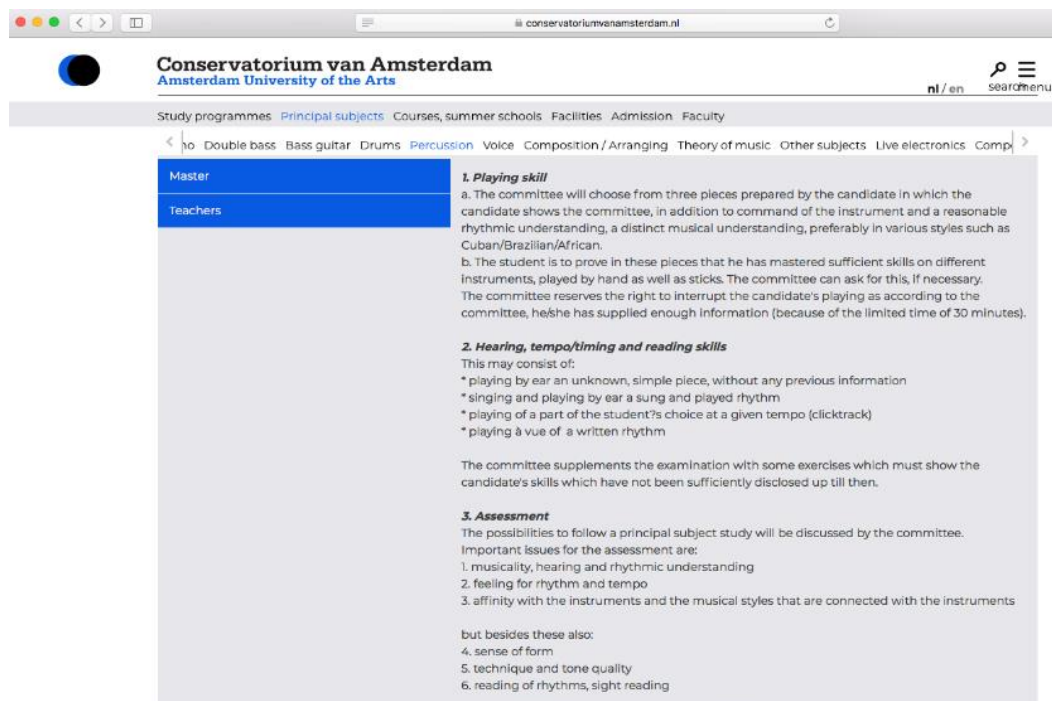
'Not using scores in my classes, is a response to students working with scores all the time in almost every other class. So, I would like to give them another experience. I am very grateful for the learning environment of the two conservatories, for it gives me an opportunity to conduct my classes differently, in contrast.'

Thanks again Ronnie!

Good Luck with your PhD!

Regards,

FB

VA Initial Coding

	VA Student, 16-25yrs, Finnish national, Joined 2015, Female. 1st study Vocals. 1 year 7 months membership. Left May 2017 to return to work and study in Finland. She didn't wish to do her Hons year at Perth UHI.
	[00:00:01.22] Interviewer RG "… Ok I'm gonna commence the interview, this is Friday 31 March 2017 and I've got VA with me from Rhythm Wave mm…I've explained that this data will be anonymous and she's had a look at the permission, the information and permission, so thank you for agreeing to be interviewed…. so I'm just gonna ask some very simple, very straight forward questions to start in terms of like when did you join Rhythm Wave…?" [00:00:31.25] Respondent VA "…When did I join Rhythm Wave, it was Autumn 2015…" [00:00:41.01] Interviewer RG "… Ok, ok 2015. So what age group are you in…?" [00:00:45.26] Respondent VA "…Mm…how, how …" [00:00:50.00] Interviewer RG "… What…" [00:00:50.06] Respondent VA "…specified do you want it to be…" [00:00:50.21] Interviewer RG "… 16 sorry I should have said. 16 - 25, 26-…" [00:00:54.10] Respondent VA "…16-25…"

She normally learns rhythm aurally, without notation.	[00:00:55.23] Interviewer RG "… Ok thank you 16-25. Ok now …how do you normally learn rhythm from the score in a notation or aurally… by ear…?" [00:01:05.15] Respondent VA "…Aurally…" [00:01:06.07] Interviewer RG "… Always…?" [00:01:07.24] Respondent VA "…Always…" [00:01:08.20] Interviewer RG "… Or do you use the score too…?" [00:01:10.08] Respondent VA "…I, I, I use the score too…" [00:01:12.21] Interviewer RG "… But are you saying you prefer aurally…?" [00:01:16.17] Respondent VA "…Oh it depends…" [00:01:17.19] Interviewer RG "… Cos you said…"
Using notation and aural.	[00:01:17.29] Respondent VA "…on the situation or if I'm having to adapt something like quickly for an ensemble I do both they kind of support…" [00:01:24.26] Interviewer RG "… Ok…" [00:01:25.04] Respondent VA "…each other a lot…" [00:01:26.20] Interviewer RG "… Ok, do you have a preference…?"

Preferring to learn by ear.	[00:01:29.14] Respondent VA "…Preference…" [00:01:30.21] Interviewer RG "… Which one you prefer learning by ear or learning from the notation…?" [00:01:37.01] Respondent VA "…Mm…by ear mostly by ear…" [00:01:40.09] Interviewer RG "… Ok. I, I know the answer to this but I will ask it. What's your first study instrument…?" [00:01:46.12] Respondent VA "…I'm doing vocals…" [00:01:47.22] Interviewer RG "… But you also play second study…?" [00:01:50.20] Respondent VA "…Yeah, yeah, I do piano…" [00:01:52.15] Interviewer RG "… Ok. Right do you think that learning rhythm in Rhythm Wave has affected your first study at Perth College in other words how you are learning Rhythm in your first study…?"
Helping her first study a lot - with syncopation and vocal phrasing.	[00:02:03.22] Respondent VA "…Oh it's just helped me a lot. It, it's helping a lot with obviously syncopation and vocal phrasing…" [00:02:13.12] Interviewer RG "… Mm…mm…" [00:02:14.10] Respondent VA "…A lot…" [00:02:15.04] Interviewer RG "… Mm…mm…"

Relating to the rhythmics in vocal pieces.	[00:02:15.25] Respondent VA "…How I … adapt the rhythmics in …in vocal pieces it's very much related to each other I would say…" [00:02:26.24] Interviewer RG "… Ok so your saying it's related so if you have a vocal score mm… do you think the kind of learning, say you're reading something in the vocals, do you think the Rhythm Wave learning has any influence on that or is that disconnected or connected…?"
R Wave not influencing her reading from score.	[00:02:46.03] Respondent VA "…Mm…from when I read from the score I'd say not so much … but what comes to improvis … improvisation what comes to…" [00:03:00.07] Interviewer RG "… Mm…mm…" [00:03:01.14] Respondent VA "…Interpreting pieces…" [00:03:04.16] Interviewer RG "… Mm…mm…"
Interpreting pieces with improvisation	[00:03:04.28] Respondent VA "…For example for my musical theatre piece, I'd say I'm much more comfortable in mm…seeing the bars and what I can do for example within a bar…"
Extemporising rhythmic ability affected by R Wave.	[00:03:18.22] Interviewer RG "… So when your given a space to extemporise…" [00:03:22.22] Respondent VA "…Mm…"
Being confident with rhythm.	[00:03:23.24] Interviewer RG "… That, is that an area that

	the Rhythm Wave learning may have affected…?"
	[00:03:27.24] Respondent VA "…Yep, definitely…"
	[00:03:29.02] Interviewer RG "… Is that about confidence with rhythm…?"
	[00:03:32.17] Respondent VA "…Yeah…"
	[00:03:33.02] Interviewer RG "… Or was it…"
Hearing the patterns and what she can do [with them].	[00:03:33.04] Respondent VA "…Mm…it is that but it's also mm…the actual patterns and like hearing what I can do…"
	[00:03:44.13] Interviewer RG "… Ok…"
Expressing your soul with rhythm but needing the palette of rhythm to do it.	[00:03:44.21] Respondent VA "…Like sometimes, it, it, I mean it's very hard to just like pour your soul out if you don't have the palette to colour it…"
	[00:03:53.20] Interviewer RG "… So to unpack the palette, the palette could be the repertoire of rhythm is that … am I correct…?"
Palette = her repertoire of rhythm.	[00:04:01.09] Respondent VA "…Yeah, exactly…"
	[00:04:03.04] Interviewer RG "… Ok, that's interesting way of putting it palette because I will say as a percussionist, I do think rhythm, percussion particularly, drum kit to a degree for me and it's not my interview, but it's colourful, it's interesting that you used that phrase…"
	[00:04:17.09] Respondent VA "… Mm…"

Learning by notation then learning aurally in a group.	[00:04:17.21] Interviewer RG "… I'm just making a comment there which I probably shouldn't…"

[00:04:20.05] Respondent VA "… [laughs] …"

[00:04:20.22] Interviewer RG "… Eh do you find it easier to learn rhythm in a group than on your own…?"

[00:04:28.07] Respondent VA "…If I need to read from a sheet I would probably just take some time on my own and like really get into it … aurally with a group…"

[00:04:43.02] Interviewer RG "… With a group if it's learning by ear…?"

[00:04:45.25] Respondent VA "…Yeah…"

[00:04:46.14] Interviewer RG "… Ok and that's the next question was why and I think that's answered by you saying if you want to learn by ear. Is it the support you get in the group? What is it that makes it easier in, in a group like Rhythm Wave to learn…" |
| *Being supported by the group when doing it - the group energy. On your own being able to let it 'sit 'for a couple of days and come back to it.* | [00:05:01.26] Respondent VA "…Mm…"

[00:05:02.14] Interviewer RG "… By ear…?"

[00:05:04.09] Respondent VA "…It is … it is the support like you have a group of people doing it and just the general energy. When you are on your own it's more …it's easier to …I don't want to say … be kinder to yourself … but it's easier to just be like ok I … I just let it sit for a |

Getting into a groove, to go over it on a set day and time period. After that you really lock.	couple of days and then I come back to it. When you have like a set day and a time to go over it and just like get into the groove for say 20 minutes and after that you really lock…" [00:05:40.20] Interviewer RG "… Mm…mm…"
Feeling the intensity of the pattern.	[00:05:41.07] Respondent VA "…The drum pattern it's very rewarding and it's very intense…" [00:05:46.27] Interviewer RG "… What happens in that 20 minutes…?" [00:05:50.06] Respondent VA "…Mm…" [00:05:50.22] Interviewer RG "… To use, for you…?" [00:05:52.13] Respondent VA "…Mm…" [00:05:52.23] Interviewer RG "… What's your perception of that time period, what happens within it…?" [00:05:55.26] Respondent VA "…The first part of it is me hearing only my own pattern…"
Hearing at first only her pattern.	[00:06:01.29] Interviewer RG "… Mm…mm…"
Counting the bars	[00:06:02.17] Respondent VA "…And just kind of trying to push you to count the bars and see eh … what are the spots of repetition …where …where do I need to do everything? … and after that my ear starts hearing eh … the position of my drum pattern in the rest of the eh … orchestra so I can hear for example if my drum pattern is

Seeing where the spots of repetition are - then hearing the position of her drum pattern in the rest of the band. She hears her pattern as call and response with another pattern.	an … like call and answer with another pattern…" [00:06:31.01] Interviewer RG "… Ok…" [00:06:31.21] Respondent VA "…There is a cowbell, that kind of stuff, so how the instrument and the patterns are speaking to each other and how they are like creating this one…" [00:06:40.26] Interviewer RG "… So
Patterns are speaking to one another.	[00:06:40.28] Respondent VA "…Conversation…" [00:06:41.26] Interviewer RG "… the patterns talk to one another…" [00:06:43.01] Respondent VA "…Yeah…"
Creating a unified rhythmic conversation.	[00:06:43.13] Interviewer RG "… It's conversation…" [00:06:44.13] Respondent VA "…Mm…" [00:06:44.24] Interviewer RG "… Ok, mm…so this is perhaps a slightly closed question. Which style of learning rhythms do you find the most effective for you? In Rhythm Wave or in your first study lesson for assessments…?" [00:06:58.24] Respondent VA "…For rhythmics…?" [00:07:00.15] Interviewer RG "… Yeah for learning rhythm…"
Rhythm Wave is more effective for her	[00:07:02.10] Respondent VA "…Rhythm Wave…"

learning rhythm than 1ˢᵗ Study. *It's very strict on rhythmics.* *Rhythm Wave is very focussed.* *And like very 'Zoomed In'.* *Zoomed In and focussed.*	[00:07:03.29] Interviewer RG "… What would make it most effect, more effective or most effective rather than the first study learning…?" [00:07:10.09] Respondent VA "…Because it's, is very strict down only rhythmics…" [00:07:17.13] Interviewer RG "… Ok…" [00:07:18.02] Respondent VA "…And it's just like very focused and like very…" [00:07:21.24] Interviewer RG "… Ok…" [00:07:21.27] Respondent VA "…Zoomed in…" [00:07:22.20] Interviewer RG "… It's zoomed in and focused…?" [00:07:24.14] Respondent VA "…Mm…" [00:07:24.27] Interviewer RG "… Ok that's it, that's very interesting. Mm…yeah I mean that's really the next question was why and I think you've answered, that's a really interesting answer. Mm…let's just see, do, I mean I'll ask you a sub question, which isn't here. Do you think that Rhythm Wave should be assessed…?" [00:07:40.28] Respondent VA "…Assessed…?" [00:07:42.12] Interviewer RG "… You know part of the curriculum…?" [00:07:44.04] Respondent VA "…Oh, it depends a lot if it

In her view, R Wave not to be assessed if it becomes as institutionalised as the other modules on BA music course.	gets as institutionalised as, as the rest of the modules here I would have to say no…" [00:07:55.11] Interviewer RG "… When you say that word institutionalised it would need unpacking…" [00:08:00.13] Respondent VA "…Mm…" [00:08:00.18] Interviewer RG "… I'm not sure what you mean by that…" [00:08:01.07] Respondent VA "…I'm, I'm meaning like essays and exams and…" [00:08:04.20] Interviewer RG "… Ok…" [00:08:04.25] Respondent VA "…Just like … requirements…"
Requirements of the curricula.	[00:08:07.17] Interviewer RG "… But when you do a vocal assessment, you're not writing, so we're not talking about written work are we…?" [00:08:15.00] Respondent VA "…Ok…" [00:08:15.21] Interviewer RG "… So, what, how do you then … you know answer the question if I say it's about Rhythm Wave, it's not assessed it's extra curricular…" [00:08:24.28] Respondent VA "…Mm…" [00:08:25.10] Interviewer RG "… Would it be valuable to have it assessed? Eh or would it not be valuable? Should

	it be assessed as part of the curriculum that type of learning that is going on there…?"
	[00:08:37.07] Respondent VA "…Mm… it, it's very hard to find ways to do the assessment for it, I mean it's part of the thing in Rhythm Wave that it's very free and very easy, accessible and…"
Hard to find ways to assess R Wave - it's part of its 'thing' being very free and very easily accessible.	[00:08:57.24] Interviewer RG "… Mm…"
	[00:08:58.16] Respondent VA "…You're part of the group rather than individual…"
You're part of the group rather than individual.	[00:09:03.23] Interviewer RG "… Mm…mm…"
	[00:09:04.27] Respondent VA "…So…"
	[00:09:05.23] Interviewer RG "… Ok…"
	[00:09:06.04] Respondent VA "…I'd say it's more beneficial for it to be like that…"
She feels it's more beneficial for R Wave to be like that.	[00:09:10.03] Interviewer RG "… Ok…"
	[00:09:11.00] Respondent VA "…As it is right now…"
	[00:09:11.26] Interviewer RG "… So there is a collective part to it…"
	[00:09:14.19] Respondent VA "…Mm…"
	[00:09:14.23] Interviewer RG "… That perhaps that's a perception of freedom … I don't, I don't know. I run the

	band but I may not know that so…"
	[00:09:22.25] Respondent VA "…Yeah…"
	[00:09:23.16] Interviewer RG "… Is that a perception among do you think students that there is a freedom in being in a collective, for they're not assessed, I don't know…"
She agrees that other students may perceive the freedom in a collective that's not assessed.	[00:09:30.23] Respondent VA "…Yeah…"
	[00:09:31.23] Interviewer RG "… I'm not sure…"
She feels she was given the time to take to learn the patterns rather than being told you can't do this (correctly) and to keep repeating again and again (till correct).	[00:09:32.10] Respondent VA "…And I feel like for example when I came in I was given the time to take the patterns, rather than just like listen up! you can not do this … ok again, again, again, again just like…"
	[00:09:45.11] Interviewer RG "…Mm…"
She was given the time to observe the other instruments (players), the people next to her who knew the patterns.	[00:09:46.14] Respondent VA "…I was given the time to observe the other instruments. I always had one or two people next to me knowing the patterns, it was very easy to y'know stop playing for five minutes and really listen and hear it, instead of having the pressure of adapting it before a deadline…"
	[00:10:05.19] Interviewer RG "… Right so deadlines are a part of that formality…"
She could stop for 5 mins and really listen and hear it	[00:10:08.28] Respondent VA "…Mm…"
	[00:10:09.17] Interviewer RG "… That could change it if it

instead of having the pressure of adapting (re-contextualising?) it before a deadline (assessment?). Deadlines as formal. Changing R Wave by introducing formal assessment. Long sessions running hypnotic rhythms for 10-20 mins (immersion) as her way of learning rhythms in R Wave. Locking the tempos and locking each part to each other very efficiently. Very intense but very rewarding to do the long sessions.	was assessed…?" [00:10:12.26] Respondent VA "…Mm…" [00:10:13.09] Interviewer RG "… Ok. So how do you learn rhythms in Rhythm Wave and actually I do think you've answered some of that already but if you want to maybe reiterate that. How do you learn the rhythms in the band…?" [00:10:25.17] Respondent VA "…Mm…personally I think the long sessions when we have just like running hypnotic rhythms for like 10 or 15 or maybe even 20 minutes…" [00:10:37.08] Interviewer RG "… Mm…" [00:10:37.27] Respondent VA "…Mm…are making, like they are locking the tempos and locking each part to each other very efficiently…" [00:10:49.10] Interviewer RG "… Mm…mm…" [00:10:50.06] Respondent VA "…Mm … they are very intense but it's very rewarding to do like long sessions to … ah…"
Allowing her to make mistakes and then correct herself within the same time frame.	[00:10:58.01] Interviewer RG "… Ok…" [00:10:58.11] Respondent VA "…Allow me to do mistakes but after that like correct myself as well so like long…" [00:11:04.10] Interviewer RG "… Ok…"

Having the time - duration in the rhythm - to do this.	[00:11:05.00] Respondent VA "…practice…" [00:11:05.09] Interviewer RG "… So it's having that duration…" [00:11:07.09] Respondent VA "…Yeah…"
It depends on individuals whether and how they develop in that style of ensemble (non-formal).	[00:11:07.25] Interviewer RG "… Do you think other students that are around you are able to correct their mistakes or do you think that's a personal thing? Do you think some people don't develop in that ensemble style…?" [00:11:18.24] Respondent VA "…Yeah I think it's very individual like…" [00:11:21.03] Interviewer RG "… Uh huh…" [00:11:21.15] Respondent VA "…Most of it…" [00:11:22.02] Interviewer RG "… Do you think it might just take longer for some than others…?" [00:11:24.26] Respondent VA "…Yeah…" [00:11:25.27] Interviewer RG "… To correct the mistakes…"
Different kinds of learners.	[00:11:27.09] Respondent VA "…Yeah and people are different kind of learners, I…" [00:11:29.22] Interviewer RG "… Mm…" [00:11:30.16] Respondent VA "…Maybe if there's like

Two types possibly	mm…ok two different types of learner…"
	[00:11:40.07] Interviewer RG "… Mm…"
Self-teaching (self-directed)	[00:11:40.16] Respondent VA "…other one being like very self aware of the drum patterns and kind of self-teaching …"
	[00:11:46.16] Interviewer RG "… Mm…"
The self-directed can spot the others who need external input with the rhythm and help them.	[00:11:47.00] Respondent VA "…And the next one is needing more external help. Ideally in Rhythm Wave the self-learned is able to spot what the other people, ah like other person is doing wrong and being able to like kind of in the middle of the session be like ok hey yeah…"
	[00:12:02.04] Interviewer RG "… So you…"
	[00:12:02.24] Respondent VA "…It's more syncopation here…"
	[00:12:03.14] Interviewer RG "… You can help the others in like a peer teacher…"
	[00:12:07.11] Respondent VA "…Yeah…"
	[00:12:07.25] Interviewer RG "…Your kind of teaching the others that…"
	[00:12:09.18] Respondent VA "…Yeah…"
As a peer teacher.	[00:12:09.28] Interviewer RG "… By just showing…"

Learning in R Wave has a purpose	[00:12:10.29] Respondent VA "…Yeah…" [00:12:11.15] Interviewer RG "… Ok, that's very interesting mm…Ok do you feel that learning in Rhythm Wave has a purpose…?" [00:12:19.07] Respondent VA "…Totally…" [00:12:20.23] Interviewer RG "… What is that purpose…?" [00:12:22.12] Respondent VA "…Mm…Obviously for winning more confidence rhythmically. It's very culturally … educating … and it has awaking a lot of interesting curiosity in me towards … ah …lots of different kind of ethnic cultures in music…"
'Winning' or gaining rhythmic confidence, it's culturally educating (intercultural). It's awakening her interest in lots of ethnic music cultures.	[00:12:51.13] Interviewer RG "… So it…" [00:12:51.20] Respondent VA "…Styles…" [00:12:52.05] Interviewer RG "… It has a cultural standpoint learning…" [00:12:54.09] Respondent VA "…Mm…" [00:12:54.16] Interviewer RG "… In it … so it, it's interesting because years ago when I interviewed people when we were doing Glastonbury Festival, some of them said the purpose was to go to Glastonbury. It's an interesting perspective isn't it…?" [00:13:08.27] Respondent VA "…Yeah…"

	[00:13:09.04] Interviewer RG "… That having …I mean that's why I asked about a goal. But you appear to have more of a personal goal in engaging with the band rather than like a goal of …an external goal…"
	[00:13:20.14] Respondent VA "…Mm…ok yeah…"
	[00:13:22.08] Interviewer RG "… Although I know you have performed with us…"
	[00:13:24.23] Respondent VA "… [laughs]…"
	[00:13:25.00] Interviewer RG "… At Belladrum Festival…"
	[00:13:26.08] Respondent VA "…Yeah it was very, very good experience as well, I mean…"
	[00:13:29.27] Interviewer RG "… Mm…"
Performing (gigging) with R Wave as a new and very enjoyable experience for her.	[00:13:30.08] Respondent VA "…Gigging with Rhythm Wave has been a new experience for me as well and I have been enjoying it a lot, I…"
	[00:13:38.09] Interviewer RG "… Mm…mm…"
She approves of external activities outside of college i.e. gigs, workshops etc.	[00:13:38.26] Respondent VA "…I like when the band is being active outside of the college as well…"
	[00:13:45.10] Interviewer RG "… Ok, well that's a note for me to find some gigs…"
	[00:13:49.28] Respondent VA "… [laughs]…"

	[00:13:50.24] Interviewer RG "… Quickly before you, you leave the, you are actually leaving us in eh … May…"
	[00:13:56.08] Respondent VA "…Mm…"
	[00:13:56.23] Interviewer RG "… Yeah…"
	[00:13:57.11] Respondent VA "…Last day of May…"
	[00:13:58.02] Interviewer RG "… Right, mm… ok do you have any previous knowledge of or awareness of Afro-Brazilian or Latin American Rhythms before you came and joined the band…?"
She went to Latin Music workshops before R Wave - as vocalist and some percussion.	[00:14:08.15] Respondent VA "…I had some. I went to Latin music workshop mainly as a vocalist. I did some percussive…"
	[00:14:17.07] Interviewer RG "… Where was that…?"
	[00:14:18.08] Respondent VA "…Ah in [Inaudible] Finland…"
	[00:14:20.13] Interviewer RG "… And what was that a conservatoire or…"
	[00:14:22.22] Respondent VA "…Yeah…"
	[00:14:22.29] Interviewer RG "… A school? Right. And so the school had a Latin ensemble…?"
	[00:14:27.27] Respondent VA "…Yeah…"

Run by a drum teacher.	[00:14:29.04] Interviewer RG "… And who ran that…?"
	[00:14:30.26] Respondent VA "…It was our drum teacher…"
	[00:14:34.09] Interviewer RG "… And so he wasn't just a drum kit player he understood Latin rhythms…?"
	[00:14:39.09] Respondent VA "…Yeah…"
	[00:14:40.08] Interviewer RG "… And did he, that ensemble did it perform…?"
	[00:14:43.02] Respondent VA "…Yeah we did one gig at the end of the…"
One gig performed at end of the module.	[00:14:47.29] Interviewer RG "… Mm…mm…"
	[00:14:48.14] Respondent VA "…Ah module…"
	[00:14:50.02] Interviewer RG "… Semester…"
	[00:14:50.25] Respondent VA "…Nn…"
	[00:14:52.08] Interviewer RG "… At the module…"
	[00:14:52.21] Respondent VA "…Yeah…"
	[00:14:53.00] Interviewer RG "… Ok…"
	[00:14:53.10] Respondent VA "…We …we had kind of five semesters…"

This performance was assessed.	[00:14:55.16] Interviewer RG "… Ok…" [00:14:56.13] Respondent VA "…In that…" [00:14:56.21] Interviewer RG "… Where you assessed on that…?" [00:14:58.06] Respondent VA "…Yes…" [00:14:58.26] Interviewer RG "… How was that assessed if it was a group…?" [00:15:01.06] Respondent VA "…It was, It was a big, big, big ensemble like the size of what Rhythm Wave is now…" [00:15:07.25] Interviewer RG "… Twenty…?" [00:15:08.01] Respondent VA "…[inaudible] mm…" [00:15:09.12] Interviewer RG "… Ten…?" [00:15:09.26] Respondent VA "…Maybe well if we count like active members Thirty…" [00:15:15.17] Interviewer RG "… Ok…" [00:15:16.12] Respondent VA "…And we have four singers…" [00:15:19.04] Interviewer RG "… And how was it assessed eh…?" [00:15:21.11] Respondent VA "…Mm…"

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	[00:15:22.01] Interviewer RG "… Did…"
	[00:15:22.17] Respondent VA "…We…"
	[00:15:22.13] Interviewer RG "… Did somebody have a checklist or what…?"
	[00:15:24.21] Respondent VA "… We had [pause] … I think, I think we didn't have a checklist. We were kind of … the teacher was observing us…"
	[00:15:37.09] Interviewer RG "… So it was observation by the teacher…"
Assessed by observation (and listening of course).	[00:15:40.01] Respondent VA "…Yeah, during the module how we have developed individually and then the gig was assessed as well, how it showcased or how it did not showcased depending on…"
	[00:15:57.06] Interviewer RG "… Mm…mm…"
	[00:15:57.19] Respondent VA "…Each, each individual, our development in that particular style and then we had…"
Performance assessed and also their	[00:16:05.00] Interviewer RG "… Mm…mm…"
individual development throughout the	[00:16:05.13] Respondent VA "…Mostly just like mm… talking it out feedback…"
module.	[00:16:14.04] Interviewer RG "… From the lecturer…?"
Verbal feedback to the students.	[00:16:14.27] Respondent VA "…Yeah a couple of days after the gig we had three lecturers…"

Three lecturers listened and observed.	[00:16:19.04] Interviewer RG "… Ok…"
	[00:16:19.18] Respondent VA "…On the day to…"
	[00:16:21.27] Interviewer RG "… Listen…"
	[00:16:22.07] Respondent VA "…Be able…"
	[00:16:22.07] Interviewer RG "… Yeah…"
	[00:16:22.23] Respondent VA "…To listen and observe…"
	[00:16:23.22] Interviewer RG "… Watch, yeah…"
	[00:16:24.14] Respondent VA "…It was…"
	[00:16:25.00] Interviewer RG "… Mm…mm…"
	[00:16:25.06] Respondent VA "…A big, big band…"
A big, big band (up to 30 -like R Wave).	[00:16:25.27] Interviewer RG "… Ok…"
	[00:16:26.27] Respondent VA "…And after that we got … ehm…our official assessment we had …
	[00:16:35.07] Interviewer RG "… Yeah a grade…"
	[00:16:35.29] Respondent VA "… a grading from…"
	[00:16:37.03] Interviewer RG "… Mm…mm…"
	[00:16:37.12] Respondent VA "…One, two and three…"

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Grading scale of 1, 2, or 3. *Summative assessment, formal learning and certification.*	[00:16:38.26] Interviewer RG "… Ok…" [00:16:39.11] Respondent VA "…And that ended up to be in our certification…" [00:16:45.20] Interviewer RG "… Ok…" [00:16:46.04] Respondent VA "…Later on…" [00:16:46.18] Interviewer RG "… That's interesting, I mean I looked at all your certification when you auditioned here … it was interesting. Ah I don't know if I read about that ensemble but I realised that you had had some experience of jazz big band and World music…" [00:16:57.11] Respondent VA "…Mm…" [00:16:57.25] Interviewer RG "… Could I ask mm…was it Brazilian style in this ensemble did you do samba style or Samba Reggae or Samba Merengue…?" [00:17:05.06] Respondent VA "…This module…?" [00:17:06.01] Interviewer RG "… Yes…" [00:17:07.08] Respondent VA "…We did mostly quite traditional like … mm…" [00:17:15.11] Interviewer RG "… Any Brazilian…?" [00:17:16.13] Respondent VA "…Popular, we did like "Mas Que Nada" …"

	[00:17:19.22] Interviewer RG "… Ok…"
	[00:17:20.11] Respondent VA "…We did Guararé … [sings] da da da da da da …"
	[00:17:25.24] Interviewer RG "… Ok…"
	[00:17:25.27] Respondent VA "…[sings] ba da ba bo…"
	[00:17:27.24] Interviewer RG "… Ok…"
	[00:17:28.06] Respondent VA "…[sings] …"
	[00:17:29.03] Interviewer RG "… And did you play percussion instruments or were you just…"
	[00:17:32.06] Respondent VA "…I…"
	[00:17:32.09] Interviewer RG "… Vocals…?"
	[00:17:32.26] Respondent VA "…I did a little bit of percussive…"
She did some percussion instrumental learning in this Finnish Latin ensemble.	[00:17:34.12] Interviewer RG "… Ok…"
	[00:17:34.21] Respondent VA "…Instruments as well…"
	[00:17:35.15] Interviewer RG "… And were you assessed on that as well as the vocal…?"
	[00:17:37.19] Respondent VA "…No…"
	[00:17:39.29] Interviewer RG "… Mostly vocal…?"

	[00:17:40.28] Respondent VA "…No mostly vocal…"
	[00:17:41.18] Interviewer RG "… But other students were assessed on the percussion playing…?"
	[00:17:44.14] Respondent VA "…Eh we had percussion player and a drummer…"
	[00:17:50.12] Interviewer RG "… Mm…mm…"
	[00:17:51.00] Respondent VA "…And then we had, I think we had an accordionist…"
	[00:17:55.20] Interviewer RG "… Ok…"
	[00:17:55.23] Respondent VA "…Guitarist…"
	[00:17:56.27] Interviewer RG "… Mm…mm…"
	[00:17:57.11] Respondent VA "…I think we had violin…"
	[00:17:58.29] Interviewer RG "… All right…"
	[00:17:59.27] Respondent VA "…We…"
A diverse ensemble instrumentally.	[00:18:00.11] Interviewer RG "… Uh huh…"
	[00:18:00.15] Respondent VA "…We had like full band, we didn't have like Rhythm Wave kind of ensemble…"
	[00:18:06.16] Interviewer RG "… Which is purely, its well, its not purely percussive Rhythm Wave, it's a collaborative as you know there's been a lot of vocal collaboration…"

[00:18:17.06] Respondent VA "… [sings]……"

[00:18:24.11] Interviewer RG "… What song is that? I don't know that…"

[00:18:25.22] Respondent VA "…[sings]…"

[00:18:27.13] Interviewer RG "… Whose that by…?"

[00:18:28.05] Respondent VA "… [sings] …It's a samba … ehm… classic…"

[00:18:31.23] Interviewer RG "… I thought [inaudible] ok, I need to…"

[00:18:34.29] Respondent VA "…I think it's a carnival…"

[00:18:35.25] Interviewer RG "… After the interview we'll get the notes…the Portuguese for that one. So in effect you'd heard the Portuguese and the rhythm style of Brazil in these classes…?"

[00:18:45.16] Respondent VA "…Pardon…?"

[00:18:46.24] Interviewer RG "… You had a knowledge of Brazil, it's rhythm style and some of it's Portuguese vocalist style in those classes at your conservatoire…?"

[00:18:53.02] Respondent VA "…Yeah…"

[00:18:53.09] Interviewer RG "… Ok I mean that's really interesting because in some ways you came here with a fit

She learned to sing in Brazilian Portuguese and Brazilian rhythmic style at here conservatoire. She came to Perth College with a good fit for R Wave.	to Rhythm Wave…" [00:18:58.25] Respondent VA "…Yeah…" [00:18:59.27] Interviewer RG "… Were you surprised it wasn't part of the curriculum? That it wasn't assessed. That it was voluntary…" [00:19:07.20] Respondent VA "…No…" [00:19:10.16] Interviewer RG "… Were there any ensembles like that, that you took part in that were extra curricular and not assessed that were Latin…?" [00:19:17.12] Respondent VA "…I, I did a lot of extra curriculum studies in conservatory but they were all somewhat like assessed…"
All her extra-curricular classes at the conservatory in Finland were assessed -to some degree!	[00:19:25.24] Interviewer RG "… Right, though they were still assessed…?" [00:19:28.09] Respondent VA "…Mm…" [00:19:28.19] Interviewer RG "… Were any rhythm ones…?" [00:19:31.02] Respondent VA "…The rhythm ones … there was a rhythm workshop but it was clashing with something else…" [00:19:38.10] Interviewer RG "… Ok…" [00:19:38.23] Respondent VA "…I did…"

[00:19:39.17] Interviewer RG "… Mm…"

[00:19:39.20] Respondent VA "…I did ah… traditional vocals…"

[00:19:41.20] Interviewer RG "… Ok. The person that was running the rhythm workshop do you know much about their background? Were they from what we'd say non-formal? Were they someone who'd learned from the culture and not learnt formally to teach those styles?

[00:19:55.05] Respondent VA "…I think he has learned formally…"

[00:19:57.18] Interviewer RG "… Ok…"

[00:19:58.04] Respondent VA "…More formally…"

[00:19:58.25] Interviewer RG "… Ok…"

[00:19:58.29] Respondent VA "…Yeah…"

[00:19:59.04] Interviewer RG "… Interesting. That does vary at…from my research eh…different people…"

[00:20:04.21] Respondent VA "…Mm…"

[00:20:05.01] Interviewer RG "… From different backgrounds teach ah…the Brazilian style of rhythm, ok. Mm…have you any more comments or any other comments about or ideas about Rhythm Wave and learning rhythm? Yeah, I mean you've been very forthcoming and I really appreciate your time…"

[00:20:19.03] Respondent VA "…Mm…more comments about Rhythm Wave…?"

[00:20:22.15] Interviewer RG "… Well about learning rhythm…?"

[00:20:23.22] Respondent VA "…Learning rhythm…?"

[00:20:24.28] Interviewer RG "… Yeah…"

[00:20:25.17] Respondent VA "…Mm…no, not really to my mind…"

[00:20:31.17] Interviewer RG "… Ok…"

[00:20:31.21] Respondent VA "…At the moment, I would probably need…"

[00:20:33.02] Interviewer RG "… Absolutely fine…"

[00:20:33.21] Respondent VA "…Another day to comment more…"

[00:20:35.02] Interviewer RG "… No …I've been very mm…pleased to get responses in full from you and you know that's been very helpful. So I, I think I will sign this off and say thanks very much for your time and…"

[00:20:51.06] Respondent VA "…Thank you…"

End of Interview