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Exploring Strategies for Developing Western Classical Music Education in the Sultanate of Oman

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Abstract

The initial aim of this research was to assess whether it was possible to introduce Western Classical Music (WCM) into the Omani school music curriculum. Oman is a model for establishing, firstly, whether it is possible to introduce WCM to a school regime in which it has never previously existed and, secondly, how such an introduction can be most effectively implemented. There was no published research in this area and, as this research developed, the initial stance evolved and modified, leading to broader conclusions. This has implications not only for music education in Oman but also for wider discussions about the role of WCM in non-Western music education and its potential expansion in non-traditional spheres. The thesis reports on both the cultural and historical context of music and music education in Oman, as well as the attitude of Omani Islam to the permissibility of music within an Islamic state. Previous global attempts to introduce alien musical traditions into their curricula are reviewed to establish what lessons might be learned alongside the educational models and approaches adopted within English schools. The English observations are used to design investigative pilot schemes (including alternative pedagogies), which were conducted within four Omani state schools. Throughout the thesis, qualitative research makes use of ethnographically informed case studies and five research methods: semi-structured interviews, surveys, participant observation, field notes and documentation. Data are analysed thematically and via descriptive synthesis in order to identify key concepts and themes and, thus, to arrive at holistic strategies for a potential introduction of WCM into the National Curriculum (NC).

Findings suggest that it is possible to introduce WCM into an outward-looking country with links to external governments and an established music scene. Religious reservations were largely overcome by public debate while cultural resistance was soothed by an emphasis on the equal status of national music alongside non-native music education. Observations in English schools found that learning outcomes are dependent on a number of factors including the individual ability of each teacher, teaching resources and a receptive environment. The Omani pilots, in turn, suggest that the incorporation of WCM into the NC requires additional elements such as cultural sensitivity, detailed planning and comprehensive, open debate. Additionally, it was not the musical genre that created the successful outcomes but, rather, the pedagogy. The desired outcome, therefore, was not to effect the introduction of WCM into the Omani national music curriculum *per se* but to open up the school music curriculum to a more progressive model of pedagogy. This research has implications for the introduction and expansion of new musical genres into National Curricula.

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Chapter One

Western Classical Music in the Sultanate of Oman: Research Context, Rationale and Methodologies

1.1 Introduction

> The school's Director invited us to meet the parents who were standing outside her office, waiting to voice their concerns. One father stepped forward and said 'We are very upset about your attempts to corrupt our children. We have formally requested to withdraw our children from your music classes and the director asked us to come and inform you in person.' I had absolutely not anticipated such a confrontational introduction. Another mother stepped forward and upbraided me 'Why are you attempting to teach our children unpleasant and immoral things that you have brought from the West? It's against the teachings of Islam and we are horrified.' I stood for a second in silence, gathering my thoughts. 'The Ministry of Education would never have given me permission to disseminate immoral material', I said, 'and why would I even want to do such a thing?' The original parent remained visibly unconvinced, so I took a spontaneous decision and invited all the parents to stay for the first music lesson. They looked doubtful though all but the most visibly dissenting parent agreed to attend.

The introduction of Western Classical Music (WCM)[1] to The Sultanate of Oman and its subsequent impact on Omani culture, religion, society, social change and development, and education strategy is a relatively under-researched area and warrants further investigation. WCM is currently only accessible to the public within the confines of the school attached to the country's national orchestra or as individual tuition. The primary initial objective of this research, therefore, is to assess whether there is a need or desire for the further development of WCM in Oman and, if so what might comprise an effective strategy for the introduction and cultural expansion of WCM education throughout the Omani national state school curriculum. The thesis recounts the early introduction to the performance of WCM in Oman and goes on to explore the role that WCM already plays in the lives of the hundreds of participants who take part in the wide variety of outlets for WCM in Oman i.e. The Royal Oman Symphony Orchestra (ROSO), The Royal Muscat Philharmonic Orchestra (MRPO), and the Western music based military bands. This research set out, to establish whether, and to what level, an awareness of WCM existed across the Omani population at large. I was not aware of any other research ever having been carried out either on the role of WCM in

[1] This term WCM and WCM education will be defined and explored in detail in Chapter 6, page 135.

Oman or on its potential function within the national education system and this thesis, therefore, set out to explore the evolving attitudes, and involvement, of people towards WCM, in all its forms, throughout Oman and, whether an appetite for the expansion of the role of WCM within the educational system exists. If such an appetite exists, it was then important to explore how it might be exploited and how existing barriers and challenges might be confronted and overcome. The thesis uses this research to investigate a potential strategy for the inclusion of WCM (and an international assessment system) into the National Curriculum (NC), incorporating the full range of orchestral instruments. Native Arabic music will always form an intrinsic part of the Omani NC but this research intends to identify the desirability of the inclusion and development of new genres of music within music education in Oman without placing one genre of music in a hierarchical distinction to any other. The research will, thus, focus on WCM, as a springboard for other genres, since it already exists within the Omani music scene and is thus more accessible than other alien genres. The thesis also documents the potential role that WCM might play in adding value to music education in the country, and discusses whether such a process might broaden the cultural landscape of Oman by achieving a balance between the country's native musical activity and its imports thus leading to the formation of additional independent orchestras and music education projects across Oman or, indeed, as yet unchartered future avenues for WCM.

This project investigates an environment in which I am personally embedded, musically, culturally and religiously, as well as Omani attitudes towards music in general, particularly WCM within an Islamic nation. My music education and initial training initiative at the state-funded orchestra, ROSO, has had a huge impact on my own life and I am principal viola in the ROSO. Participation in WCM has brought me great educational, cultural, professional, financial and emotional benefits, which I would, in turn, like to introduce to a new generation of potential Omani musicians, thereby increasing accessibility to WCM as well as an appreciation and understanding of other world cultural activities. This would lead Omani music practitioners to greater levels of cultural exposure, awareness and acceptance of other musical traditions, as well as to the advancement of music-making, of many diverse genres. In Oman, ROSO is already able to perform WCM music, to engage with the theoretical elements of music, and to do so in a musical genre which does not have a foundation in its own cultural traditions. A second generation has been engaged in WCM with the creation of MRPO, demonstrating the potential for continued expansion, for which

existing or future members of ROSO, as well as Arabic music teachers, might provide a potential teaching resource, were relevant Continious Professional Development (CPD) programmes to be introduced.

The rich history of musical practice in Oman stems from its traditional openness to other cultures as well as its geographic location. Oman's history and geography led to waves of attempted Western colonisation, conflict and internal unrest throughout the centuries. Oman's openness to otherness led, on the other hand, to its voluntary, and peaceful, adoption of Islam in the very early days of the religion while the Prophet Mohammed was still alive (571–632CE) unlike other countries where Islam was adopted following armed conflict. This peaceful adoption led directly to the practice of a moderate form of Islam called Ibadism, which has, traditionally, been more open to interpretation than other regional doctrines and more accepting of the existence of other doctrines, than other regional variations (full details of the history of Oman can be found in Chapter Two). This embrace of otherness was actively pursued after the accession of the current ruler, Sultan Qaboos, in 1970. His policy of transforming Oman into an outward-looking nation created fertile ground for the adoption of new musical genres and, since his accession, Arabic music and WCM have both received equal public airtime. His government established two royal orchestras ROSO and MRPO, as well as a host of military bands, an opera chorus, a military choir, a steel band, a jazz orchestra and various other ensembles. These bands comprise Western classical instruments, world instruments and traditional Omani instruments. This plurality of musicality also includes the region's first and only professional Eastern orchestra, which performs an Arabic repertoire based around traditional local Omani music and instruments. The construction of The Royal Opera House Muscat (ROHM) is further evidence of the government's commitment to the expansion of the Arts in the country.

Objections to the introduction of WCM to the NC might be raised on both religious and/or political grounds. Islam plays a critical role within Omani society and certain sections of the Omani population still regard music as taboo or even *haram* (forbidden). It is, thus, important to understand Islam's stance on music in order to accomodate any possible local objections to this initiative on religious grounds. Despite Oman's traditional openness to other cultures, music has traditionally occupied a tendentious position in Islamic society, including in Oman. Any enforced imposition by forces perceived to be Western-influenced, might prove counter-productive and it was therefore critical to research and understand the

doctrinal reservations to music, including to WCM. One facet of this research project is, therefore, to establish the history and foundation of the Islamic objections to music, by exploring the religious interpretation of the status of music within the Quran and the *ahadith* (sayings of the Prophet Mohammad), from the perspectives of both Omani Islamic practitioners and their religious authorities, in order to counter any religious objections to music, in general, and to its possible future expansion (by the introduction of WCM education) within the Omani state school curriculum, in particular.

This research project went on to examine existing models of tuition, primarily the current NC in England (including observing lessons in four English schools), in order to promote revisions to Oman's music NC. The project also considered the findings from research in a number of countries that have placed WCM education at the forefront of their national musical curricula, in terms of both those who retained the status of their local musical traditions and those who introduced WCM at the expense of their own national folk music traditions. All these models have raised new cultural challenges alongside an increased understanding of the levels of acceptance of WCM in non-Western contexts.

This project examined the effects of Omanis' exposure to WCM through a series of pilot projects in several Omani state schools in order to observe the results and then to analyse them in order to consider the viability of the inclusion of WCM within the Omani NC. These pilots became a vital part of the research since it was their outcomes, as well as the responses to them, that helped to establish, in a practical research context, whether the inclusion of WCM might be acceptable to Omani school pupils and their parents and teachers and the Ministry of Education and, ultimately, whether such an introduction might be beneficial for the school pupils. It was, additionally, important to attempt to establish whether such an introduction might be able happily to continue to co-exist with the Arabic traditional music that is already taught within the Omani NC. This project, consequently, explores whether there is a coherent intellectual basis for the introduction of WCM into the NC in an acceptable and practicable way that benefits Omani school pupils.

Based on the above overview, the study will be driven by one overarching question:

In what ways can a strategy for Western Classical Music education be developed in the education system of the Sultanate of Oman?

The thesis conducts a review of the history of Oman, including an account of the country's relationship to the West, and a full account of its traditional music and how WCM was introduced to the country. It also conducts a comprehensive literature review of a number of case study countries that attempted to introduce WCM and the challenges that arose and what could be learnt for Oman from these. It went on to explore the history and content of music education as well as the various approaches adopted within the English NC and later how these are implemented in practice in the English classroom. All of these questions then led into a practical translation in which WCM was introduced into Omani schools via a series of carefully designed, participatory pilot schemes. The project proceeds to encompass seven sub research questions:

In What Ways Do the History of Oman and its Traditional Music Impact Upon Omani Music Education ? (See Chapter Two).

How was Western Classical Music introduced to Oman and What Role Does it Play in Oman Culturally and Educationally? (See Chapter Three).

What are the Different Religious Attitudes Towards the Permissibility of Music in Islam? (See Chapter Four).

What Are the Challenges of Introducing Different Musical Traditions Into National Curricula? And What Can We Learn From This For Oman? (See Chapter Five).

What are the Historical Bases of Music Education in The English System? (See Chapter Six).

How Does The English Curriculum Translate in Practice? (See Chapter Seven).

Can English Music Education Translate into an Omani Context? (See Chapter Eight).

1.2 Methodologies

Methodological Approach

This section will consider the epistemological underpinnings and the proposed methodology for this study.

1.2.1 Epistemological Framework: Social constructionism

A good place to start when answering research questions is to think about what sort of knowledge we seek to generate. One way to do this is to study epistemology. Epistemology is the philosophical basis through which knowledge is grounded and legitimised. Objectivist epistemology attempts to understand what it means 'to know' something and, as a consequence, to establish an 'objective' truth. Objectivism was rejected in this context since the research was entirely built around responses to, and interactions with, the specific object (the music) i.e. 'the something', rather than through an attempt to create meaning out of 'nothing'. Since music is, by its nature, a subjective experience, and people's experiences of WCM are constructed in the contexts of living, working and studying in Oman, objectivism appeared to be an inappropriate research methodology here. Constructionism, on the other hand, suggests that there is no objective 'truth'. The meaning of both music and its study is constructed by the performer and the listener and a version of constructionism seemed to be eminently suitable in this context. This study takes the latter view and drew upon social constructionism.

Phenomenology was also considered as a potential basis for research since this research was considered with a specific phenomenon i.e. music education in Oman. Phenomenology acknowledges that the subject cannot adequately be understood or described apart from its specific relationship to the object.[2] It invites the researcher to 'call into question our whole culture' and to 'attempt to recover a fresh perception of existence unprejudiced by acculturation.'[3] This research, however, is predicated on the assumption that it is our musical culture that makes us who we are as human beings in and through a particular culture with significant symbolic meanings and that this set of meanings imposes its own interests on us. Phenomenology was thus rejected as a research tool since the existing cultural framework was acknowledged and recognised and the research discussed if

[2] E. Husserl, *Ideas: General Introduction to Pure Phenomenology* (London: Geoege Allen and Unwin, 1931), p. 245.
[3] W. A. Sadler, *Existence and Love: A New Approach in Existential Phenomenology* (New York: Charles Scribner's Sons, 1969), p. 377.

it is possible to introduce a new musical genre and to translate alternative elements of an alternative curriculum into a pre-existing one. It was, therefore, far more suitable to look at the research from an ethnographic standpoint which afforded the possibility of carrying out groundwork, fieldwork, and then placing it contextually within a broader cultural framework.

Social constructionism proposes that social reality is best understood as a construction of people as they interact with their world, and includes learning principles developed by researchers such as Lave, Wenger and Gredler.[4] Creswell argues that 'social realities are constructed and sustained by the observation of the social rules which obtain in any social situation by all the social interactions involved.'[5] Social constructionism is a valuable starting point when acknowledging that there is no absolute truth and that a subjective stance is necessary when seeking in-depth understanding. This allows us to generate theory from inductive research, taking the data available in a community or culture and starting from this rather than having an existing theory. Creswell asserts that 'the researcher's intent is to make sense of (or interpret) the meanings others have about the world rather than starting with a theory […] Social constructivists believe that individuals seek understanding of the world in which they live and work […] the goal of the research based on social constructionism is to rely as much as possible on the participants' view of the situation being studied.'[6] Meaning are constructed by human beings as they engage with the world and meaning cannot, therefore, ever be described as 'objective'.

Social constructionism is useful in this context since it takes the stance that knowledge is constructed through social interaction within the community and influenced by common external communities relevant to each participant. Fish notes that 'the institutions constituting our publicly available system of intelligibility precede us.'[7] Crotty asserts 'what distinguishes constructionism, setting it over against the objectivism inherent in the positivist stance, is its understanding that all meaningful reality, precisely as meaningful reality, is socially constructed.'[8] This research, therefore, accepts this socially constructed

[4] Jean Lave, and Etienne Wenger, *Situated Learning: Legitimate Peripheral Participation,* (Cambridge: Cambridge University Press, 1991). Margaret E. Gredler, *Learning and Instruction:* Theory Into Practice, 6th edn (Cambridge: Prentice Hall Higher Education, 2008).
[5] John W. Creswell, Research Design: Qualitative, Quantitative and Mixed Methods Approaches, 4th edn (London: Sage, 2014), p. 8.
[6] Ibid. p. 8.
[7] S. Fish, 'How to Recognise A Poem When You See One', in *Ways of Reading: An Anthology for Writers*, ed. by D. Bartholomae and A. Petrosky, 2nd edn (Boston: Bedford Books of St Martin's Press, 1990), p. 186.
[8] Michael Crotty, *The Foundations of Social Research: Meaning and Perspective in the Research Process* (London: Sage Publications, 1998), p. 55.

reality and takes into account that it is also my specific reality. Social constructionism is, therefore, the best possible stance that I could take as a researcher coming from my embedded position within the Omani cultural framework and it is, therefore, used to examine the subjective nature of how and why people in Oman (including myself) originally embraced WCM even though its influence remains small scale, and establishes whether Omanis are willing to embrace it on a national scale and integrate it into the NC of Oman, relying on participants' viewpoints to generate patterns of meaning. Social constructionism was useful here since Omanis are already embedded in their musical scene and Omani culture is the source of their behaviour, rather than its result. Omanis are born into this world of meaning and signifiers and this is the result of their upbringing rather than a selected manifestation. An examination of the complex social realities of this situation was taken via the gathering of opinions, attitudes and perceptions of the participants in WCM (ROSO players), their immediate family members and general Omani society. Since the participants exist within a culture, and their perceptions of their role within it are themselves shaped by the culture, only an approach that maintains and studies the connections between culture and the individual yielded a clear understanding of the possibilities of WCM in the curriculum.

Of course, not all researchers agree with this standpoint since it is empirically true that a chair, for example, 'might exist even if the researcher has never personally sat on it.'[9] As Crotty notes, our knowledge of the natural world is as socially constructed as our knowledge of the social world. Our world of meaning 'is a world of trees as much as it is a world of kinship, law, finance or nationalism. Understanding of trees is not something we come to individually "in the course of our practical life." The language of natural science is 'ordinary language adapted to serve a specific purpose.'[10] In the case of music, therefore, all meaningful description of reality is socially constructed around the meanings that people have developed together in communities before the researcher arrived. In practice, I remained constantly aware of the potential limitations of social constructionism for this research. My own position might be more subjective than I realised, particularly given my upbringing, education and employment status within Oman. I have personally benefited from a professional musical career in WCM alongside my countrymen in the Royal Oman Symphony Orchestra (ROSO) and this experience has had a profound effect on me. I recognise that I am deeply embedded in the culture, and educational system, of Oman and I

[9] J. Greenwood, 'Action Research and Action Researchers: Some introductory consederayions', in *Contemporary Nurse*, 3/2 (1994), p .85.
[10] Crotty, op. cit. p. 57.

am fully aware of the possibility of subjectivity, particularly given the social constructionist adopted in this research. I acknowledge, therefore, the need to be constantly vigilant about any potential innate assumptions or biases. In practice, it might be impossible for either interviewer or interviewee to retain an objective distance from the research. I recognise that my interviewees might also be prone to subjectivity and that I would need to make generalisations from this subjective basis. In practice, all I could do was attempt to remain aware of my role as an insider/outsider researcher who could never just be 'a fly on the wall'[11] and how this personal limitation might affect a social constructionist approach.

1.2.3 Ethnography

Using ethnographic methods[12] to study WCM is becoming increasingly popular, helping researchers to shed light on people's perceptions of music through actually living with them and experiencing their real lives.[13] Wills and Trondman describe ethnography as an 'established practice within a variety of disciplines with their own internal histories, most prominently in anthropology, for which it serves as distinctive method and professional rite of passage.'[14] Ethnography involves creating a portrait of certain people through being and interacting with them with the aim of understanding how they live their lives. It is 'a written description of a particular culture – the customs, beliefs, and behaviour – based on information collected through fieldwork.'[15] Thus, it relies heavily on up-close, personal experience and possible participation. Maanen describes ethnography as a 'written representation of a culture or selected aspects of a culture.'[16]

Ethnographers generate understandings of culture by taking the *emic* perspective, as used in this study, often described as the 'insider's point of view', the focus is on allowing critical categories and meanings to emerge from the ethnographic encounter rather than sought in any existing models. An *etic* perspective, by contrast, takes a more distant,

[11] Critical Social Constructionist Research https://uk.sagepub.com/sites/default/files/upm-binaries/9528_011011Ch6.pdf

[12] 'Ethnography is a term attributed to the anthropologist Clifford Geertz writing on the idea of an interpretive theory of culture in the early 1970s. The use of the term "qualitative" is meant to distinguish this kind of social science research from more "quantitative" or statistically oriented research. The two approaches, i.e., quantitative and qualitative, while often complementary, ultimately have different aims.' www.brianhoey.com/General%20Site/general_defn-ethnography.htm

[13] See for example, Nettl 1983, Cotrrell 2002, Stock 2004, Nooshin 2014.

[14] Paul Willis and Mats Trondman, 'Manifesto for Ethnography', *Ethnography,* 1/5 (2000), 1–16 (p. 1).

[15] Marvin Harris and Orna Johnson, *Cultural Anthropology,* 5th edn (Needham Heights, MA: Allyn and Bacon, 2000), p. 36.

[16] John Van Maanen, *Tales of the Field on Writing Ethnography* (Chicago: The University of Chicago, 1988), p. 1.

analytical position. Ethnographic understanding develops during close exploration of data and relies on a cultural frame of analysis. Atkinson and Hammersley describe ethnography as 'one of many approaches that can be found within social research today. Furthermore, the label is not used in an entirely standard fashion; its meaning can vary. A consequence of this is that there is considerable overlap with other labels, such as 'qualitative inquiry', 'fieldwork', 'interpretive method', and 'case study', these also having fuzzy semantic boundaries.'[17]

Taking an approach informed by ethnography is arguably a valuable approach to the current research, and enabled me to study the culture of Oman and the development of WCM within this culture. It proved suitable because I am already embedded in the culture, as Maanen asserts 'to write an ethnography requires at a minimum some understanding of the language, concepts, categories, practices, rules, beliefs, and so forth, used by members of the written-about group.'[18] This study drew on the principles of ethnography and took an ethnographically informed approach. This involved:

1. Studying WCM in Oman in context
2. Conducting research over a period of time
3. Acknowledging that I am involved as an insider in this research
4. Searching for *emic* perspectives (the insider perspective of Omani society).

While an ethnographic study of WCM across the whole of Oman would have been unmanageable for the purposes of this study, undertaking a case study was a more manageable way of studying this cultural context.

1.2.4 Case study

Case study is a form of qualitative research methodology, defined by Robson as 'a strategy for research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence.'[19] Case studies involve extensive research, including documented evidence of a particular issue or situation, symptoms, reactions, and effects of certain stimuli. The idea of a case study is that it is a spotlight focused on individual instances rather than a wide spectrum of effects. The case

[17] Paul Atkinson and Martyn Hammersley, *Principles in Practice,* 3rd edn (London: Tavistock Publication, 1983), p. 1.
[18] John Van Maanen, *Tales of the Field on Writing Ethnography* (Chicago: The University of Chicago, 1988), p. 13.
[19] Colin Robson, *Real World Research,* 2nd edn (Sussex: John Wiley, 2011), p. 136.

study approach, then, is quite the opposite of any mass study.[20] In a case study, the case is the situation, individual, group, organisation or whatever it is that we are interested in.[21] Cook and Campbell viewed the case study as a fully legitimate alternative to experimentation in appropriate circumstances.[22] Table 1 below shows some of the characteristics of a case study which were used as references to help to structure my case studies:

Table 1: characteristics of case study research.

'Case study characteristically emphasizes:		
Depth of study	rather than	Breadth of study
The particular	rather than	The general
Relationships/processes	rather than	Outcomes and end-procedures
Holistic view	rather than	Isolated factors
Natural settings	rather than	Artificial situations
Multiple sources	rather than	One research method'[23]

A series of case studies was used to address relevant sub-research questions:

1. Research question 2 (see page 5) was addressed by means of an ethnographic case study on ROSO as the main hub of WCM in Oman.
2. Research question 4 (see page 5) was addressed through a qualitative analysis of the available literature on multiple case studies of the introduction of WCM into other national leisure and educational systems.
3. Research question 6 (see page 5) comprises 4 comparative case studies of English schools in order to establish how the music NC is practically integrated into an English music lesson
4. Research question 7 (see page 5) was answered by a series of pilot intervention case studies, led by me, in Oman.

Taken together, these case studies sought to find out how WCM education works in practice and has became embedded in new contexts where it had previously not existed, and how it may be efficiently introduced to the NC in Oman.

[20] John Gerring, *Case Study Research* (Cambridge: Cambridge University Press, 2007).
[21] Jacques Hamel, Stephane Dofour, and Dominic Fortin, *Case Study Methods* (Sage Publications, 1993).
[22] Thomas D. Cook, and Donald T. Campbell, *Design and Analysis Issues for Field Settings* (Houghton Mifflin, 1979), p. 96.
[23] Martyn Denscombe, *The Good Research Guide for Small Scale Social Research Projects* (Buckingham: Open University Press, 1998), p. 32.

1.2.5 My position and stance: a personal perspective

My position in the orchestra as principal viola has placed me in a strong position to conduct an ethnographic study of the place of WCM in Oman. When I commenced my musical career in 1994 as a newly recruited musician for the ROSO with practically no knowledge of either WCM or the instrument that I had been selected to study, I was familiar only with the selection of Arabic folk music that I had performed at my local school. I had had no previous exposure to WCM. It was not until joining the ROSO that I heard any form of WCM or became acquainted with any of its manifestations. An additional barrier was the fact that all teachers were, by necessity, foreign with all lessons being conducted in English and the process of learning an alien instrument, and the associated curriculum, in a foreign language was hugely challenging. My learning curve with the viola was extremely steep. I was totally unfamiliar with the instrument and I had never encountered written WCM musical notation. After five years of study, and the attainment of my Grade 8 practical, I was promoted to the position of principal viola with the orchestra and this new position of responsibility empowered me to strive for excellence. The need to perform solos and to lead the section, with the concomitant personal and technical challenges, gave me great personal satisfaction and confidence. The orchestra was inaugurated in 1985 and is now able to play the classical repertoire in a technically competent way. The orchestra is usually received well when it performs outside Oman but it is difficult to assess if this is merely novelty value. When the orchestra performed at the Geneva Festival in Geneva Park in June 2009 under the baton of Brian Schembri (a regular visiting conductor to Oman's orchestra), for example, it received an enthusiastic reception from a usually conservative audience. One member of the press corps informed the ensemble that she had never witnessed such an enthusiastic reception from the residents of Geneva and that it was out-of character for such a habitually reserved audience. The experience of performing at such a publicly accessible, major cultural event was enlightening for both the Omani orchestral performers and the European audience and Schembri says of this concert, 'the orchestra gave an exciting performance, to which the enormous public showed its appreciation by a long-standing ovation. The musicians enjoyed being appreciated by a European public playing a diversified repertoire of popular classics and works by Omani composers. The difficulty of programme choice was intelligently overcome and the preparation was serious.'[24]

Attending a master's course at the Royal College of Music (RCM) has led me to reflect on the importance of sound principles of teaching. The wide range of approaches to

[24] Brian Schembri. Personal communication, interviewed 23 October 2014 in London.

teaching methods and the way that students are motivated is an eye-opener. Teachers at the RCM adopt different strategies in order to convey their message. Both teachers and performers in Oman suffered from a lack of knowledge, or exposure to, good technique, and progress and performance were therefore hindered. Schembri asserts, 'Difficulties of quality recruitment. This concerns the foreign teaching staff as well as the limited pool of local professional musicians. The orchestra in Oman could do much better if the management would change some low standard teachers and visiting conductors which are causing damage and not helping the improvement of the orchestra.' [25] It was only through experiencing competent teaching from an acknowledged specialist in viola at the RCM that I was able to assess my own technique and to formulate a clear path to my own personal development. The range of musical activities available to students at the RCM is also laudable and might be a source of ideas for future development in my own project. As principal viola of ROSO, and thrust into the day-to-day management of the orchestra, I realised that my job was to attain the best possible musical results from the players of my section while maintaining morale. I took particular note of the phrase from an unnamed source, 'the sackings will continue until morale has been restored', and have adopted a management style which encourages participation, attendance and positive reinforcement. I have learnt that this helps the orchestra to run smoothly and is relevant to all musical ensembles. As Gillinson and Vaughan have asserted, 'in most successful and happy orchestras, players are kept well informed of development, both internally and externally, so that their attitudes are driven by broader values than just those of pay and conditions. Players representatives or committees have real input into vision, strategy and major decisions of these orchestras and the whole system is relatively harmonious.'[26]

As principal viola player at ROSO, I also had the opportunity to take the ABRSM Diploma in instrumental teaching. Though I have no formal qualification in class teaching, I used my experience leading, and tutoring the viola section of ROSO alongside individual players, to build up teaching experience. I enhanced my experience by teaching groups of younger players in the junior string orchestra in Oman. When I arrived in the UK, I noted that the teaching I observed followed very similar Schemes of Work to those that are followed by the music teachers in ROSO (which is logical since the teaching schemes were set up by British teachers). This similarity, and familiarity, made it much easier to absorb

[25] Schembri
[26] Clive Gillinson, and Jonathan Vaughan, *The Life of an Orchestral Musician in The Cambridge Companion to the Orchestra*, ed. by Colin Lawson (Cambridge: Cambridge University Press, 2003), p. 195.

new lessons plans and material during my observations in English schools. Further discussions with English teachers, during and after my observations in four different schools, helped me to prepare my pilot lesson plans, which were discussed and developed with an experienced teacher – this was designed to make up for any deficiencies in my personal teaching experience. This teacher, Dr. Jennie Henley, is the lead educational specialist at the RCM and her vast experience and careful critiques helped to verify and enhance my lesson content and plans. This added input was particularly relevant and useful in the design of lesson plans for groups as I had previously, primarily, taught individuals and intimate groups.

In personal terms, I have now been absent from the ensemble, and from my colleagues, for the last six years and have had the opportunity to reflect on the workings of ROSO from a distance. I know that I am profoundly embedded in the Omani musical scene and I am also fully aware that I originate from a part of the world where access to WCM is very limited. My sense of distance enabled some sense of objectivity to be more easily achieved, and my position as an ethnographic observer to be maintained. Nettl writes 'having practised the outsider's view, to look at the familiar as if it were not, at one's own culture as if one were a foreigner to it.'[27] Having been brought up in this society and culture makes aspects of orchestral life easier for me to understand than a foreigner with no prior knowledge or understanding of the local environment. Nettl's Persian teacher advised him that: 'You will never understand this. There are things that every Persian on the street understands instinctively which you will never understand, no matter how hard you try.'[28] I, nonetheless, attempted to retain a sense of objectivity and distance in my research. It was possible to overcome the disadvantages of being a member of ROSO since 'a level of objectivity is possible by adopting an ethnomusicological approach to question some of the fundamental assumptions.'[29] I analysed the responses of others to this topic, while bearing in my mind the possibility of bias, given my origins within the investigated environment. Creswell identifies six means of improving validity, all of which at least I attempted to adhered to as closely as possible in this study:

1. Checking your interpretation – it was always my intention to check my interpretations of my interviewees' opinions with them at a later stage in order to verify that I correctly interpreted their accounts and I subsequently did so.

[27] Bruno Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Illinois: University of Illinois Press, 1995), p. 1.
[28] Nettl, op. cit. p. 149.
[29] Melissa C. Dobson, and Stephanie E. Pitts, 'Classical Cult or Learning Community', in *The Ethnomusicology of Western art Music,* ed. by Laudan Nooshin (Oxford: Routledge, 2014), p. 68.

2. Triangulation – several data sources were drawn upon to identify themes. These multiple sources were triangulated in order to add validity to the study.

3. Vivid, multi-layered description incorporating precise detail and a wide variety of perspectives. In the context of this research, the work involved interviewing a large number of people from a great number of different regions across the country and from abroad.

4. Clarify bias/self-reflection – it was important to identify the researcher's own position in the research.

5. Present negative or discrepant information – contradictory evidence and opposing views were taken into account.

6. Prolonged time in the field – extensive time framework was necessary in order to avoid a mere snapshot of the prevailing conditions and to gather as much data as possible.[30]

1.2.6 Ethical issues

The main ethical issues were consent, confidentiality and anonymity. Although this project does not, by its very nature and content, threaten the participants, there was an awareness of the need for protecting the individuals and myself as the researcher. Robson asserts that 'a distinction is something made between ethics and morals, while both are concerned with what is good or bad, right or wrong, ethics are usually taken as referring to general principles of what one ought to do.'[31] Ethical approval for this research (interviews and observations) was granted by the ethical committee of the CUK (see appendix 1, p. 2). Informed consent procedures were followed, and care was taken to avoid potential deception and to maintain confidentiality and anonymity.

Risks and anonymity requests of participants as mentioned by Creswell and Lipson[32] were considered, and participants were informed fully of what the study involved and were given an information sheet to take away. This sheet included a mission statement, which described the purpose of the study to the participants and enabled informed consent and anonymity.[33] At all times, the research followed the BERA guidelines[34] as closely as possible, including the recommendation that the research complied with Articles 3 and 12 of

[30] Creswell, op. cit. pp. 201–203.
[31] Robson, op. cit. p. 198.
[32] Julienne Lipson, 'Ethical Issues in Ethnography' in *Critical Issues in Qualitative Research Methods,* ed. by Janice Morse (Thousand Oaks, CA: Sage Publications, 1994), pp. 333–355; John Creswell (2007), p. 141. John W. Creswell, *Research Design,* 3rd edn (California: Sage Publication Ltd, 2009), pp. 87–93.
[33] See for example Sotirios Sarantakos, *Social Research* (Basingstoke: Palgrave Macmillan, 2005).
[34] BERA Ethical Guidelines For Educational Reaserch https://www.bera.ac.uk

the United Nations Convention on the Rights of the Child. BERA guideline 13 states that all research conducted by UK-based researchers, even that conducted outside the UK, must adhere to the same ethical standards as research in the UK. This research complied as closely as possible, despite the absence of any official ethical guidelines or requirements within the Omani school framework.

Consent was sought from the headteachers and the Ministry of Education and all participants and parents were fully informed about the content and purpose of the research. This was particularly important given the additional Omani cultural sensitivities that had been identified and taken into account. Most importantly, the best interests of the pupils were always placed at the forefront of all pilot lessons and these always took precedence over the outcomes of any research proposals. I was constantly aware that I was in the classroom primarily as a teacher and informer and that my research outcomes were subsidiary to the children's ultimate educational welfare. Children were explicitly encouraged to express their view freely and were informed that they were entitled to do so at all times. In this context, I also constantly reminded myself that my presence in the classroom was, primarily, that of teacher, rather than researcher and I bore this in mind throughout the pilot lessons, particularly in light of the fact that my scheme of work fell outside the normal school curriculum. This gave rise to further ethical issues since material was being brought into the classroom to which the pupils had not previously been exposed. I was aware of the ethical issues and sent all lesson plans to both the head-teacher and the Ministry of Education for information before the pilots began.

BERA guideline 35 recognises the right of all interviewees to privacy and anonymity, unless they willingly waive the right.[35] In this context, anonymity was cited as a primary concern of many of my participants, including local population in Oman, and members of the orchestra, and their right to retain anonymity was, thus, respected at all times. I asked every interviewee, whether teacher, pupil, musician or member of the pubic, to read and sign a consent form, seeking express permission and explaining their right to choose total anonymity, should they desire. When anonymity was requested (for example, see Appendix 2, pp. 3–4), confidentiality was ensured by the use of pseudonyms and subjects were assured that I had not unwittingly revealed identities by naming either roles or instruments or institutional locations. For certain participants, anonymity was not a concern but, in fact, certain participants particularly those in specific roles or in high-profile positions, preferred not to use a pseudonym, and gave written consent for their names to be

[35] BERA Ethical Guidelines For Educational Reaserch https://www.bera.ac.uk

included with their data. Consent sheets and additional information sheets about the purpose of the research were supplied to all participants and, despite the absence of any legal requirements, all schools, parents and pupils were offered full disclosure about the research (see appendix 2, pp. 5–10).

1.3 Methods

The research made use of multiple tools of data collection. Looking from different angles in research enabled rich, detailed data that fully answered the research questions. Table 2 summarises the methods used for each research question.

Table 2: Applied methods

Research question	**Methods**				
	Semi-structured I interviews	Surveys	Participant observation	Field notes	Documentation
1 (CH 2)					✓
2 (CH 3)	✓	✓		✓	✓
3 (CH 4)	✓	✓	✓	✓	✓
4 (CH 5)					✓
5 (CH 6)					✓
6 (CH 7)	✓		✓	✓	✓
7 (CH 8)	✓	✓	✓	✓	✓

In what follows, I explain each of these methods.

1.3.1 Semi-structured Interviews

Interviews are a research method contained within a form of conversation. The semi-structured interview allows for predetermined questions whilst also enabling an extra 'depth' of response. The predetermined questions are typically open-ended and flexibly worded and ordered. The interview follows a guide that enables a checklist of topics to be covered, with the interviewer adapting the interview based on the organic flow of the conversation. This process also enables the incorporation of improvised questions: 'particular questions,' says Robson, 'which seem inappropriate with a particular interviewee can be omitted, or additional ones included.'[36]

[36] Colin Robson, *Real World Research*, 2nd edn (Oxford: Blackwell Publishing, 2002), p. 281.

The semi-structured interview follows a pre-determined line while allowing the researcher a degree of flexibility and is deeply responsive. Fully structured interviews would have precluded the unplanned questions and responses which frequently yielded the most revealing information. In Robson's terminology, 'interviewers have their shopping list of topics and want to get responses to them, but they have considerable freedom in the sequencing of questions, in their exact wording, and in the amount of time and attention given to different topics.'[37] The adapted flow of questioning provides the opportunity to generate a large amount of data whilst an appreciation of the specific language use of the interviewees is crucial to an understanding of their perceptions and value systems. As Banfield states: 'it is possible to recognise the collaborative qualities of research data while maintaining a belief in its validity in revealing knowledge beyond itself of the social world within which the interview event has occurred [...] Semi-structured interviewing is therefore consistent with participatory and emancipatory models.'[38] It is important to acknowledge however, that interviewees, sensing that the interviewer is in a position of power, might attempt to offer what they perceive to be the 'desired' response rather than any authentic reply to the question. It is always important, therefore, to bear in mind that the interview must enable the interviewee to answer questions in their own terms and must attempt to ensure that interviewees are using their own value systems rather than, as Punch puts it: 'those imposed rigidly and a priori by ourselves and in a depth which addresses the rich context that is the substance of the meanings.'[39] It must also be acknowledged that the interviewer when guided, to some extent, by the interviewee's responses, might be limited by the interviewee's agenda rather than those of the interviewer.

In this specific context, the semi-structured interview is a key research element since my personal and social proximity to the subject matter enabled probing, structured questioning but with the ability to adapt the line of questioning if unexpected responses arose. The collaborative nature of such a mode of inquiry meant that, though over-familiarity with much of the core material and lead practitioners entailed some risk of bias and possibly even prejudice, interviewees were enabled to establish their own priorities and value systems rather than giving responses that were dictated by a pre-determined and fixed set of questions – a risk to which over-familiarity with the subject might have left the research exposed unless the potential for flexibility was embedded in the interview structure.

[37] Robson, op. cit. p. 283. See also Powney and Watts (1987), pp. 16–32.
[38] Grant Banfield, 'What's Really Wrong With Ethnography?', *International Educational Journal,* 4/2 (2004), pp. 62–63.
[39] K. F. Punch, *Introduction to Social Research* (London: SAGE, 2011), pp. 45–55.

The semi-structured interviews were used as a fundamental research method for most parts of the project that involved detailed questioning of interviewees with whom familiarity had already been established.

While interviews can never be totally comprehensive, the detail lent by qualitative interview methodology lends a mass of informed detail that a quantative survey cannot hope to replicate. In terms of public opinion in Oman, I was keen to acquire this wide variety of perspectives, via a series of interviews across as wide a geographical and social array of interviewees as possible in order to attain an overview of current attitudes towards music. To achieve representative sampling of interviewees across gender, age groups, social groups, income groups and religious practice, interviews were conducted with a randomised sample of the Oman public in the capital city, Muscat, as well as in three randomly allocated villages geographically spread across Oman, in the East, North and interior of the country. These villages were not selected on any pre-judged basis but were merely villages with which it was possible to establish sufficient contact to arrange interviews – which would have been impossible without a prior formal introduction from a known source. It was also necessary to create a comprehensive, purposive sample within the whole school environment, where I interviewed as many subjects as possible including leading official in the Ministry of Education. Additional interviews were conducted across the entire range of religious communities, government figures, musicians and music authorities and visiting WCM artists to ROSO. All views were recorded whether negative or positive. Of the 364 people from whom I requested interviews, 11 declined to be interviewed while 19 others asked for their responses to be anonymised but it was not always possible to know whether this was for personal or religious reasons. The increasing rate, and significance, of declined interviews is a serious problem in sampling (see Tourangeau, 2006) and I attempted to factor in these issues by recognising that the non-participants might well have different, opposed or even unknowable views to those publicly expressed and, indeed, that research recognises that 'almost all representative sampling could, in fact, be categorised as "convenience sampling."'[40] I always conducted the interviews individually in order to ensure that the interviewees could feel as free as possible to express themselves candidly. I recognised that this was a particular hazard when interviewing school staff, primarily teachers, since interviewees may have felt that I had been 'sent by the ministry' (since all school research in Oman requires permission from the relevant Ministry) and that they needed to be circumspect with their opinions and toe the party line. They may also have felt that I was a

[40] Robson, op. cit. pp. 275–276.

'powerful' intruder coming in from the outside, imposing external views to which they would be expected to subscribe. I was constantly vigilant about the potential hazards of what may have been perceived as an unequal power structure and continually reassured the interviewees that I was not a ministry employee, that participation was voluntary, could be anonymised and that there was no judgement involved. I also reiterated that their independent views were welcomed and valued. In the particular case of the religious figures who agreed to be interviewed, many still expressed a desire for anonymity. From this, I made the logical assumption, that there was a measure of reluctance to express a dissenting view, whatever the respondent's personal opinion. This, in turn, suggested the rule of a religious hegemonic authority rather than any actual views of the decliners and I factored this interesting finding into the research. Overall, I remained constantly aware of the potential limitations of interviews and that it is important to recognise that my interviewees might have certain biases, alongside my own, and that they might have felt, whether consciously or sub-consciously, that they could not speak with total freedom, for whatever reason.

1.3.2 Surveys

Surveys are frequently considered as a fairly blunt approach to the collection of data but, as Fowler says, 'even taking such a conservative approach, it is common to find that only a special-purpose survey can provide the information that is needed'[41] Surveys, indeed, allow researchers to collect a large amount of data in a relatively short period of time. Survey qualities are usually fixed, non-experimental descriptive (can be exploratory or explanatory), and use a useful sample to infer information about a population. In the specific case of Oman, they enabled anonymity which might encourage frankness when sensitive areas were involved. Robson asserts that 'the most straightforward task for a survey is to answer questions of the 'how many', 'how much, 'who, 'where', 'and 'when' types.' [42] The important element of surveys is that questions set must be objective and precise. Surveys are particularly useful when you seek to understand the experience, opinions and/or nature of a large group of people. Also surveys are used when exploring relationships or trends within a large population or between groups. Surveys can also be used when an idea or concept requires testing.

[41] Floyd J. Fowler, Survey Research Methods', in *Applied Social Research Methods*, ed. by Leonard Bickman and Debra J. Rog, 4th edn (California: Sage, 2009), p. 2.
[42] Robson, op. cit. p. 250.

The basic function of a survey is to uncover responses and evoke further discussion from which objective information may be established. The actual mode of survey can vary greatly and is frequently dependent on such factors as available resources, accessibility of participants and sensitivity of data. In this particular case, generous resources are provided by the government of Oman while the majority of interviewees had been previously identified and were located in geographical proximity. When the questions involved sensitive areas (e.g. religious observance), the surveys incorporated carefully worded open questions in order to overcome potential difficulties (e.g. 'do you consider that there is a role for music in Islam? And, if so, what do you think this role might be? ' etc...). It was important to recognise the potential existence of social desirability bias in this sensitive context. Religious figures, in particular, might wish to be seen in a positive light within Oman's specific religious and political framework. Although my embedded position in Oman eliminated the possibility of misunderstanding, to a certain extent, I remained sensitive to both the power balance and the interaction of interviewer/respondent characteristics that might limit the authenticity of the responses.

Surveys were conducted in as large a sample as possible, from as wide a geographical sample as possible, since the collation of data was necessary to answer research questions Two and Three in order to establish the role of WCM in Oman, its impact on society. Question Three additionally explored the position of music in Islam by questioning religious scholars, governmental schools, and members of the general public. The results of both surveys, while obviously not totally comprehensive, went some way towards establishing if the residents of Oman would be receptive to WCM in the NC in the future. Robson asserts, 'while most surveys target the individual, this is not an essential feature, we may be interested in groups, organisations or other units. Schools, hospitals, social services departments […] surveys are interesting because they have been found to 'provide an estimate of the number or proportion of people who hold a certain belief.'[43]

1.3.4 Participant observation

Observation is employed particularly when we are interested in what people do or how they behave and also, in practical situations, observation is useful to establish the difference between what people say and what they actually do. Also observation is of particular use when little is known about an area or topic. There are two types of observations: first, the systematic which has its origin in psychology and which is the study of interaction in

[43] Robson, op. cit. p. 250.

settings such as school classrooms. It is normally linked with the production of quantitative data and the statistical analyses. The second is participant observation, this is mainly associated with sociology and anthropology, and is used by researchers to infiltrate situations, being employed in operations to understand the culture and processes of the groups being investigated and it usually produces qualitative data. They both rely on direct observation and they both have a common factor which is dedication to collecting data in real life situations […] as with all research, the driving force behind the use of observation is the research questions, even though these may be very broad, general and loosely phrased in an exploratory study. Participant observation is a useful mode of ethnography since it allows the researcher to become a working member of the observed group or situation within a short period of time. It is predicated on building a relationship with the individuals and their practices. Robson writes, 'the observer tries to establish close relationships with members of the group. This stance means that as well as observing through participating in activities, the observer can ask members to explain various aspects of what is going on.'[44] This method was important for my project because it helped understand the situation from inside: from the viewpoints of the people in the situation, while yielding an enormous amount of information and enabling me to observe the participants in close proximity. In this way, ethnographies of living traditions offer a rich occasion to augment understanding of musical life and bring into focus 'transmission processes and musical meanings as situated among real people in real time.'[45]

The project assessed the benefits of participation in WCM education by considering an existing model through making field trips in England and documenting and writing down my observations and, subsequently, running pilot projects in Oman. Robson writes, 'observation can be used for several purposes in a study. It is commonly used in an exploratory phase, typically in an unstructured form, to seek to find out what is going on in a situation as a precursor to subsequent testing out of the insights obtained.'[46] Though I had some preconceptions, the flexibility of the approach helped me to look at models from the inside and to exchange views with existing members, observe and record particular effects of teaching in England.

In order to gather the requisite data, I began by identifying and locating relevant English schools. I scanned lists of all local primary and secondary schools within the north

[44] Ibid. pp. 317–331.
[45] Dobson, and Pitts, op. cit. p. 68.
[46] Robson, op. cit. p. 317.

west of Greater London and then contacted a cross-section of these schools, which appeared to encompass a broad range of pupils and an active music department. From the schools that responded to my request, and following consultations with my supervisor, the decision was made to conduct observations in two primary and two secondary schools as well as one Saturday Community Music School. I then wrote to the Heads of Department at the selected schools i.e. those mainstream schools that advertised a flourishing music department and curriculum on their websites, academic attainment according to national league tables and local reputation. I subsequently, attended and observed a consecutive series of music lessons over a period of one month in each school plus the Saturday Community School. Having discussed my findings with the class teachers and the Head of Department, where available, I noted down the sequence of activities and their practical outcomes and then applied descriptive synthesis as the most appropriate method for reporting on this process. The need to be flexible was paramount within this framework and observations were deemed appropriate since they enabled a detailed analysis of qualitative data. The acknowledged limitations included the fact that all it was impossible to observe everything that happened in the classroom and that research perceptions were subject to interviewer bias. In a complex situation, it was necessary to distribute my attention widely across a large number of activities and participants and expectations were inevitably coloured by an unconscious set of processes and expectations, particularly as familiarity with the participants grew and objectivity began to decline. I intended to attempt to counter this limitation by remaining aware of the bias at all times and by making audio and video recordings for later viewing. This was an aid to gaining a clearer picture of the implementation of WCM education in a Western context and was followed by the Omani pilots schemes which explored what elements from the English models could be tailored for effective localised implementation in Oman.

1.3.5 Field notes

Field notes are a vital tool in ethnographic research which enable the researcher to document particular instances in practical situations which could go by unnoticed or forgotten. In the specific context of my research, field notes enabled the documentation of particular instances in practical situations, which could, otherwise, remain unnoticed or even ignored. It was essential to write up the field notes as promptly as possible in order to overcome

personal memory lapses.[47] Field notes were taken primarily during my fieldwork to document and eventually reflect upon, and analyse my participant observations. Stock asserts that 'fieldwork is of a central importance to enquiry, it can be powerful research methodology for the musicologist.'[48] Field notes and documentation can also broaden new horizons in the research project, again Stock stating that the fieldwork and the summation of notes 'is often a process that stimulates analytical thoughts […] fieldwork and gathering field-notes is empirical in that it pays particular attention to the separation of the researcher's views and interpretations from those of the group or society under examination.'[49] The field note is also important because it gives a sense of separation from the researcher and the research. Field notes were mainly used to augment, and evolve, the research material from my observations in England and Oman. I was fully aware that field notes can be prone to subjectivity on the part of the note-taker, particularly since they are so time-consuming both to note down contemporaneously and to transcribe later. I recognise that it can be difficult both to engage with what is happening and to write comprehensive notes at the same time and lapses in concentration may result in an unreliable record and later notes from memory may lose much of the colour of the interviews and observations. In order to overcome these hazards, I attempted to write down as much as possible contemporaneously. I also made audio recordings of all my interviews and observations (following request and receipt of informed consent and permission to record). These recordings enabled me to return to the data later. Another advantage of the recordings was that, while it was not possible for any other researcher to replicate my observations, interviews and pilots, the video and audio recordings made the data available for public scrutiny and evaluation.

The notes were, subsequently used to document and eventually reflect upon and analyse the participant observations and to identify potential themes, while paying particular attention to the possibility of an internal processing mechanism, which might result in subconscious bias. The field notes also enabled a sense of separation between the researcher and the research and, eventually, provided comprehensive qualitative material ripe for later

[47] Bill Taylor, Gautam Sinha, and Tapush Guhshal, *Research Methodology: A Guide For Research in Management and Social Science* (New Delhi: Prentice-Hall of India, 2006), p. 107. See also Neelaa Mukherjee, Participatory Learning and Action With 100 Field Methods (Delhi: Ashuk Kumar Mittal, 2002), p. 77.
[48] Jonathan P. J. Stock, 'Documenting the Musical Event: Observation, Participation, Representation', in *Empirical Musicology. Aims. Methods. Prospects,* ed. by Eric Clarke and Nicholas Cook (New York: Oxford University Press, 2004), p. 15.
[49] Stock, op. cit. p. 25.

review. This was reviewed later for my analysis with regard to research questions Two, Three, Six, and Seven.

1.3.6 Documentation

Direct methods such as interviews and observations are not the only source of research data. The use of primary source material, such as original archive documentation written or created during the period under study, was also used. In addition to its research value, such material can be inspirational to young people since it provides a direct link to the past. Secondary source material was drawn from a wide variety of media (including magazines, newspapers and broadcast material) to provide commentary and to interpret primary source material. In terms of its research value, Gay and Airasian assert 'the literature is what is already known, and written down, relevant to your research project. A traditional literature review involves systematically identifying, locating, and analysing documents containing information related to the research problem. These documents can include articles, abstracts, reviews, monographs, dissertations, books, other research reports, and electronic media.'[50]

Documents can provide valuable cross-validation of other measures, either in supporting or challenging them, or helping with interpretation. Maxwell emphasises the importance of relevance of the material for this task rather than striving for comprehensiveness – relevant works are those that have important implications for the design, conduct, or interpretation of the study, not simply those that deal with the topic, or in the defined field or substantive area, of the research.[51] Finding other examples of discussion by others of the topic and issues that this project face will help to bring some objectivity in answering the research questions. One advantage of documentation is that, unlike the semi-structured interview, the material does not evolve under inspection. It is, therefore, deemed to be 'an unobtrusive measure from which it is reasonable to generalise.'[52] Objectivity and credibility remain obvious risks while the need to keep up to date with recent research can become ovewhelming. Primary source material was used as evidence to illustrate arguments while secondary sources provided different readings of the primary source material.

[50] Lorraine R. Gay, and Peter Airasian, 'Competencies for Analysis and Applications', *Educational Research,* 13/4 (2003), p. 16, cited in Robson (2011), p. 51.
[51] J. A. Maxwell, 'A Commentary on Boote and Beile's Scholars Before Researchers', *Educational Researchers*, 35/9 (2006), pp. 28–31.
[52] Robson, op. cit. p. 92.

1.3.7 Pilots

Conversion of design into reality should, ideally, always be preceded by a 'dummy run.'[53] This helps to convert a theoretical design into a practical reality since a pilot study 'is often conducted as a trial run prior to investing substantial time and money in the actual project.'[54] In this context, and having attempted to make sense of the ways in which music is actually taught in English schools, as well as the positive and negative effects of this implementation, I decided to translate the theoretical methodology behind the observations and interviews in England into the creation of a set of lesson plans for a participative pilot scheme suitable for implementation within Oman i.e. my 'dummy run'. These Omani pilot schemes could then be analysed for evidence of whether such schemes might be suitable as an employable theoretical basis for the implementation of a broader music curriculum,[55] and, indeed, the introduction of an entire new genre of music, WCM, within the Omani school system. The lesson plans were, finally, run past the Ministry of Education in Oman for final administrative approval. It is also important to note, in terms of pedagogy, however, that my pilot lesson plans were not part of an official exam-based curriculum but were, rather, more focussed on introducing the genre of WCM and assessing whether an appetite exists for a broader-based introduction in due course. During the pilot lessons themselves, I ensured, partly through the frequent presence of the Inspector of Music Education, that the Ministry was fully aware of the programme, as Robson recommends.[56]

1.4 Analysis

Within my ethnographic approach, analysis was broadly thematic. Material is organised in themes, sub-themes and codes depending on research questions.

1.4.1 Data analysis and interpretation

A central part of the research project depended on ensuring effective analysis of the data collected to write up the findings. For instance, of the many hours of interviews gathered, it was important to draw out the most important points and themes. 'Qualitative procedures stand in stark contrast to the methods of quantitative research. Although the processes are similar, qualitative procedures rely on text and image data, have unique steps in data analysis, and draw on diverse designs […] thus, in the analysis of the data, researchers need

[53] Robson, op. cit. p. 405.
[54] Natalie L. Sproull, *Handbook of Research Methods* (Boston: Scarecrow Press, Inc, 2002), p. 348.
[55] Ibid. p. 350.
[56] Robson, op. cit. p. 405.

to "winnow" the data, a process of focusing on some of the data and disregarding other parts of it. This process, too, is different from quantitative research in which researchers go to great lengths to preserve all of the data and reconstruct or replace missing data'[57] In this research, therefore, various types of evidence were interrogated in order to arrive at a more holistic conclusion.

Employing thematic analysis is the most common form of analysis in qualitative research. Using this method helped to discover patterns in data or themes. Robson suggests that 'thematic analysis is carried out in five steps, examining and familiarising yourself with the data, generating initial codes, identifying themes, developing a thematic map, integration, interpretation and producing a report.'[58] The interviews and qualitative research were dealt with using these questions and points raised by Berkowitz, Miles and Huberman, so as to enable an objective approach.

1. 'What patterns of common themes in the data emerge from responses?

2. What do these patterns tell us or lack that help to illuminate the broader study question(s)?

3. Are there any unexpected results and what do these indicate?

4. What emerges from the data?

5. Do the responses require further investigation with more questions? Do any of the study questions need to be revised?

6. Does the data collected support expected findings or are the findings opposed to the expected outcome?'[59]

Miles and Huberman also describe three steps to data analysis:

1. 'Meaningful reduction of the mass of data, which includes selecting, focusing, simplifying and transforming the data from interview transcriptions and field-notes.

2. Data display where the coded data can be displayed in such a way that permits conclusion drawing. This can include diagrams, charts and matrixes or text.

3. Conclusion drawing and verification in which the meanings or themes drawn from the code must be tested for their plausibility, sturdiness and validity.'[60]

[57] Creswell, op. cit. pp. 183–195.
[58] Robson, op. cit. p. 476.
[59] Susan Berkowitz, 'Analyzing Qualitative Data', in *User-Friendly Handbook for Mixed Method Evaluations,* ed. by Laure Sharp and Joy Frechtling (Arlington: VA, 1997), pp. 4–35.

Whilst keeping the integrity of Miles and Huberman's descriptive process, the data analysis followed Creswell's steps; all three agree that data analysis should be custom-built and choreographed stemming from the research itself.[61] Creswell sees data analysis in a spiral. He represents the analysis through several steps:

1. 'Data management.
2. Reading and reflecting.
3. Describing, classifying and interpreting.'[62]

Frequent responses are particularly interesting, and the method looked for patterns in these responses along with deviations from these patterns and attempts to explain them both. Of particular interest are unexpected responses not previously considered which may lead to exploration of other avenues of research, and with these new directions in any further data then required. The approach taken in this study was, in the first instance, to gather the data**.** Stored data was transcribed, and then analysed by reflecting, listening, and rereading notes and transcriptions, leading to the selection of quotes and the generation of short phrases, ideas or key concepts (themes) based on what was expressed by the interviewees.

Thematic analysis was not always the most appropriate approach. During the more ethnographic sections, particularly those observations related to research question Six and Seven, descriptive synthesis was more appropriate as it 'provid(es) a broad description and appraisal of the nature and quality of the body of the research'[63] though thematic analysis was also used. This ethnographic approach analysed the gathered data in order to deconstruct the activities thematically and to describe the ways in which these activities differed from the theoretical basis behind the lessons. While I could not include every single quote from every interviewee, I included a cross-section of all responses and attempted to cover the broadest possible range of responses in as representative a way as possible in terms of the range of opinions on view. While these observations took place across a specific range of pupils and teachers in a given range of schools, I, nevertheless, used this random cross-section, which was as broad as possible, to analyse the content of the lessons (broadly divided in terms of listening, composing, and performance) and to create a data set

[60] Matthew Miles, and Michael Huberman, *Qualitative Data Analysis* (Newbury Park: Sage Publications, 1994), pp. 10–12.
[61] Matthew Miles, and Michael Huberman, *Qualitative Data Analysis* (1994), in John W. Creswell (2007), p. 151.
[62] Creswell, op. cit. p. 151.
[63] Harris Cooper, Larry V. Hedges, and Jeffery G. Valentine, *The Handbook of Synthesis and Meta-Analysis Research,* 2nd edn (New York: Russell Sage Foundation, 1994), p.153.

from the English schools in order to enable an understanding of which aspects of the lessons had worked well and might, in future, be theoretically transferrable to an entirely different nation and culture (following the models employed with more or less success in Chapter Five).

I used my field notes and recordings to capture information as unabmbiguously and faithfully as possible. I then noted patterns, themes and trends in order to create a basic thematic analysis of the data. I grouped people and responses together if they appeared to demonstrate similar characteristics and in order to establish both similarities and differences and to attempt to discover the factors underlying the processes involved. I used matrix displays to study the interrelationships between different parts of the data and to establish the effects of the variables and, ultimately, to try to understand the trends and patterns which would enable analysis to be conducted and categorisation to be made.

The following charts are illustrations of the type of thematic, sub-thematic, and coded analysis that I undertook in order to sort and understand the data that I had collected.

DATA ANALYSIS

Music in Islam

Sub-theme 1	Sub-theme 2	Sub-theme 3
History	Music's place in different strands of Islam	Interpretations of the holy texts on music

Code 1	2	3	C 1	2	3	4	C 1	2
Music before Islam in the Arabic Peninsula	Music in the time of Prophet Mohammad	Music after the death of the Prophet	Ibadis	Sunnis	Shi'a	Sufism	The Holy Quran	*Hadith* (Sayings of the Prophet)

Introduction of WCM to Oman

Sub-theme-1	Sub-theme-2	Sub-theme-3
Getting Started	Day-to-day	Vision

Code 1	2	3	C1	2	3	C1	2	3	4
Foundation	Recruitment Procedure	Aptitude & Abilities	Methods	Repertoire	Concerts	Position Culturally	Achievements	Challenges & Problems	Future Plans

In summary, this research was qualitative; it made use of ethnographically informed case studies and five research methods: semi-structured interviews, surveys, participant observation, field notes and documentation.

Chapter Two

History of Oman and its Traditional Music

2.1 Introduction

This Chapter conducts a brief review of Oman's political, cultural and musical heritage, particularly with regard to Oman's twentieth century musical development. Without an understanding of the role and origins of music in Oman's heritage and national identity, it is impossible to appreciate the impact that the introduction of an 'alien' genre, WCM, had on the country's cultural horizons (discussed in Chapter Three) or to conceive how this role might be expanded within the NC.

Music has always played a prominent role and status in Oman as one element of a vibrant artistic culture. The fundamental principle that all musical genres are of equal value is built into a national culture that has absorbed elements from across its trading partners. This is a key element in Omani musical culture and one that is evidence of a potential model for the introduction of a new musical genre into a region that is open to this process.

Oman's geographic location and history have always placed it closer to African and Indian musical influences than to European ones and an analysis of the means of the introduction of WCM, into a region in which it was previously unknown, forms the academic basis of a discussion of the nation's relationship with the Western musical tradition. The starting point for the country's musical framework is the Arabic musical tradition and it is this that instructors teach in all educational establishments. Western musical pedagogic traditions, as a consequence, are largely alien to the mainstream educational framework. In this context, it was necessary to review how WCM was introduced into Oman and how the Royal Oman Symphony Orchestra (ROSO) musical school became the only current model for WCM education in the country. This shed light on the enormous cultural impact that these developments have had across the country and how the means of the introduction has guided, and might continue to influence, the future development of WCM within Oman.

Prior to its cultural and economic 'Renaissance' during the 1970s, Oman had been subject to very little Western, or other external, influence. The average citizen had low educational attainment with poor access to health care and public transport. Oman's 'Renaissance' began on 23 July 1970 when His Majesty Sultan Qaboos bin Said came to

power and thrust the country into a state of accelerated economic and intellectual change. Widespread infrastructure developments were undertaken and the concept of the need for a national cultural identity was promoted. As a result, musical life has developed throughout Oman and a tranche[64] of the country's citizens has had some exposure to a wide variety of musical genres. Oman is positioned in the south east of the Arabian Peninsula and occupies a landmass of 119,498 square miles, with a varied coastline of 1700 kilometers, bordered by Saudi Arabia, the United Arab Emirates and Yemen. Three quarters of the population of 4 million are Omani nationals. Despite its relative wealth, Oman has attempted to maintain its traditional architecture and has dedicated much legislation to sustaining its traditional fishing fleet, its lengthy and largely unspoilt coastline, mountains and desert areas. The capital city, Muscat, maintains its connections with the past by preserving ancient buildings; forts and palaces originate from the era of Portuguese occupation of coastal areas throughout the 16th century. Oil is the mainstay of the Omani economy, but, compared to its neighbours, Oman is a modest producer, while agriculture and fishing are also important sources of income, as is tourism increasingly.

2.2 History of Oman

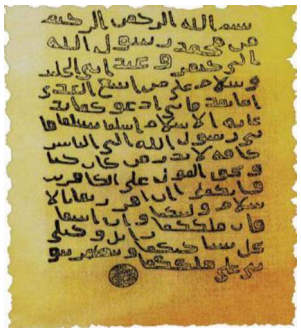
Map of the Gulf Region.[65]

Oman is one of the oldest ethnic and political entities in the Arabian Peninsula with evidence that there was a settlement in the city of Ibri as early as the late Stone Age.[66] Alston and Laing (2012)[67] indicate that archaeological excavations show that the population consisted of early migrants from Africa and that 'much of the civilisation in Oman predates the Arab period.'[68] Oman's position on the sea trade routes meant that it became a centre for commercial activity linking the East and the West. Omanis, as a result, developed significant

[64] This tranche includes selected members of the military, a selection of 'musically gifted' young citizens from across the country and all members of the first Arabic orchestra to play Arabic music.
[65] Photo source; http;//mhc.gov.om
[66] Abdullah Al Shuhi, *Oman: The Big Picture* (Muscat: Mazoon Publishing, 2008), pp. 124–129.
[67] Robert Alston, and Stuart Laing, *Unshook Till the End of Time*: *A History of Relations between Oman and Britain* 1650–1970 (London: Gilgamesh Publishing, 2012).
[68] Alston and Laing, op. cit. p. 2.

expertise in trading which led to advanced developments in house building, crop irrigation, copper melting, and pottery.

Oman was one of the first countries to embrace Islam in response to a letter from the Prophet Mohammad to the Julanda brothers, Jaifar and Abd, rulers of Oman from about 630-702 CE (referred to in the Islamic calendar as 9–81 AH or 'after *hijra'* the date of the Prophet Mohammed's emigration from Medina to Mecca when the Islamic calendar is deemed to begin). The Prophet's letter was, it is said, personally delivered to the people of Oman by his messengers, Amr ibn al'As al-Sahmi and Abu Zaid al-Ansari, in approximately 9AH (630CE).[69] Sohar, north of Oman, in fact, became one of the only cities outside the region now called Saudi Arabia to build its own mosque during the Prophet's lifetime. The Prophet Mohammed wrote that he was very touched by this devotion: 'God bless the people of Oman, they believed in me without seeing me.'[70] Oman then led the way in spreading the message of Islam which has become an important unifying force within the country, its principles form the basis of the country's national identity as well as its legal and political system. National prosperity between the seventh to the fifteenth centuries resulted from its maritime commercial ventures, and Omanis opened up the sea-route from the Arabian Gulf to Guangdong in China.[71]



Prophet Mohammed's letter to people of Oman. [72]

[69] https://foroneislam.wordpress.com/2009/03/29/prophet-mohammeds-letter-to-the-people-of-oman

[70] قال رسول الله صلى الله عليه وسلم: رحم الله أهل الغبيراء: أي أهل عمان. آمنوا بي ولم يروني. صدق رسول الله.
Abu A. M. Khalil*, Ithaf Al a'ayan Fi Ma ja'a fi Fadl Ahl Oman* (Muscat: Ruwi Publication, 2002), p. 14. All translations in this thesis - including all interviews - from Arabic is by the current author unless otherwise stated.

[71] Salim AlBusaidi, *The Remarkable in The Omani History* (Muscat: Al Anfal Publishing, 2000), pp. 1–9.

[72] 'In the Name of Allah (God), the Most Beneficent, the Most Merciful. From Muhammad bin 'Abdullah to Jaifar and 'Abd AlJulanda. Peace be upon him who follows true guidance; thereafter I invite both of you to the call of Islam, embrace Islam. Allah has sent me as a Prophet to all His creatures in order that I may instill fear of Allah in the hearts of His disobedient creatures so that there may be left no excuse for those who deny Allah. If you two accept Islam, you will remain in command of your country; but if you refuse my call, you've got to remember that all your possessions are perishable. My horsemen will appropriate your land, and my Prophethood will assume preponderance over your kingship.' Sheikh Sirhan ibn Umar S. Al Azkawiyy, 'Kashf Al-Ghmmah: Al-Jami'Li'Akhbar Al-Ummah: written cira 1728 A.D', in *History of People of Oman*, ed. by Hasan M. An-Nabudah, 6 vols (Beirut, 2006), II, p. 845. The original letter has been lost over time through

After the Portuguese victory at the battle of Diu in 1509, during which a large combined Muslim fleet of Persian and Arab ships was destroyed, the Portuguese established themselves on the Omani coast. The Portuguese occupied Muscat and the prosperous coastal areas in 1506, without ever succeeding in colonising the interior of Oman. The two forts of Jalali and Mirani in Muttrah were built by the Portuguese in 1527.[73] The early Dutch presence was influential and collaborated with European trade rather than appearing as colonial oppression. In 1638, the French also landed in the Omani coastal forts of Jalali and Mirani, set up trading posts and appointed a Latin Bishop of Babylon and the first trading treaty with the English was signed in 1645. In 1650, Sultan bin Saif Al Yarubi recaptured Muscat from the Portuguese, signaling a new era of Oman expansion during which Oman became the dominant naval force in the Western Indian Ocean and, thus, controlled all local trade.'[74] Oman began a period of imperial dominance, influencing much of Africa and Gwadar (part of modern Pakistan).

By the mid-eighteenth century, the Persians had also developed into a leading military force and lay siege to Sohar, where the governor, Ahmad Bin Said Al Busaidi, led the city's forces for nearly a year. After the Persian defeat, Al- Busaidi achieved hero status and was elected Imam[75] in 1744, defining Oman's future model of leadership as an enlightened autocracy. Al-Busaidi's descendants form Oman's ruling dynasty to this day. Britain, meanwhile, reinforced its position as Oman's predominant military ally by helping the Omanis to eject the Portuguese and by defending Oman against aggressive naval incursions by the French in 1778 and 1781…This military protection led the Omanis to forge new political, strategic and trade alliances between Britain, and Oman. During the 19th Century, Oman profited from the slave trade, holding territories from Zanzibar to Gwadar on the coast of the Arabian Sea. After the British declared slavery illegal, the economy collapsed and the population of Muscat fell from 55,000 to 8,000.[76] By 1861, a splintered

internal conflicts and wars, and has never reappeared. It was claimed that the letter had been in possession of the Ottoman Empire for a few hundred years, but this was never proven. Recently, it reappeared in hands of a collector in Lebanon claiming to be the original. Analysis proved that this document is only roughly 250 years old where the original would be at least 1400 years old, so it is really impossible to know for sure if this document is a copy of the original, or a fabrication and where the real one is (sources; personal communication with The Ministry of Heritage and Culture and The Ministry for Justice and Religious Affairs in Oman and with Dr. Abdulaziz H. Al Kharusi, Director of Research and Studies at The National Records and archives Authority in Muscat).

[73] Alston and Liang, op. cit. p. 3.

[74] Fredrik Barth, *Culture and Society in an Omani Town* (Baltimore, John Hopkins University, 1983), p. 26.

[75] A contemporary Imam leads prayers and provides spiritual advice while an 18th century Imam was also a political leader.

[76] Alston and Liang, op. cit. pp. 27–64.

empire had been divided into two separate principalities: Zanzibar (with its East African dependencies), and Muscat and Oman. Further sub-divisions ensued until 1868 when Azzam ibn Qais Al-Busaid (r.1868–1871) emerged as self-declared imam though, in the final decades of the 19th century, all of Oman's mainland possessions were lost to the greater military powers of the United Kingdom, Germany, and Italy, although some were not formally sold or ceded until the 20th century.'[77]

The current Sultan's father, Said bin Taimur, came to power in 1932, during a period locally referred to as 'the period of decline'. During the Second World War, a treaty was negotiated between the Sultan and the British government to provide internal support for Oman's stability while providing a military supply base for the Allies. After the War, the mutually beneficial alliance between the two countries continued with British companies receiving concessions in oil exploration, refineries and, ultimately, revenue, while the British military presence helped to secure the Sutlan's regime. Oil was discovered in Oman in the 1950s, and the country began to receive oil revenues in the 1960s. Sultan Taimur was reluctant to modernise and failed to distribute wealth equally. Life for the majority of Omanis barely changed and his regime led thousands of Omanis to flee the country. Oppostion to his policies mutated into active rebellion in the Dhofar region (south of Oman) which was additionally, promoted by external forces from Yemen. The Sultan's son, Qaboos, reacted to this civil unrest by deposing his father in 1970 in a non-violent revolution[78] in which, as Barth noted, the British armed services played a significant role as well as in the quashing of the Dhofar rebels.'[79] Qaboos then abolished the most unpopular civil restrictions and invited all exiles to return and help build a new civil society. Robert and Laing assert, 'the Sultan's son, Qaboos, acted in the national interest […] The model of austere government was perpetuated presumably to maintain traditional values and avoid influence from the West…In doing so he (Qaboos) heralded a new era of prosperity and progress' during which commercial exploitation (mainly revolving around oil) continued to be expanded. Alston and Liang estimate that:

> 'British companies thrived in the initial wave of economic development between 1970 and 1985 and since this time many British companies have enjoyed healthy business dealings with the Sultanate.'[80]

[77]http://realhistoryww.com/world_history/ancient/Misc/True_Negros/Assorted/Oman_Zanzibar_Sultanate.htm).
[78] Sultan Said bin Taimur was put by his son to live out his days in the Dorchester Hotel in London.
[79] Barth, op. cit. p. 12.
[80] Barth, op. cit. pp. 243–262.

By 1971, Oman had joined both the Arab League and the United Nations.'[81] The Sultan has publicly attempted to create an economically and socially stable national model, while striking a balance between progress and tradition. There is no active dissent from Omanis for this position and the UK is, currently Oman's largest source of Foreign Direct Investment (FDI) with over £3 billion of investment, mainly focused on the hydrocarbons sector (BP and Shell).[82]

2.3 Traditional Music of Oman

Native Arabic music has always been the predominant musical form in Oman. It continued to be popular after the adoption of Islam. Throughout the seventh century, and across the region at the courts of the *Caliphs* in Baghdad, Medina (KSA) and Damascus.[83] Pacholczyk writes that, 'In the Orient music was developed in the courts and remained strictly elitist. It is principally a vocal or instrumental solo or for a small ensemble, the number of musicians rarely exceeding five. It is mainly improvised and virtuosic in character.'[84] Jenkins and Rovsing note that singers from across the Islamic world were attracted to these spiritual centres. Incoming singers adopted local musical traditions and developed a new musical tradition, which blended elements of the Arabian Peninsula with those of Persia and Byzantium. Islam's Golden Age (eighth to tenth centuries CE) thus also incorporated classical Arabic music's golden period. In his book *Kitab Al-aghani* (*The Book of Songs*) Ali al-Isfahani (897–967) documents the musicianship of Baghdad's famous contemporary performers including Tuwais, Mausili and Zalazal. Ziryab (789–857), meanwhile, became the first musician to add a fifth string to the oud (lute) when he moved from Baghdad to Andalusia in Spain.[85]

One of the primary reasons for the Portuguese occupation of Oman's coastline was the strategic trading importance of the Sultanate. Popular oral legend relates national pride and self-determination at the Portuguese departure from Oman. Once liberated, Oman, began to exert influence in the seventeenth century across East Africa, India and Iran and is a significant regional trade and peace mediator to this day and several native *funun* (genres of music) are aurally traceable to influences from trade links with East Africa. Oman's

[81] Alston and Laing, op. cit. pp. 287–306.
[82] https://www.gov.uk/government/publications/exporting-to-oman/doing-business-in-oman-oman-trade-and-export-guide
[83] Jean L. Jenkins, and Poul Rovsing Olsen, *Music and the Musical Instruments in the World of Islam* (London: Al Tajir-World of Islam Trust, 1976), pp. 8–11.
[84] Pacholczyk, op. cit. p. 260.
[85] Jenkins and Rovsing, op. cit. pp. 8–11.

traditional music, therefore, has always incorporated foreign elements while being valued as a national treasure.[86] Omanis turn to the arts, and specifically to poetry, in times of celebration, particularly weddings, and hardship and have a particular sensibility to love poetry. Music is also employed to motivate fishermen in the arduous task of hauling in their nets by hand. One authoritative dictionary identifies ten different areas in which Omani music is traditionally employed: religious, sword dances, Bedouin songs, marine, fishing songs, agriculture, pastoral, handicraft, music for social occasions and entertainment games.[87] Music is, thus, an essential element of domestic life in Oman – a statement which might seem, initially, contradictory to the frequently held Western notion that music is unacceptable in all Islamic nations.

Oman's musical tradition is derived from a folk-music culture while local fashions have developed to suit regional dance traditions. Omanis sing, play and dance whenever they need to mark special events and the majority of songs follow the general pattern of numerous sung verses with answering chorus in a call and response pattern.[88] The song and dance combination for each particular event takes on a specific nomenclature which remains constant, alongside the dance's action, the main drum rhythm and the main melodic phrase. The poet will then compose verses, or modify existing verses, to suit the occasion. Typical examples of this tradition are the Ahmed Al Kabeer, which is a religious song sung in Salalah (south of Oman) on *Eids* (Religious celebrations) and public holidays and *Almawlid Alnabawi* which is sung on the Birthday of the Prophet Mohammad. Sources for more Arabic and Omani traditional music, dances, rhythm, religious songs and celebrations are suggested below.[89]

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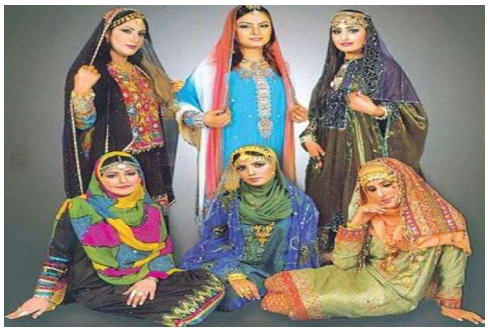
[86] Issam EI-Mallah, *Omani Traditional Music* (Tutzing: H. Schneider, 2002), pp. 255–264.
[87] Moustafa Yousef Shawki, *Mu'gam Musiqa Oman At-taqlidiya* (*Dictionary of Omani Traditional Music* (Wilhelmshaven, 1989), p. 12.
[88] Issam EI-Mallah, *Oman Centre for Traditional Music: The Idea And The Realization* (Tutzing: H. Schneider, 2002), p. 24.
[89] Moustafa Yousif Shawqi, *Dictionary of Traditional Music in Oman* (Wilhelmshaven, 1989). Lois Lamya, Al-Faroqi, *'Mawlid and Malid: Genres of Islamic Religious Art Forms in The Sultanate of Oman',* in *The Complete Ducuments of the International Symposium on the Traditional Music of Oman*, ed. by Essam El-Mallah (Wilhelmshaven: OCTM, 1985). Salim Ahmed Al Ghazali, 'The Traditions of Poetic Mutarahahin Al- Lughz and Ghazal in the Art of ar-Razhah', in *The Complete Ducuments of the International Symposium on the Traditional Music of Oman*, ed. by Essam El-Mallah (Wilhelmshaven: OCTM, 1985). Dieter Christensen, *Music Worlds and Music of the World: The Case of Oman* (Wilhelmshaven, 1992). Al Rawas Abdul al Aziz bin Mohammad, *The Complete Documents of the International Symposium on the Traditional Music in Oman* (Willhelmshaven, 1994).
El Mallah Essam, *Oman Ethnomusicology and History of Music in; The Complete Documents of the international Symposium* (Wilhelmshaven, 1994). Aziz El-Shawan, *The Traditional Music of Oman in the Symphonic Context,* vol 3 (Wilhelmshaven, 1995). Joseph Hickerson, *A Historical Over-View of Folk Music Collecting and Archiving* (Wilhelmshaven, 1995). Kamal Safwat, *Study of Traditional Heritage From an Arabic Points of View* (Wilhelmshaven, 1995). Essam El-Mallah, *The Role of Women in Omani Musical life* (Tutzing: H. Schneider, 1997).



Variety of Omani women's dress[90]

2.3.1 Instruments

Arabic music is traditionally a vocal art form, commonly, and historically, referred to as *ghina*. The rhythmic structures of the music always include a vocal part, while melodic instruments are frequently employed to contribute a non-metrical *taqsim* played as a prologue to a melody, either as a musical insert or as a solo section. The dominant instruments in the Arab musical tradition comprise the Oud (Lute), the Qanun (Zithar), the Nei (wooden Flute) as well as different kinds of drums, which provide rhythmic accompaniment. Other instruments, commonly incorporated into Arabic composition since the end of the nineteenth century, are the Kaman (violin), Kamanja (viola) and the cello.

Traditional Arabic instruments used in most Arab countries.[91]

[90] Photo source: Oman Centre for Traditional Music.
[91] Photo source; arabianinstruments.com

Examples of Some Traditional Arabic and Omani Instruments		
Strings	Woodwinds	Percussion (27 Types in Oman)
1-'Oud (Lute, a plucked chordophone, made of wood, of Arab origin which flourished throughout Europe during from medieval times to the 18th century). 2-Qanoon (a trapezoidal Zither with twenty-four courses of triple gut or nylon strings and mainly found in North Africa and the Middle East) 3-Rababa (a bowed and plucked instrument and mainly found in North Africa, central Asia and the Middle East). 4-Al Tanboorah (is unusual among strings in that it does not have a neck and its strings are free, and thus cannot be shortened to change the tone).	1-Al Nai (oblique rim-blown wooden Flute of the Middle East and central Asia) 2- The Mizmar (is a primitive cylindrical double-reed wind instrument). 3- The Gimm (A sea shell that have been used for many thousands of years as trumpets and can be found in many parts of the world). 4-Al Burgham (is made from the horn such as Oryx, Ibex or Buffalo). 5- The Zimr (is a single or double pipe made of bamboo with a reed cut in the end of each pipe, it is tuned by tightening cord around the reed-head, and the five open holes cut in the body produce a limited number of notes).	1- Al Rahmani (plays the role of the rhythmic base – i.e. it provides the main element of the rhythm). 2- Al Kasir (is smaller in size than the Rahmani and thus produces a high-pitched or strident sound when compared to the Rahmani). 3-Al Mirwas (is a double headed drum of southern Iraq and the Arabian Gulf area, it has a cylindrical body, 13 to 15 cm in depth, 11 to 14 cm in diameter and smaller when compared with the Kasir). 4-Msundo (a drum that is characterised by the fact that a single skin is fitted to a long conical body). 5-Al Manjoor (A shaken idiophone used by blacks in the Arabian Gulf area, it consist of sheep or goat hooves sewn with gut or nylon string on to a piece of material in the shape of a skirt, open at the back and used only by men). 6-Duff (is characterised by the fact that the bodies of the instruments that belong to it all have round wooden frames of different sizes, where one if its sides is covered with goatskin and found in the Middle East, parts of Africa and Southern Europe).[92]

Diversity across the region's traditional musical instruments stems not just from Oman's vast geographical area, extending from Salalah in the south to Musandam in the north, but also from the country's interaction with external influences: Apart from a brief period between 1964 and 1970 when the current Sultan's father practised exclusionary foreign policy, Omani political interaction with other countries has continued to spread and expand across Asia and East Africa.[93] Just as in the rest of the Arab world, Oman's musical instruments include the Oud, the Mizmar, Qanun, the Rababa and various types of traditional drums. String instruments – the Oud (which is plucked) and the Rababa (which is bowed) – are used, accompanied by intricate and pulsating drum rhythms to encourage communal dancing. Until recently, songs were not written down but passed on orally from one generation to another. Local influence was, therefore, extremely important with wide regional differences between musical traditions.

[92] Definitions from, *The New Grove Dictionary of Musical Instruments*, edited by Stanley Sadie, 3 vols (London: Macmillan Press Limited, 1984).
[93] El-Mallah, op. cit. p. 43.

The oud is the most popular melodic instrument in Oman. 'It has been used in Arabic music for hundreds of years.'[94] The most commonly used oud in Oman has six double-strings, is fretless and played with a plectrum.

The Omani oud is usually made of sandalwood from Iraq and Egypt, decorated with ornaments and Arabian designs on the F holes with 12 pegs and lined slats on the back. The instrument is fretless facilitating the use of quartertones and very flexible intonation.

The Rababa is a one-stringed instrument played with a bow. This instrument is rarely used now, but it is remembered because there is a song named after it.[95]

Rababa is made from hardwood, back from sheepskin, decorated with Islamic art both on the neck and the body.

The Tanbura is also one of the most important string instruments originated from Africa and presently used mainly in the East of Oman.

The Tanbura is a horizontal harp like instrument with six strings.

[94] Christensen and El-Shawan, op. cit. p.18.
[95] Issam El-Mallah, *Traditional Omani Music and the Science of Music* (Tutzing: H. Schnieder, 1997), pp. 18–31.

The Mizmar is 'a double reed instrument that originated on the Indian sub-continent. In Oman it is used mainly by the Al Baluchi tribe.'[96] Using a double reed, the instrument is similar to the early oboe.

The Mizmar is usually made from wood or animal horn.[97]

Drums of many different formats are also found across Omani territory. Manufacturing materials which include such innovative, and locally poignant, materials as oil cans, have introduced novel and complicated rhythmical structures to the dominant element in Omani music. 'Often, several drums of different sizes and sounds will be played together to produce a rich tapestry of rhythm.'[98]

Omani Drums are made and fashioned from hard wood and animal skins, sourced locally as well as from West Asia and East Africa.[99]

2.3.2 Rhythmic aspects of traditional music

Rhythm is the foundation of music in the Arabian Peninsula, and the nuance and complexity of its structure is internationally recognised. The late French baron Rodolph d'Erlanger in *la Musique Arabe*, vol. IV, 1939, noted no fewer than 111 basic metres and documented these structures with their local, Arabic names to match the *iqa'at* system of rhythmic modes, while excluding the rhythms of North Africa from his study. The metric phrases were of varying length from 2 beat metres to 88, with each musical phrase being notated by the placement of an accent at the beginning of the phrase. Arabic musical tradition recognises

[96] Hassan Habib Tourma, *The Music of the Arabs* (Portland Oregon: Amadeus Press, 1996), p. 3, 7.
[97] 4 photos' source, octm-folk.gov.om.
[98] El-Mallah, op. cit. pp. 18–31.
[99] Photo source; octm-folk.gov.om

two sonorities; the light *tak* and the dull *dum* with five optional sonorities in between. The resonance of each single principal beat is essential for the definition of the meter.[100]

Numerous Middle Eastern musical genres are characterised, states El-Mallah, not by title but, rather, by rhythmic structure. Rhythm may be performed on instruments other than drums – though unaccompanied hand-clapping, finger clicking or hand-clapping with drumming is the prevalent rhythmic structure across the entire Middle East. The basis of Arabic rhythmic patterns is called *talas* with subsequent resonant beats joining these beats together referred to as the *tala*. Every mix of strokes with fingers, palm and both hands and the setting of the stroke has a name, a *bol* and a specific *tala* is eventually characterised by the suite of *bols* belonging to its basic pattern.[101] The priority for rhythm is also seen as a key element in the traditional music of Oman. This is most apparent when examining the number of Omani instruments dedicated to rhythm as opposed to melodic instruments. 'Out of the 35 recognised instruments regularly in service in Oman, 27 are solely dedicated to rhythm.'[102]

Many drums, notes Pacholczyk, are played simultaneously and exhibit such complex rhythmic structures that accurate transcription is difficult even for advanced scholars of aural dictation. Perhaps because of this traditionally complex structure, the music of Oman, rhythm is not written down in standard notation but passed down orally through musical generations. Variations to the original are highly dependent on the instructor's ability to maintain authenticity via memory. The rhythms of Omani dances also vary from town to town with the musical traditions of southern Africa, for example, influencing the 'Swahili dance' of Sur (east of Oman). The different types of rhythm include 'simple' structures (referred to 'the lame'), more complex structures ('*murakkab*') and examples of overlapping and embellished rhythms ('*mutadakhil*'). Rhythm in Arabic is known by the following names: *wazn* (pl, *awzan*), *darb* (pl. *durub*), and *asl* (pl, *usul*) and the Arabic philosopher al-Farabi (deceased in AH.339/CE.950) considered the topic to be of such importance that he allocated certain parts of his most important musical work "*Kitab al-Musiqi al-Kabir*" (*The Great Musician Book*) to the subject of rhythm.[103]

The powerful relationship between Omani musical genres and rhythmic structure is reflected in the huge variety and influence of the rhythms. This rhythmic influence is also apparent in Omani poetry which almost invariably contains internal rhythm. Omani poetry,

[100] Pacholczyk, op. cit. pp. 253–268.
[101] Ibid.
[102] El-Mallah, op. cit. p. 32.
[103] Pacholczyk, op. cit. pp. 253–268.

indeed, sometimes dispenses with drums entirely in order to emphasise the internal rhythm. Dependence on verbal rhythm has been an inherited regional art for hundreds of years.

2.3.3 Melody

Middle Eastern music in the classical Arabic tradition contains the dominant features of monophony and heterophony. These guiding principles are manifested in complex melodies and rhythms, performed on local instruments and accompanied by Arabic poetry.[104] In 'monophony' (one voice), Racy notes that the music is largely comprised of a solitary line with no harmonic decoration, which musicians then improvise around. A good example of this in action would be the traditional *adhan* (call to prayer). This genre is commonly referred to as '*taqasim*' (and performed either as a solo piece or by an ensemble), not all performers consider this tradition to belong to their 'musical' heritage. *Taqasim* is improvised based on a solo recitative-like passage, which incorporates vocal or instrumental episodes some of which can become decidedly virtuosic. A successful performance of *taqasim* is referred to as *saltana* (a temporary ecstatic state).[105] Tunes in Arabic music are constructed by employing notes of modal scales, (*maqam* sing; *maqamat* pl). There are many distinctive *maqamat* in Arabic music, states Danielson, and compositions may consist of a single melodic mode or, alternatively, the *maqam* may be constructed via the use of simultaneous variations of a single melodic, heterophonic approach: 'different instruments simultaneously present slightly different renditions of the same melodic line'[106]

Omani melodies are based on a nucleus of notes, usually not exceeding four or five notes, which facilitate performance. Use of the pentatonic scale is connected to the Indian raga tradition which employs a constrained range of notes. El Mallah asserts, 'The first cell in the structure of Omani melodies consists of musical tetrachords (*agnas* plural of *gins*). These *agnas* are differentiated according to the intervals they contain.' [107] Certain Baluchistani and Persian rhythmic and melodic influences can also be heard.[108]

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[104] Pacholczyk, op. cit. pp. 253–268.
[105] A. J. Racy, *Making Music in the Arab World: The Culture and Artistry of Tarab* (Cambridge: Cambridge University Press, 2003), p. 228.
[106] See Virginia Danielson; Dwight Reynolds; Scutt Marcus, *The Grand Encyclopedia of World Music: The Middle East'*, 10 vols (New York: Routledge, 2002), vi, p. 33.
[107] El-Mallah, op. cit. p. 132.
[108] See for example, Dieter Christensen, and Salwa EL-Shawan, and Khalfan Barwani, *Traditional Arts in Southern Arabia* (Berlin: VWB, 2009).

2.3.4 The *Maqamat* (scale system): pitches and intervals

The *maqamat* is characterised by the use of the *diwan* (octave scale), which contains all twelve notes of the Western octave plus twenty-four quarter-tones as well as additional accidentals both above and below each quartertone, represented by Arabic symbols.[109] These form the basic tools with which Omani melodic structure is created. Each *maqam* has its own identity and, as all intervals vary, its own different scales, creating multiple differing effects.

In order to understand the *funnun* (genre), it is important to examine the various melodic systems used throughout the Sultanate with a particular emphasis on the following:

1. The Arab *maqam* (scale) system used in Arab Islamic genres.
2. The Pentatonic system used in the musical genres of African origin.

Fundamentally, each Arab *maqam* can be broken down into the following:

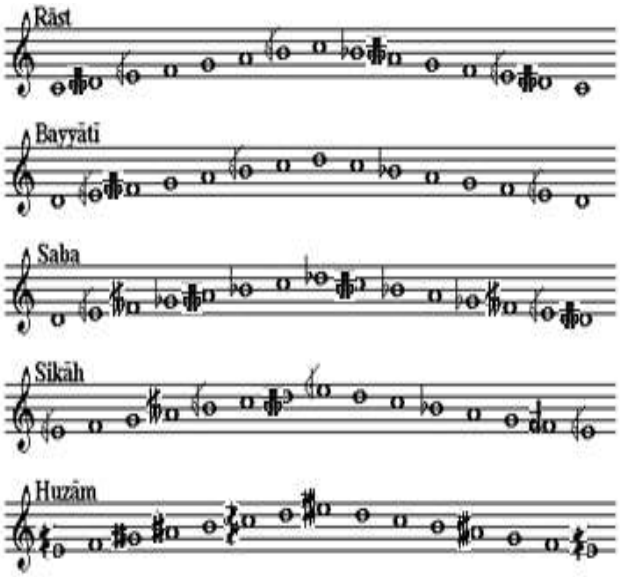
1. Quarter tone
2. Semitone
3. Three quarter tones
4. Whole tone
5. One and a half tones

Melody in Omani genres is generally focused on the voice rather than on other musical instruments though this is somewhat dependent on genre, origin and environment. As a result of tribal and literary differences – and the enormous influence of publicly recited poetry – a far greater emphasis is placed on choral singing than on solo voice. This has led to a lack of complex melodies in Omani songs.

There is no complete list of *maqamat* (scales). However, throughout the Arab Middle East, they are commonly characterised and differentiated by intervallic structure, range, division into tetrachords, and starting tones. Rodolphe d'Erlanger, the French musicologist, identified a list of 119 *maqamat* in 1949, describing them as 'an important generating force, the primary determinant of the form being based around improvisation'[110] Melodies with wide ranges are particularly revealing. The following examples are some of the most commonly used in the *maqamat* system (approximate quartertones are notated using the half-flat sign 𝄳 or the half-sharp sign 𝄲):

[109] El-Mallah, op. cit. pp. 131–140.
[110] Pacholczyk, op. cit. p. 259.

1. *Maqam Ajam*
2. *Maqam al Bayati*
3. *Maqam Huzam*
4. *Maqam Hijaz*
5. *Maqam Jiharka*
6. *Maqam Nahawand*
7. *Maqam Niqriz*
8. *Maqam Nairuz*
9. *Maqam Rast* [111]



These notes are generally not exact quartertones, neither are they located at the precise mid-point between two semitones. An individual note is, also, frequently influenced by its *maqam* (scale), creating subtle microtonal differences. This subtlety is important to bear in mind when transcribing Arabic music, since every *maqam* creates a different mood and can only be internalised by sensitive listening.[112]

2.3.6 Dance: male and female performances in Omani traditional music

Conventions of Arabic dance abound over a vast extent of North Africa and the Middle East, many stemming from weddings and other festivals. In his *Grand Book of Music*, al-Farabi[113] classifies these dances according to their use of drumming and hand clapping and declares an artistic hierarchy in which mime is inferior to singing and to the playing of melodic instruments. Arabic dance choreography has multiple regional and national variations though movement is generally concentrated on the shoulders, arms, hips, and feet. Dancers also use additional props, which might include items such as swords, daggers, clay pots, fabric, sticks or elaborate costumes.[114]

The most immediately arresting element of traditional Omani music, visually-speaking, is its constant employment of physical motion and most Omani regions have developed regional dances which are hugely influential on local female fashion. Perhaps surprisingly for the non-Omani, African-influenced dance within this gender-segregated

[111] These scales were devised with a colleague in the Arabic Orchestra in Oman.
[112] http://www.maqamworld.com/maqamat.html
[113] Mohammad ibn Tarkhan ibn Uzlugh al-Farabi, born c. 878, Turkistan – died c. 950 Damascus, Muslim philosopher and one of the most prominent thinkers in medieval Islam.
[114] Shiloah, op. cit. pp.137–153.

society involves both men and women and is a common and popular accompaniment to most musical occasions. The use of the drum in the music of East Africa is closely related to the use of the drum in Omani traditional music. East Africans who laid anchor in the south of Oman brought their own artistic and cultural heritage to the region and this became embedded into Oman's cultural landscape. This openness towards inclusiveness and assimilation has led to an atmosphere in which foreign genres have always been present and actively adopted into the Omani musical scene.

Sabre and maritime genres like *al-Mdema* (see picture 1, p. 47) are, in general, practised by males only while, in other *funun* (genres), like the *Bar'ah* or the *Sharh* in Dhofar (south of Oman) two men make parallel movements to the rhythm (see picture 2). Both men's actions are clearly predetermined and well coordinated while they raise their hands simultaneously and hold either the sash or the dagger, and then jump or move around. Religious genres, like *Malid,* also consist of male-only activities in which men dance in two parallel lines while facing each other (see picture 3). Women perform in their own distinct genres, such as *Sairawan al-nisa, Bin Abadi* or the *Um Bum* (see picture 4) while male participation in certain genres are confined to directing the movement of the dance from behind the drums, or sometimes using the hand-clapping tradition. In general, singing and dancing is predominantly performed by males but there are a number of contexts where women also participate. *Al Makhbour* for example*,* a love song from Mirbat (in southern Oman), is sung by both sexes and certain, very particular, songs are performed only by women. As a result of social and religious norms, such performances generally take place in segregated environments in private homes, where they are performed to an exclusively female audience. Certain ladies' songs such as *Al Hamboura* and *Um Bum* from Sharqiya (south), however, are publicly performed, and, on such occasions, male drummers will often accompany the songs.[115] It is interesting to note that mixed gender participation in dance across Oman is not restricted to a certain region or district, but can be observed in all parts of Oman and across all musical classifications and genre.

2.3.7 The role of women in Omani musical life

In comparison to other regional nations, females are able to participate in a wide variety of artistic endeavours including wedding celebrations, harvest rituals, Bedouin songs and *Subu* rites (festivals celebrating childbirth). Other local musical outlets for female performers also

[115] Dieter Christensen, and Salwa EL-Shawan, and Khalfan Barwani, *Traditional Arts in Southern Arabia* (Berlin: VWB, 2009), p. 53.

include a repertoire of marine shanties, traditionally performed when hauling in nets (*Sina'at al-shibak*), and a vocal tradition known as '*Wailiyat al-nisa'* (see picture 5) which involves a group female performance of a complex rhythmic structure while performers simultaneously shake their silver jewelry. Other musical performances traditionally reserved for female performers include those revolving around healing rituals such as *Maidan, Tambura*, *Sharh, Mikhwara* and *Zar*. During such rites, women do not merely sing but also play local instruments such as in: *Kirkhashah* (see picture 6)*, Dan dan* (see picture 7) and *Tanburah* (see picture 8). As El-Mallah writes, 'The participation of women (is) still alive in Oman today' and their role is critical.

(1) *Mdema*

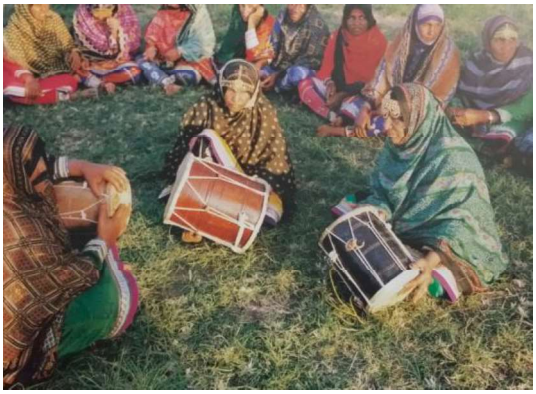
(2) *Bar'ah*

(3) *Malid*

(4) *Um Bum*

(5) *Wailiyat al-nisa*

(6) *Kirkhashah*



(7) *Dan dan*

(8) *Tanburah*

2.3.8 The Royal Eastern Orchestra for Music and Folklore

The Eastern Orchestra for Traditional Omani Music in one of their concerts with an Egyptian singer at the Royal Opera House Muscat [116]

Prior to the ascension to the throne of His Majesty Sultan Qaboos in 1970, there were no officially sponsored music groups playing the traditional music of Oman. Many private ensembles performed traditional music and some of these occasionally played at national and social events. However, these groups were composed of musicians with diverse standards and a limited repertoire, which was unrepresentative of the full spectrum of Omani culture and heritage. Thus, 'His Majesty decided that a special group should be established, and directed that, on the 1st of January 1976, The Royal Eastern Orchestra for Music and Folklore should be formed under the management of the Diwan (Establishment of the Royal Court).' [117] Following this decision, the orchestra was established and based in Muscat. It included singers, dancers and instrumentalists and, at first, all its professional musicians were Egyptian expatriates. The following year, however, the first Omanis were chosen to begin their training as professional musicians. Within four years these individuals were able to make their first appearances for the orchestra and, since that period, the proportion of Omani musicians has gradually increased. All performers are now Omanis which has helped to encourage active and professional Omani participation in the country's cultural heritage and to cultivate additional interest in the field.

Since it was first founded, the Orchestra has pursued a mission to preserve and promote traditional Omani songs and dance, particularly through its 'folk' section, and, as Kendrick states, 'it strives to preserve Omani musical heritage by presenting

[116] Photo source; rohmuscat.org.om
[117] Ian Kendrick, *The Bands and Orchestras of Oman* (Muscat: Royal Court of Oman Publications, 1995), pp. 70–81.

traditional songs in an authentic style.'[118] Drawing its inspiration from a range of Omani customs and traditional sources, the orchestra was also created, in part, to celebrate Oman's cultural progress since 1970. In 1987, an additional orchestra was founded in Salalah, southern Oman. The Muscat Orchestra henceforth became known as the First Royal Band for Music and Folklore, while the Salalah group became known as the Second. Three years later, a religious choral section was added to the First Royal Band with a repertoire that includes works about Islam, the life of Prophet Mohammed as well as related poetry.

The first folklore band in Oman also employs Western instruments, such as the cello, double-bass and piano, as well as the ever present violin with Arabic tuning to facilitate the quarter tone. These instruments are supplemented with Arabic and Omani instruments such as the oud (lute), qanun (zither), nei (Arabic wooden flute), as well as a wide variety of drums. Their repertoire covers most Arabic music, from the classics of Andalusia, Lebanon and the Arabic Gulf to Egyptian classics of the 60s, 70s, and 80s and also includes a range of Omani traditional music, songs and dances written or arranged for small groups or a big orchestra. Managed by an Omani, the ensemble consists of three hundred performers from all artistic genres. Teaching is generally conducted by Omani and Egyptian citizens while the choreographers are, for the most part, Omanis. A dedicated performance venue has been constructed and is used to host both private concerts for the monarchy and public performances for local and international audiences.[119]

In conclusion, Oman's geo-political location has always encouraged successful cooperation with other nations, including the West, as well as integration of multiple external cultural manifestations, unlike other countries in the region. Oman was one of the first countries to embrace Islam while foreign cultural imports include elements from the worlds of music, fashion and cuisine. Music has always played an important role in Omani daily life. It has been based around Arabic musical traditions and practised on a blend of locally devised instruments and instruments adopted from disparate regions with trading links to Oman. Unlike other countries in the region, these instruments have always been played by both men and women (though not always together) and this open acceptance of difference and otherness means that

[118] El-Mallah, op. cit. pp. 70–81.
[119] Informal discussion with Mr. Qasim Almuaini (Director of the ensemble), Muscat 8 December 2014.

‘alien’ genres have frequently been adopted while there has been minimal resistance to the introduction of foreign art and culture with Western music, in all its forms, deemed largely acceptable, which, in turn, led to the formation of the first, and only, Arabic orchestra charged with preserving all local music traditions and professional training. It is the innate condition of acceptance which has enabled the attempt to widen exposure and to broaden Oman’s perspective of WCM and not (as it might be perceived) to impose Western art on a nation that has already been prepared to adopt otherness.

Chapter Three

The Introduction of Western Classical Music to Oman and its Cultural and Educational Role Today

3.1 Introduction

This Chapter documents the early history of the introduction of Western military music and Western Classical Music (WCM) into Oman through the work of the Royal Oman Symphony Orchestra and its central role in the public perception of WCM and the expansion of the influence of WCM via the repertoire, performers and public profile of ROSO. It then describes how this introduction via ROSO led directly to the role that WCM currently plays within the country's cultural framework and the ways that the history of its introduction has affected its current status and function as well as its recent expansion via the inception of the Muscat Royal Philharmonic Orchestra (MRPO) and the newly built Royal Opera House Muscat (ROHM). This Chapter goes on to review areas of current provision of WCM education, based around the work of ROSO's school which hosts the only professional WCM programme in Oman. Current attitudes towards the inclusion of WCM within the NC, including grounds of opposition, are also reviewed in order to provide an understanding of the cultural framework of this research.

Prior to 1970, musical activity within the education system in the Sultanate was very limited with no public exposure to WCM. When the Sultan took power, he swiftly began to initiate a period of musical change, giving music education a new status and approving the construction of a military school of music as one of his government's earliest academic initiatives. The genesis and evolution of this early orchestra enabled an understanding of how the process of the integration of WCM had been managed culturally and politically and, 'within three years, His Majesty was able to make his first move towards the creation of what was to become the largest and most efficient group of military bands in the Arabian Gulf States.'[120]

[120] Roger Linford was Sultan Qaboos's artistic advisor and the designer of all military uniforms from 1973 until 2003. Personal communication, interviewed in Hamersham in the UK on 19 March 2015.

3.2 Early Introduction of Western Music Into Oman

These massed bands combine traditional instruments and bagpipes.[121]

During the early twentieth century, Oman remained culturally isolated from the rest of the world and most of its citizens were unaware of global musical traditions or developments. Since the accession of Sultan Qaboos in 1970, the nation's professional musicians have been offered the platform and training to perform traditional, classical and modern standards on a wide variety of orchestral instruments using the international tonality of equal temperament, while a political commitment to maintaining the status of Arabic music, on traditional Arabic instruments, has also been espoused. Electronic keyboards, manufactured by several non-Arabic companies, have, indeed, incorporated software that enables the production of Arabic scales coupled with the ability to fluctuate pitch. This policy reflects a political world view in which both Omani folk music and Western music are awarded equal status while increased opportunities, and exposure to Western Music have led to new state-sponsored opportunities for Omani professional musicians.

The repertoire's westernisation has been rapidly adopted and the government has recognised that music can play a vital cultural role in forging a new national identity and, indeed, that national pride can be engendered through the armed forces. The rhythmic power of percussion (and particularly drums) has been employed to play a critical role in this use of music as a national motivational tool. In 1964, His Majesty Sultan Said bin Taimur commissioned the creation of a Pipe Band, which would be attached to the Dhofar Force, stationed in the South near Salalah. This Pipe Band was the sole musical outlet in Oman throughout the 1960s, and it performed on all ceremonial occasions – as required by the Sultan and by the Dhofar Force.[122] Inspiration for this Pipe Band is likely to have sprung from the Force's historic

[121] Photo source; omanmusic.webs.com
[122] Kendrick, op. cit. p. 32.

connection with the UK military and, since 1970, many new bands have been formed across the country's military armed forces units, police, navy, and air force. Each of these divisions now contains a plethora of bands within its units: squadrons, pipers, marching bands, drummers and even jazz bands. Musical standards are extremely competitive, with some bands frequently winning international competitions.

This development did not, however, arise at the expense of traditional songs. Since 1983, a team of national and international musicologists has travelled across the Sultanate to film, photograph and record popular songs, dances and musical instruments. Founded in 1985, the 'Oman Centre for Traditional Music' (OCTM) has several primary objectives. Since the Centre contains the nation's archive of musical audio and video material, its collection now comprises the main source for the compilation of national teaching materials as well as printed song music. The Oman Centre already coordinates all national musical research projects but also aims, ultimately, to create an archive that is accessible to all local citizens and which will promote international collaboration.[123] Ultimately, this desire to broaden Oman's cultural outlook, while simultaneously maintaining the status of traditional folk music, has led to further developments in the national music scene, including the commission of new music and the institution of new national orchestras, capable of performing WCM.

3.3 The Introduction of Western Orchestral Classical Music: The Royal Oman Symphony Orchestra

The Royal Oman Symphony Orchestra performing at the Royal Opera House Muscat[124]

In 1984, the Sultan commissioned the Egyptian musician, Aziz Al Shawan, to compose a symphony for performance in Muscat. Al Shawan's composition was

[123] www.octm-folk.gov.om
[124] Photo source; www.rohmuscat.org.om

deliberately designed to incorporate indigenous folk melodies into an otherwise 'classical' work in order that local people could be steered towards the sounds of WCM by recognising local elements at work in the piece. It soon emerged, however, that there was no native orchestra capable of performing the piece and thus, the idea of establishing a native orchestra capable of doing so emerged. As Brigadier Ramis stated in an interview, 'Due to the positive reaction from the LSO live televised concert attended by His Majesty, the idea of a National Symphony Orchestra was floated and in June 1985 the order was given to form it.'[125]

ROSO was established the following year. As part of this programme of musical engineering, WCM would be introduced to Oman while focusing on the development of local musical talent capable of its execution […]. The audience needed to be prepared to 'receive' such a novel audio prospect and Al Shawan's commission was not merely designed to raise awareness of WCM amongst the performers but, also, to steer the Omani public towards recognition, and acceptance, of WCM. The piece, and ROSO itself, became part of an evolutionary process to introduce WCM into Oman in an integrated, socially acceptable and generally comprehensible, format [...] Although the project was a pioneering one, it is particularly remarkable that an orchestra could be conceived from a starting position in which most players were totally unfamiliar with the majority of the instruments, the notation, the repertoire and, even more startlingly, the equally tempered scale. The building blocks of Western music simply did not exist. Kendrick observes, 'The only familiarity with Western tonality would have been the Oman National anthem, composed in 1971 by Mohammed Abdul Wahab (an Egyptian composer).'[126] Though all school pupils sing this anthem every morning as part of a compulsory school assembly, there was no existing model for WCM education in Oman and a model needed to be created from scratch. The original idea of the training programme was to send the young hopeful musicians to Austria to study but this idea was eventually shelved in favour of employing instrumental teachers in situ recruited in the main

[125] Brigadier Ramis (Director General of Music in Oman) is the person charged with establishing the orchestra who had a major role in all military and orchestral music in Oman. Currently holding the rank of Brigadier in the Royal Guard of Oman, Ramis Jum'an Al Oweira was selected to train at Kneller Hall in London in the UK and later with the Royal Marines School of Music at Deal. Leaving Oman with very little knowledge of English language and no experience of living in a foreign country, Ramis studied the saxophone in conjunction with the British Army bandmaster's course, simultaneously learning both spoken and written English. He described his recruitment as a potential player from southern Oman as an example of the transformational nature of exposure to a different culture, different language and music on top of everything.

[126] Kendrick, op. cit. pp. 170–183.

from the United Kingdom.[127] A boarding school was created in Muscat and this remains the only public source of WCM education in Oman. Students are entered into the appropriate ABRSM theory and practical examinations and, once they have achieved Grade 8 (practical), they are offered a full contract with the orchestra.

3.3.1 Status of WCM education in ROSO

From the interviews with the ROSO performers, it is clear that participation in WCM has been seen as largely positive.[128] Aida Al Musalami (violist) states that 'I love being here, being part of a big group of musicians, I love coming to work and feel blessed by my position here.' Mark Messenger, a visiting conductor, has noted, however, that 'The primary source of discontent amongst the players, I feel, lies with the promotion which is linked to ABRSM examinations.'[129] The training of the solo performance thus tends to receive greater focus than that of the ensemble. This concurs with what Schembri asserted, 'the weakness, as far as my experience is concerned, is the dependence of local music education on the ABRSM external exams system.' If players are unable to pass an examination, improvement in pay is not possible. Players are not rewarded for their orchestral contribution and general standard.

Overall, the interviews with members of the orchestra and visiting artists identified seven main challenges facing the orchestra.

1. It needs to have an increased local audience in order to educate more people in Oman about WCM and its role in the country and abroad.

2. It needs to prevent professional stagnation of its members as there is, currently, no continuing professional development plan for the orchestra or the players. A majority of the Orchestra's members (33 out of 50) were concerned for their future, particularly in terms of their retirement prospects, or when a transition of national leadership takes place.

3. There is a lack of effective integration and implementation of WCM

[127] Personal communication: Interviews with Brigadier Ramis (Director General of Music in Oman), Muscat 22 December 2013, 16 February, and 10 April 2014. See appendix 3, pp. 11–15 for full details of interviews with Brigadier Ramis).
[128] Interviews with ROSO members held between 6th December 2013- 4 January 2014 in Oman. See appendix 5, pp. 19–26 for analysis of interviews.
[129] Interviewed in London 23 March 2014.

within village life or the local school system. Performers felt that this would increase appreciation of WCM amongst local parents since, if they retire or are made redundant in a future political climate, they will still need to move back to their villages and it would be extremely useful and pleasurable for them to have a means of making a living via their existing interests and skillsets. Players need to be more motivated and engaged in music, especially in chamber music, as this currently does not exist in Oman.

4. Visiting conductors noted that the orchestra needs to expand performance possibilities for orchestra including chamber music activity'. Burt Perkins and Mills claim 'for a chamber group to play a sustained role in the development of musical expertise, the general and professional interests of its members may need to remain aligned. Playing in a chamber group – as part of a portfolio of activities – is one way in which students can become more expansive learners. For many of the students at the conservatoire, being a chamber musician becomes an important part of identity we suggest that this is important both in terms of career preparation and in terms of enhanced learning practices.'[130] Currently, there is no official chamber orchestra in Oman and it would be important, therefore, to expand this particular facet of musical training.

5. Both performers and visiting conducters stated that they had received official documents stating that some of the staff are no longer beneficial for the orchestra and need to be replaced. Wright asserts, 'ROSO has been let down by incompetent teachers and conductors over the years which has obviously not helped their development.' Visiting conductors have noted that unevenness in the orchestra is purely down to the level of teaching in the orchestra's formative years. Some teachers are very involved helping out with sectionals and coming to rehearsals, but there are several who show no interest whatsoever, this should be monitored.'

6. A reward system should be initiated to maintain players' interest and

[130] Rosie Burt-Perkins, and Janet Mills, 'The Role of Chamber Music in Learning to Perform: A case study', *Music Performance Research,* 2 (2008), pp. 26–35.

motivation; Mark Messenger states, 'there needs to be the capacity to reward those who work hard and who do well the whole year and not just when they do ABRSM exams.' An assessment system needs to be in place, especially for the students, to keep them working throughout the year rather than merely working for ABRSM grade exams once a year. ABRSM qualifications are, currently, the only means of assessing quality of performance or familiarity with WCM in Oman and this is not enough to create an environment in which WCM will flourish as a whole.

7. Players require freelancing opportunities, which are currently not permitted due to contractual limitations. London, which has, in the past, frequently been referred to as the music capital of the world, provides plentiful freelancing opportunities for professional musicians.[131] Though the situation may be changing slightly, London is still one of the world's great musical centres.

3.4 The Current Role and Benefit of WCM Nationally and Internationally

Ramnarine states, 'As a microcosm of society, the symphony orchestra not only lends itself to the metaphoric conceptualisation of powers, politics and economy, but also fits in a third sphere which demands a more active engagement with social life. This is a sphere of organisations and individuals which constitute civil society, and it is relationally located with overlapping boarders to the state and to the market.'[132]

The Royal Oman Symphony Orchestra is generally viewed as a national asset by the citizens of Oman. As Brigadier Ramis states, its existence is testimony to the fact that the Omani musicians involved in its creation are capable of adaptability, chiefly by participating and becoming adept in learning and embracing complex skills. The orchestra also employs many nationals and educates them to a high standard. Favourable reviews in national and international media have promoted the brand and helped to increase exposure and influence. The orchestra has continued to develop with its main focus being on invitations to internationally recognised artists and conductors to assist and contribute to the considerable improvement of the

[131] See Stephen Cottrell, 'Music as Capital: Deputizing among London's freelance musicians', *British Journal of Ethnomusicology*, 11/2 (2002), pp. 61–80.
[132] Tina K. Ramnarine, 'The Orchestration of Civil Society: Community and Conscience in Symphony Orchestra', in *The Ethnomusicology of Western Art Music*, ed. by Laudan Nooshin (Oxford: Routledge, 2014), p. 47.

ensemble. As an indication of the progress that the ensemble has made, the level of visiting conductors has developed, attracting artists as prominent as Sir Colin Davis, Paul Lewis, Domonico Nordio, Vadim Repin, John Wallace, William Bennett, Julian Lloyd Webber and the late Yehudi Menuhin. This is an indication of the progress ROSO has made from a standing start. [133]

The orchestra receives invitations to play abroad and has, in recent years, played in Berlin, Paris (playing for UNESCO with John Lill) and Brussels. Players have also been invited to perform with the Young Musicians Symphony Orchestra at St. John's Smith Square, London in 2009. Working with these institutions is not, by any means, due to the ROSO's very high standard nor are the institutions necessarily the best people to collaborate with ROSO. Shembri states that, 'The more experience that ROSO can have with high level WCM artists, the better for ROSO and its public. However, the choice of visiting artists in such cases is very delicate. As I remember it, ROSO still needs a substantial amount of pedagogical input and not all conductors, great, famous or not, have the necessary qualities for this specific task. Even in the cases where they do have, not all are willing to dedicate the necessary time and energy towards this.'[134]

Since its inception in 1985, the ROSO has been associated with the RCM and, in particular, with the former director of the College, Michael Gough Matthews. During the period of the orchestra's early development, Gough Matthews compiled an annual progress report for the Sultan while other notable figures from the UK, and particularly the RCM (including Christopher Adey and John Forster), have also played important roles. The ROSO is now looking to form new collaborations with other UK orchestras and music schools in order further to understand and enhance the role of WCM within ROSO and MRPO. The work of ROSO has achieved a great deal over the last 32 years: a substantial amount of classical repertoire has been performed, regular concerts have been given in Oman, and ROSO has occasionally performed abroad and enjoyed collaborations with some of the music world's major artists. Some players have commented on the positive effect this has had on their academic standing; several players have also profited from studying abroad, most notably at the RCM and the RNCM in England.

[133] Brigadier Ramis.
[134] Schembri op. cit.

While much has already been achieved professionally, many administrative issues are yet to be resolved. The playing standards of ROSO are not yet comparable with those of the top European orchestras such as Berlin or Vienna, but a realistic sense of where the orchestra currently stands needs to be maintained in order to instill progress. At present, the minimum requirement for entering the orchestra is ABRSM Grade 8 (even a simple pass is sufficient) and, indeed, the ARBSM grade examinations are the only means of assessment of WCM in Oman. Greater emphasis on musical quality would be one way to raise the standard beyond that of a county youth orchestra in the United Kingdom. The regular playing of chamber music would be another, while a sound financial career structure for the orchestra's members – taking retirement plans into account, for example, – would enable them to focus on musical progress. Overall, this expansion of the presence of music in Oman is evidenced by the recent introduction of a second ensemble, The Muscat Royal Philharmonic Orchestra.

3.4.1 The Muscat Royal Philharmonic Orchestra

The Muscat Royal Philharmonic Orchestra (MRPO) was formed as a result of the government wishing to establish a second orchestra under royal patronage in Oman. The MRPO began the training of 60 young musicians on the 1st of March 2010 following auditions by nearly three thousand applicants. Due to the proximity of the MRPO base, which is housed at the main residence of the Sultan, a great deal of public interest was in evidence. Many of the applicants simply did not understand what they were applying for and were totally unaware of WCM. Applications for royal household appointments are seen as routes towards a very secure career path with employment continuing throughout the life of the post holder. As Brigadier Ramis notes: 'The orchestra has gone on to recruit a further one hundred and forty trainees, sixty of whom will return to the ROSO campus on passing their grade 8 ABRSM practical examination, as the overall control of both projects is overseen by the Royal Guard of Oman.'

The recently formed orchestra now has approximately two hundred members; it rehearses three times a week and is currently in its training phase. The early signs are encouraging: Proctor has stated that 'many of the students are making excellent progress. Evidence from visiting examiners, musicians and teachers supports the idea that the MRPO is a productive learning environment […] Academic and technical

progress is fully expected to continue at the current rate.[135] Although official confirmation is unlikely, it would appear that the MRPO was actually formed to instill a sense of competition with ROSO in order to raise the standard of music making in the country. Proctor asserts, 'I believe it is part of the Western Classical Music expansion in the country and the plan for the ensemble is to gain international recognition as a respected ensemble that can attract the best soloists and conductors.' Only time will tell, but if the same thought can be given to the future of MRPO as is recommended for ROSO, then both could yet prove to have vital roles in making the benefits of music available to everyone in Oman, and show all Omanis the vital role music could play in the development of Oman in all aspects. Barenboim, for example, describes the West-Eastern Divan Orchestra as 'a humanitarian idea, a project that may not change the world but that offers a step forward.'[136]

3.5 Public Perceptions of WCM and The National Orchestras

From the interviews and surveys conducted across Oman, it became abundantly clear that there are contrasting views about WCM and the position of ROSO in Omani culture. A majority of the interviews I conducted with the general public suggested that most urban citizens were aware of the existence of WCM and considered the orchestra to be a positive benefit, bringing prestige to the nation. Officials from the Ministry of Education responded positively to the position that the ROSO occupies in the cultural landscape of the nation, 'Oh it means a lot to Oman and Omanis as it creates a unique image about the nation and its people. Not only that, it gives the people the opportunity to show their talents and express themselves through this art form. Probably not all Omanis see this now but with a long term view I anticipate greater interest nationally.'[137] Brigadier Ramis asserts 'The orchestra is a well established part of the cultural landscape of the nation with well attended concerts and events by Omanis and foreigners.' Hamed Al Hamrashdi (from Muscat) feels that the orchestra is good for the nation and presents the West in a positive light. This opinion is echoed by several others, Adil Al Ya'arabi (from Sama'il) said, 'I am very happy

[135] Informal discussion with Andrew Proctor, (Executive Administrator of MRPO) Muscat 11th April 2014.
[136] Daniel Barenboim (2009:181), cited in, Tina K. Ramnarine, 'The Orchestration of Civil Society: Community and Conscience in Symphony Orchestra', in *The Ethnomusicology of Western Art Music*, ed. by Laudan Nooshin (Oxford: Routledge, 2014), p. 47.
[137] Interview with Official from Ministry of Education in the Sultanate of Oman). Muscat 26 April 2014. See appendix 7, pp. 38–42 for full details of interview.

and like the orchestra so much and I have a violinist cousin in MRPO.' This matches what Layla al Rawahi (from Sama'il) (who also has a son in the orchestra) said, 'I am very proud to have my son in the orchestra.' Salim Al Baluchi (from Sohar) asserted, 'music and Western Classical Music in particular is a very prestigious thing and makes me very privileged as an Omani to have it in the country.'

Most members of the general public in a sample rural community, Nizwa, were, however, unaware of ROSO's existence or, if they were, did not listen to its output. Turki (pseudonym - policeman from Nizwa) said, 'I have no idea what the orchestra is, I am aware of the military bands and I am not really sure if these bands do anything good for the country.' This goes in line with what Maryam (Nurse from Nizwa) asserted, 'I know the orchestra very well, but I don't see why the government is spending so much money on something that does nothing good for Oman nationally or internationally. Why not spend all this money on something else, something that has real benefits for all of us?'[138]

Saud Al Jabri (from Muscat) reiterated this view, stating, 'Why should the government waste the nation's money on something that has no beneficial outcome for us?' Ali Al Rashdi (Muscat) agreed, saying ' Music is to be practised as a habit, but not as part of the education because that will bring nothing to Oman and therefore our money will be a total waste.' Sami Al Nabhani (from Nizwa) was surprised that I am doing a PhD in music education and said 'I never thought someone would waste his life and money by taking music as a career and I never thought music could actually be a job.' Public opinion in Oman appears to differ by geographic region and some of the general public in Nizwa apparently opposes the view that WCM, and particularly ROSO, is a positive benefit for the nation. The interviews conducted in Sam'il and Sohar, villages, which are closer to Muscat and the home of ROSO, appear more favourable to ROSO and MRPO, and to the expansion of music in general, much of which is taking place in the capital, Muscat.

[138] Interviews with people from Nizwa, Samil and Sohar villages between 13 December 2013 to 2 January 2014. See appendix 6, p. 27–37 for data summary of Interviews with general public in Oman in these three villages.

3.6 The Royal Opera House Muscat

Design is based on Omani traditional architecture and estimated cost is about 150 million pounds.[139]

The most recent addition to the expansion of WCM within the cultural scene in Oman is the Royal Opera House Muscat (ROHM). It opened in 2012 in the capital city Muscat and creates a venue in Oman for world-class artists to perform. The House has hosted many of the world's leading artists, mutates from traditional opera house to a concert hall in fifteen minutes and has a large pipe organ at the rear of the stage. The opening performance of Aida was conducted by Placido Domingo and produced by Franco Zefferelli.[140] The choice of high profile performers has continued with lavish productions of opera and orchestral music, an example being the appearance of the Vienna Philharmonic Orchestra for one night. The employment of these artists sent out a clear message that Oman was not only ready to invest in music but regarded Western culture as significant.

Since its opening, the opera house has received wide support from a significant section of the community due to the popularity of events and in particular Arabic music events. The question of why an opera house been constructed at vast expense in a nation that seemingly has no real cultural connection with opera and WCM, is, ultimately, related to the official government attitude to culture in general and WCM in particular. In a recent speech in Muscat during the opening ceremony, HM the Sultan said 'We have reached a moment in the long history of our nation when it is time to embrace the concept of world culture and take part in its development on a wider scale. It is in this spirit that we have established the Royal Opera House Muscat for the people of Oman and for humanity at large. In all our international endeavours, we enact Oman's wider mission in playing a constructive

[139] Photo source; www.rohmuscat.org.om
[140] www.rohmuscat.org.om

role in the dialogue among civilisations enriching cultural exchange and fostering ties of friendship of collaboration that will endure. We have no doubt that the Royal Opera House Muscat will contribute to the expansion of world heritage in its noble ideals of peace, harmony and understanding among all people, as they share meaningful and deeply felt cultural legacies through the performing arts.'[141]

An interesting secondary effect of the opening of the opera house could be to raise international awareness of Oman, with a resultant increase in trade and especially tourism, which, the government hopes, will replace the focus on oil revenue as the primary source of income for the country. The US Energy Information Administration stated in 2012 'In 2012 hydrocarbons accounted for 86% of government revenues.' [142] Diversification is critical if Oman is to maintain its economic status in the world, so the introduction of the Opera House sends a subliminal message to prospective tourists that Oman is open to Western culture. The Opera House represents and presents a direct, and subliminal, educational opportunity to participate in music within the country.

In conclusion, Western music was introduced into the Omani national cultural scene via the creation of the military band during the 1960s. The creation of Oman's first WCM orchestra (ROSO) in 1985 led directly to the expansion of WCM within Oman and the creation of the Muscat Royal Philharmonic Orchestra in 2003 as well as the creation of a world-class venue (The Opera House Muscat) in 2010. The work of ROSO, the military band and its later expansion via MRPO and the creation of a world class venue (the Opera House) have all helped to soften any residual public resistance to the genre. While it is inevitable that comparisons will be made with the West, the priority should be that the orchestra take its place in Omani rather than European or American culture. This makes it all the more vital that the orchestra plays its part in educating the Omani people about the physical, mental, emotional and academic benefits music can bring. In this respect, the future of ROSO will need careful management but, if ROSO can impress the value of those benefits on the

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عمان قامت عبر تاريخها الطويل بأدوار مشهودة في مختلف الميادين الثقافية والحضارية وقد آن الأوان لتتويج هذه المسيرة الحضارية الحافلة بالأخذ بمفاهيم الثقافة العالمية والمساهمة الفعالة في تنميتها وتجسيدا لهذا فقد أنشأنا "دار الأوبرا السلطانية مسقط" لتكون مركز إشعاع ثقافي للشعب العماني والإنسانية جمعاء.إننا سعينا في جميع المحافل الدولية إلى تعزيز دور عمان البناء في الحوار بين الحضارات وإثراء التبادل الثقافي وتقوية أواصر الصداقة والتعاون الدائمين. إننا على يقين من أن "دار الأوبرا السلطانية مسقط" سوف تؤدي دورا هاما وبارزا في نشر التراث العالمي وترسيخ مثل السلم والتعايش والتفاهم بين جميع الأمم والشعوب، عبر فعاليات الفنون التي تعبر عن تراث ثقافي وإنساني مشترك بالغ الدلالة وعميق الأثر. www.rohpmuscat.org.om

142 http://www.eia.gov/countries/cab.cfm?fips=MU

general population, then it will also be able to promote Oman's sense of itself as a modern country in the world and as the germ from which these players could become the future teachers in the state schools. The role of WCM is currently governed by the General Director of Music in Oman, Brigadier Ramis, Director of Oman's WCM orchestras and all military bands. He firmly believes that 'WCM is beneficial in Oman as a promoter of the status of Oman across the globe.' [143] These favourable administrative conditions have worked together to create the potential for the expansion of WCM within the country's national education system.

A vigorous culture of classical music, however, cannot be established and sustained without educating the musicians and the audience of the future, but the positive effects of an education in music go beyond simply filling the concert halls. Interviews with members of the Omani public suggest that some consider music to be an ultimately futile, if not actively evil, activity and some parents did not wish their children to perform (or even listen to) music for either ideological or practical reasons, fuelled by a recognition that music is a precarious career open to only an elite few. A minority of the interviews also suggested that public funding for music is deemed wasteful. Interviews with ROSO players suggested that views are pragmatic with performers content to play any genre that provides them with an income. There is, overall, overt political, administrative and public support for the expansion of music culturally and educationally and, specifically, for WCM. The majority of resistance to such an expansion will, thus, focus around the levels of permissibility of music within Islam, which is discussed in full in the following chapter.

[143] Brig Ramis, op. cit.

Chapter Four

Differing Religious Attitudes Towards the Permissibility of Music in Islam

4.1 Introduction

> 'And there are people who are willing to pay for their own entertainment and then to repeat these idle 'words of amusement' (*lahw-alhadeeth*), to others in order, to lead them astray and away from the path of Allah. For these people humiliating torment lies in wait.'[144]

Music has held a controversial position within Islam probably since the death of the Prophet Mohammed.[145] As with the other Abrahamic faiths, the value of music is recognised in most Islamic countries yet, as far as religious orthodoxy is concerned, it has remained a problematic area.[146] Attitudes vary considerably across regions, and even within individual countries, and an overall assessment of Islam's view of the role of music and its value to society is, therefore, of vital importance if any attempt is to be made to expand the role of music in an Islamic society (especially within a national educational framework) since any critique will involve an analysis of potential theological criticisms and can incorporate attempts to pre-empt them. This Chapter will present an overview and assessment of commentaries on music in the Quran and the *hadith* (singular) or *ahadith* (plural) (sayings of the Prophet Mohammed)[147] as well as contemporary views on, and debates around, the permissibility of music in Islam. This discussion is important within the context of this research since, in order to explore and contextualise the role of music within Oman's National Curriculum (NC), it is important to understand music's position in relation to one of the most important cultural aspects of Omani society i.e. the role of Islam.

One problematic area in such an overview is that any investigation of Islam is far broader than a study of the Arabic world alone because many countries have a significant Islamic demographic without containing either a predominantly Islamic or

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[144] وَمِنَ النَّاسِ مَن يَشْتَرِي لَهْوَ الْحَدِيثِ لِيُضِلَّ عَن سَبِيلِ اللَّهِ بِغَيْرِ عِلْمٍ وَيَتَّخِذَهَا هُزُوًا ۚ أُولَٰئِكَ لَهُمْ عَذَابٌ مُّهِينٌ *The Glorious Quran*, Chapter Luqman 31:6.

[145] (b.571–d.632CE).

[146] See for example, *The Oxford Handbook of Religion and The Arts,* ed. by *Frank Burch Brown* (New York: Oxford University Press), Chapter 16. Also, see Elmer L. Towns, and Ed Stetzer, *Perimeters of Light: Biblical Boundaries for the Emerging Church: Biblical Boundaries for the Emerging Church* (Chicago: Moody Publishers, 2004), chapter vi.

[147] For ease of reference, I shall use the Arabic plural '*ahadith*'.

Arabic-speaking population. Much scholarship from the early days until the present, frequently being written in Arabic, and often by non-native Arabic speakers.[148] Commentaries on music in Quran and the *ahadith* are varied and differ widely, not just based on geographical areas but also on language and customs.

Debate has become polarised by sect and terminology. Contemporary Islamic culture spans three main sects – Sunni, Shia and Ibadi – all of which have internal sub-divisions of practice. Each major sect contains a wide variety of practice and belief. Within the Zaidi branch of Shia (mainly practised in Yemen), for example, music is strictly prohibited;[149] by contrast there are Sufi sub-divisions within Sunni, Ibadi and Shia, which actively encourage the performance of music as a spiritually-enhancing activity.[150] While many of the public manifestations of Islamic practice include melodic, rhythmic and structured sound as a vital component – the five daily calls to prayer "*azan*" and the use of different *maqamat* (scales) in the recitation of the holy Quran, for example, many Muslims would consider it inappropriate to describe such practices as music. It is essential to note, given this huge variety of definition and belief, that any overview of Arabic writing on music demonstrates lengthy, and frequently contradictory, lines of argument about the permissibility of music while debate has frequently been requisitioned to promote differing (almost always male) power structures with possibly sub-textual agendas. In the circumstances, the current study focuses only on Arabic Muslim nations in the Middle East and North Africa with emphases on scholars and the general public in Oman.

The vast majority of the debate around the permissibility of music is predicated on the Surah cited in the quotation at the beginning of this chapter i.e. (Chapter) Thirty One, verse xi of the Quran, (known as *Surat Luqman*) and on the phrase *lahw-alhadeeth* (idle talk) which is central to the Surah. Ibn Kathir (CE.1300–1373) cites this Surah as 'the reference point for the prohibition of the performance of music.'[151] It is worth noting, in this context, that the very name of the *lahw* is

[148] Arabic was the scholarly lingua franca for much of the Middle East over several centuries. See for example, Mahmoud A. Ahmed, 'The Cradle of Arab Human being', *Arabi,* 472 (1998), p, 115.
[149] AbduAllah Yusuf al-Juday'a, *Al-Mūsīqá Wa-al-Ghinā' fī Mīzān al-Islām* (Bayrut: Mu'assasat al-Rayyān, 2004), p. 23. For ease of reference, I will use conventional spellings of Arabic names.
[150] Sufism is a sub-sect which exists within each of the three sects of Islam. Sufi practitioners are profoundly appreciative of the spiritual force of music and music plays an important role in their daily worship.
[151] Imadu aldin ibn Kathir, *Tafsir ibn Kathir* (Rayadh: Darussalam Publishing, 2007), p. 411. Ibn Kathir (circa 1300-1373 CE) was a prominent Islamic scholar with a senior position at the Great Mosque of Damascus. His *Tafsir al-Quran al-azim* was one of the earliest to link certain *hadiths* to specific Quranic verses and, as such, is held in high esteem within Quranic scholarship. Younis Mirtza,

constructed around the stem verb '*ha-dda-tha'* (to speak). This specific *lahw*, therefore, is etymologically connected to the rules around speech and, thus, grammatically precludes any interpretation connected to 'music'. In this verse, the word '*lahw*' is often disconnected from the second half of the phrase and thus, interpreted as any activity that takes the participant away from God, thereby linking it to the 'term' *malahi* (amusements) which include the impure pursuits of leisure, game-playing, and any kind of other amusement activities. This interpretation, however, ignores the second half of the phrase, which limits the injunction to proclamations around speaking activities and, in this way. It becomes apparent that Islamic scholars have used the term '*lahw*' to express differing, if not entirely contrasting, ideological positions. Key terms in the field of Islamic musical scholarship, such as '*lahw*', therefore, have fluid definitions, which make textual analysis particularly challenging.

Proponents of both sides of the debate on the religious permissibility of music (both within and outside Oman), all had their own reasons, explanations, and interpretations of 'permissibility', many of which revolve around interpretations of the phrase '*lahw-alhadeeth*' (idle talk). [152] In *Alghina Walma'azif bain Alhil Wal'tahrim* (*Singing and Musical Instruments between forbidding and allowing*),[153] Alabri states that any serious scholars would be aware that the Quranic verse in surah (Chapter) Luqman (31: 6), which is the source of the word *lahw,* arose as a result of Prophet Mohammed's personal encounter with a man called Alnadhr ibn Alharith, a contemporary of Prophet Mohammed who opposed the spread of Islam. One popular Egyptian Imam and commentator, Alsha'rawi, [154] commented in a live television broadcast that Alharith was so disturbed by the potential influence of Mohammed's tales of ancient peoples and their Prophets, that he went on a trip to Persia to gather

'Was Ibn Kathīr the 'Spokesperson' for Ibn Taymiyya? Jonah as a Prophet of Obedience', *Journal of Qur'anic Studies,* 16/1: 3 (2014), p. 2.

[152] The Holy Quran was revealed to Prophet Mohammed over a twenty-three year period from the first moment of divine revelation. The first written version was produced during the reign of the second Caliph Abu Bakr (r.632–634). Muhammad, Hamidullah, *History of the Quran*, trns. Salih Tuğ, İst, (Beirut: Dar Alhikmah, 1993), p. 66. See also, Al-aa, Khalid Abdurrahman, Tarikhu Tawthiqi Nassi'l-Qur'ani'l-Karim, (Damascus: Damascus publication Centre, 1986). See also, ABYARİ, İbrahim, *Tarikhu'l-Qur'an* (*History of Quran*) (Cairo: Dar Alhafidh, 1990).

[153] Bader Salim H. Alabri, *Singing and Musical Instruments Between Forbidding and Allowing* (Unpublished book), p. 76.

[154] https://www.youtube.com/watch?v=jTVyeqlvoPY (accessed on 23 May 2016).
Mohammad M. Alsha'rawi (1911–1998) was a Minister for Endowments and Alazhar University Affairs in Egypt 1976–1978. He was an extremely popular preacher and Islamic scholar and became a symbol of populist Egyptian culture during the late twentieth century. Tarek Osman, *Egypt on the Brink* (Yale University Press, 2010), p. 77.

parallel but rival tales of his own. In Alsha'rawi's version, Alharith created a podium on the path that led to Prophet Mohammed's house and, as acolytes arrived to hear Mohammed's message, Alharith stood on his podium regaling them with fabulously entertaining tales of the Persian kings and other histories in an attempt to distract visitors to the Prophet […] Other accounts of this period relate different attempts to distract visitors from the path to Prophet Mohammed […] with one man, for example, planting female dancers in the path leading to Mohammed's house in order to put off potential adherents.

Other popular interpretations of the anecdote were summarised in a recent television broadcast by a contemporary Saudi moderate authority called Saleh Al-Maghamsi.[155] He suggests that while Alsha'rawi's interpretation is the most popular, two other main lines of argument have always existed. The first suggests that the verse relates only to *ghina* (singing) since the story is connected mainly to the versions recounted by Ibn Mas'ud (d.32AH [156] /650CE). The second major interpretation relates to the versions told by Aldahhak (628–685AH/1233–1286CE) and Abdulrahman ibn Zayd (d.182AH/798CE.) and suggests that the original interpretation of the verse was in terms of its prohibition on *shirk* (polytheism). All three interpretations exist concurrently though the first still remains the most popular. It was at this point that Allah (God) revealed this particular verse to Prophet Mohammed, referring to Alharith's activity as '*lahw-alhadith*' (idle talk/tales) that Alharith was employing to divert people away from the path towards Islam.[157]

The term '*lahw*', coined to encompass a quite literally 'diverting' activity soon took on a more specifically prohibitive overtone and began to comprise all activities, including music and drama, which might 'divert' practitioners from their religious duties. It is also worth mentioning that this fluidity of meaning is rooted within the linguistic framework of Arabic grammar itself, and that the 'radical' root of '*lahw*' comprises a comprehensive range of activities from religious practice to secular

[155] https://youtu.be/vwv09AGUUMs (Accessed on 27 May 2016). Saleh Almaghamsi (b.1972) is a well known Saudi scholar and Imam of the Quba mosque in Medina. He studied under a number of leading Saudi scholars and this interview was conducted on MBC television on the 27th May 2016. His public stance on the permissibility of music has been received negatively by other Saudi religious authorities.
[156] AH refers to After '*hijra*' (migration) referring to the year in which Prophet Mohammed and his followers migrated from Mecca to Medina, following resistance from local citizens in Mecca. It has become the standards means for denoting dates in the Islamic calendar which is lunar and, therefore, has only 354 days in one year and which, therefore, differs substantially from the standard European solar calendar.
[157] Alabri, op. cit. p. 76.

amusement, without necessarily implying any negative connotation. This enables some scholars, indeed, to state that if the fundamental intention is to create a 'distracting or diverting' activity, this activity would necessarily be considered '*lahw*' since the distraction is merely a cover activity designed to seduce the practitioner (s) away from religious duty. The '*lahw*' activity can be any distraction that takes the worshipper away from acts of religious duty, for example, regular performance of the *salat* (five daily prayer sessions) at the religiously prescribed time. It is '*lahw*' whether this deviation stems from the right motivation or from an impure motivation with the intention of corrupting other performers by preventing them from carrying out the prescribed religious act(s) (even if the alternative act being carried out is an act of religious devotion).

4.2 Quranic Interpretation

All debate on Islamic interpretation of music begins with Quranic literature since, according to Muslims, the Quran is the sacred revelation of God's words to his Prophet, Mohammed. Though theological argument frequently appropriates Quranic text for its own purposes, there is no text within the Quran which specifically either prohibits or promotes the practice of music nor is the impermissibility of music or performance ever explicitly mentioned.

> 'Say, Who prohibited the nice things God has created for His creatures, and the good provisions? Say, such provisions are to be enjoyed in this life by those who believe. Moreover, the good provisions will be exclusively theirs on the Day of resurrection. We thus explain the revelations for people who know.'[158]

The Quranic textual evidence in this area is limited and centres on verse 31:6 (see intro to this chapter) which is generally deemed to refer to music by referencing reference to the term '*lahw*' since 31:6 (and is, indeed, the only verse to use this term in terms of its claimed connection to musical connotations by some interpreters). All other commentary consists of later interpretations, some via the *ahadith*, many of which were written several centuries after the death of the Prophet and several of which, indeed, include accounts of the Prophet listening to music, appreciating singing and vocal talent and watching a variety of entertainments that featured the use of the *duf* (a type of tambourine). Stories mentioned in the *ahadith* about the Prophet

[158] قُلْ مَنْ حَرَّمَ زِينَةَ اللَّهِ الَّتِي أَخْرَجَ لِعِبَادِهِ وَالطَّيِّبَاتِ مِنَ الرِّزْقِ ۚ قُلْ هِيَ لِلَّذِينَ آمَنُوا فِي الْحَيَاةِ الدُّنْيَا خَالِصَةً يَوْمَ الْقِيَامَةِ ۗ كَذَٰلِكَ نُفَصِّلُ الْآيَاتِ لِقَوْمٍ يَعْلَمُونَ , Holy Quran 7:32.

and his attitude to music indicate, variously, that he both did, and did not, forbid music according to interpretations. This lack of textual evidence is equally applicable to those who support the position that music is permissible and cite the identical *ahadith* as evidence. They argue that, if it were sinful, then a prohibition would have been clearly stated in the Holy Quran, just as in the explicit prohibitions on pork, wine and usury. They declare that the omission of any prohibition is, thus, extremely significant though this, too, remains a source of constant debate.[159]

Despite the lack of explicit 'sacred' textual evidence, Orthodox Quranic scholarship suggests that, since the Quran establishes guidance for all essential life activities, it must, therefore, also govern the concept of music, though there is no material at this primary level from which to draw. Evidence that music is quranically *haram* (forbidden) revolves around the exact implication of the word '*lahw' (idle talk),* a highly mutable term, referring to many different activities, from the recitation of poetry, to musical performance and/or anything that takes you away from the path of God or religious duties. In the Arab dictionary *Al-Munir* by al-Muqri[160] (generally recognised to have been composed in (770AH/1368CE), al-Muqri declared that the earliest meaning of the much disputed word, *lahw,* was *tarwih* (amusement and relaxation) and that it did not specifically include music. It was, therefore, unreasonable to interpret the *ahadith* about the *lahw* as a prohibition on music. The only other major Surah (Chapter) to use the word '*lahw*' is Surah Al-jumuah (Chapter 62:11):

'and if they witnessed commercial activity or (*lahw*) diversions, they scattered, and they left you behind, saying: 'That which Allah offers is better than *lahw* and Allah (is) the best (of) providers.'[161] In this verse spiritual benefit is clearly raised above '*lahw*' in terms of human achievement but '*lahw*' is not specifically precluded as an activity.

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[159] Yusuf al-Qaradawi, *The Lawful and Prohibited in Islam* (Indiana: American Trust Publications, 1999), pp. 296–300.

[160] Fayyumi A. Ali al-Muqri, *Misbah al-Munir Arabic-Arabic Dictionary* (Beirut: Librairie du Liban Publishers, 2010), p. 78.

[161] وَإِذَا رَأَوْا تِجَارَةً أَوْ لَهْوًا انْفَضُّوا إِلَيْهَا وَتَرَكُوكَ قَائِمًا قُلْ مَا عِنْدَ اللَّهِ خَيْرٌ مِنَ اللَّهْوِ وَمِنَ التِّجَارَةِ وَاللَّهُ خَيْرُ الرَّازِقِينَ
The Glorious Qur'an, Al- Jumu'ah 62:11 Translated by Muhammad M. Pickthall (UK: IDCI, 2002), p. 332.

4.3 *Ahadith* (sayings of the Prophet Mohammed)

Given the scant evidence within the Quran on the permissibility of music, scholars turn next to the secondary source of Islamic interpretation – the *ahadith* (plural of *hadith).* This is the term for the commentaries on the life and teaching of Prophet Mohammed, which were based on apparently overheard sayings and anecdotal evidence noted during Mohammed's lifetime. Passed down orally, these were eventually written down by al-Bukhari[162] around two hundred years after the death of Mohammed. These *ahadith* became the most authoritative collection of rules for Islamic life, second only in importance to the Quran. The anecdotal nature of the *ahadith* inevitably leads to controversy as to provenance, even before a discussion of meaning, and is the principle source of debate amongst Islamic scholars. It is in the context of the *ahadith* that Muslims refer to Prophet Mohammed's apparently public stance against 'wine, women, and musical instruments', for example, yet this quotation appears to have emanated not from Mohammed himself but from the 11th Century Persian poet, Omar al-Khayam.[163] Another noted commentator, Al-Amrusi (1173AH/1760CE), stated that Mohammed cannot have opposed music since one *hadith* states that he was heard singing whilst digging Mecca's trenches.[164] The most quoted *hadith* in terms of the prohibition of music occurs within the writings of one of the companions (collectively referred to as *Sahabah*) of Mohammed, called Abu 'Amir Malik al-Ash'ari (d.42AH/662CE), who overheard the Prophet saying:

> From among my *ummah* (nation), there will be people who will consider *zina* (illegal sexual intercourse), male wearing of silk, the drinking of alcoholic drinks and the use of musical instruments, as lawful. And there will be some people who will stay near the side of a mountain and in the evening their shepherd will come to them with their sheep and ask them for something, but they will say to him, 'Return to us tomorrow.' Allah (God) will destroy them during the night and will let the mountain fall on them, and He will transform the rest of them into monkeys and pigs and they will remain so till the Day of Resurrection.[165]

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[162] 810-870CE/194-256AH. Al-Bukhari was a Persian scholar who began collecting *hadiths* two hundred years after the death of Mohammed and is, therefore, considered by Sunnis to have compiled the most authentic compilation. (It was first published in Leiden in 1862 but has been reissued numerous times since that date).

[163] Ella Zonis, 'Classical Iranian Music', in *Music of Many Cultures: An Introduction*, ed. by Elizabeth May (Los Angeles: University of California Press, 1983), p. 269.

[164] Caswell, *The Slave Girls of Baghdad: The Qiyan in the Early Abbasid Era,* (I. B. Tauris, 2011) p. 230.

[165] قال رسول الله صلى الله عليه وسلم: ليكونن من أمتي أقوام ، يستحلون الحر والحرير ، والخمر والمعازف

The authority of Hisham Ibn Ammar [166] who related this *hadith*, was always challenged. Ibn Hazm (384-456 AH/994-1064CE),[167] noted that, since the beginning of Islam, millions of people had listened to music without turning into apes or pigs and he specifically cites Quranic verse 7:32 to support his position (see p. 70).[168] His conclusion was that 'all the *ahadith* narrated in this respect were falsified.' Salam ibn Miskin (d.167AH/783CE), in contrast, quotes another companion of Mohammed, Abdullah (ibn Mas'ud) (d.32AH/653CE), who claimed that he had heard the Prophet say: 'Singing produces *nifaq* (hypocrisy) in the heart.'[169] In contrast, al-Bukhari's writings (194-256AH/810-870CE), are generally used for public recitations and consist of 7,000 *ahadith*, (apparently reduced from the 600,000 to which he had access).[170] They record the Abyssinian tradition of public dancing while holding spears and playing drums and suggest that these gave rise to many of Islam's religious celebrations. Bukhari records that, at one such performance, the Prophet Mohammed was accompanied by Umar [who later became the Second Caliph]. Umar wanted to stop the Abyssinians from playing music but Mohammed restrained him, implicitly indicating that he was not opposed to music.[171] In another *hadith*, al-Bukhari records that, on the Prophet's arrival in Medina (KSA), musical instruments (mostly drums) were played while local women sang a welcome song. The Prophet Mohammed is recorded in the *hadith* as having said: 'leave them alone… [to] learn and know that our religion is relaxed and accommodating.' [172] This *hadith* also records that Mohammed recognised the value of a Jewish dance, suggesting that even 'alien'

Bukhari, volume 7, Book 69, Number 494. This story is mentioned in an English translation of al-Bukhari by Akeem Abiodun Oladiti, 'Reconsidering the Influence of Islam on Yoruba Cultural Heritage, 1930-1987', in *American International Journal of Social Science,* 3/6 (2014), p. 43.

[166] Ibn Amr d. 845AH/230CE, was one of the *hadith* narrators, and one of Bukhari's teachers. Source; http://www.oxfordreference.com/view/10.1093/oi/authority.20110803095402147

[167] Ibn Hazm was a hugely influential scholar born in Cordoba.

[168] Yusuf Al-Qaradawi, *Fatwa on Music: Musical Instruments and Singing* http://islamonline.net (accessed on 20 April 2015).

[169] Fatwas of the Permanent Committee, 'The *Hadith* about the Listener to Singing Having Molten Lead Poured into Their Ears', *Miscellaneous Fatwas 3: Listening to Music*, part no. 26, p. 229. The Permanent Committee is a council of the most senior group of Sunni scholars in Saudi Arabia and the only regional body authorised to proclaim *fatwas*.

[170] Muhammad Muhsin Khan, *Sahih Bukhari* (Online: Peace Vision, 1971).

[171] Abu Eisa M. Al-Tirmithi, *Jami al-Tirmithi*. One of the six major *hadith* books, originally noted by al-Bukhari and later transcribed by one of his followers – *al-Tirmithi*. *Hadith* number 3690.

[172] Imam Al Qadi Abu Bakr Muhammed bin Abdullah Ibn Al-Arabi Al-Maliki, *Ahkamul Quran* (Beirut: Dar al kotob al-ilmiyyah, 1990), p. 1494.

music was not prohibited.[173] The most frequently recited lines of al-Bukhari used as evidence of the permissibility of music are:

> 1. Aisha (Prophet's wife) said, "Once the Prophet was screening me and I was watching the display of black slaves in the Mosque and (Umar) scolded them. The Prophet said, "Leave them. O Bani Arfida! (carry on), you are safe (protected).'[174]

and 2.

> Aisha (Prophet Mohammad's wife) is reported to have responded:
> My father (Abu Bakr) came to my house while two small Ansari girls were beating the *duf* and singing beside me the stories of the Ansar concerning the Day of *Buath* (war between two tribes, the Ansar and Khazraj)…Abu Bakr said protestingly, 'Musical instruments of Satan in the house of Allah's Apostle!' It happened on the *eid* (religious celebration) day and Allah's Apostle (i.e. Mohammed) said, 'O Abu Bakr! Leave them, there is an *eid* for every nation and this is our *eid*.'[175]

Many contemporary Muslim scholars such as Salah al-Rashid in Kuwait use this latter *hadith* not merely as evidence of the permissibility of music, but as a forceful invocation to include music within Islamic ritual.[176] Those opposed to music interpret the Arabic verb '*ghina*' (singing) as 'raising of the voice' or 'recitation of a poem' and state that there was no 'music' involved in the anecdote. Both sides claim to have textual backing for their analyses.

There are several other *ahadith* attributed to the Prophet which refer to the beauty of the voice as follows: 'Allah (God) has not sent a Prophet except with a beautiful face, and beautiful voice' […] and, 'Allah does not listen so attentively to anything as He listens to the recitation of the Quran by a Prophet who recites well with a melodious and audible voice.'[177] Taken together, these seem to suggest that singing is less holy than Quranic scholarship but is not actively precluded as a leisure activity. The 'beautiful voice' of King/Prophet David, is also often praised in the

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[173] *Hadith Sahih Muslim*: Book 004, *hadith,* no.1942.

[174] وعن الشعبي قال: مرّ رسول الله صلى الله عليه وسلم بأصحاب الدنكله وهم يلعبون فقال: خذوا يا بني أرفدة حتّى تعلم اليهود والنصارى أن في ديننا فسحة.
Mohammad, Al-Bukhari, *Sahih Bukhari*, *Music is Halal and Allowed in Islam*, vol 2, book 15, *hadith,* no. 103.

[175] وعن عائشة قالت: دخل أبو بكر رضي الله عنه وعندي جاريتان من جواري الأنصار تغنيان بما تقاولت به الأنصار يوم بعاث، فقال أبو بكر:
بمزمور الشيطان في بيت رسول الله وذلك يوم عيد. فقال النبي صلى الله عليه وسلم: يا أبا بكر إن لكل قوم عيداً وهذا عيدنا *Sahih Bukhari*, op. cit, *hadith* no. 72.

[176] hhtp://youtu.be/ST-71zVUTDc, see interview recitation by al-Rashid, online accessed 3 July 2015.

[177] أخرج بن عساكر في تاريخ دمشق - (ج 4 / ص 6) و ابن عدي في الكامل - (ج 2 / ص 434) و الترمذي في الشمائل- (ج 1 / ص 354) والدارقطني كما في الشفا (ج 1 / ص 148) و ابن الجوزي في الوفا بتعريف فضائل المصطفى (ج 1 / ص 358)
عن أنس رضي الله تعالى عنهما قال: مَا بَعَثَ اللَّهُ نَبِيًّا إِلَّا حَسَنَ الْوَجْهِ حَسَنَ الصَّوْتِ وَكَانَ نَبِيِّكُمْ أَحْسَنَهمْ وَجْهًا وَأَحْسَنَهمْ صَوْتًا.
G. Farmer A History of Arabian Music to the X111th Century (London: Luzac & CO, 1929), p. 25.

ahadith. Abu Musa (d.44AH/664CE), an early reporter of the *ahadith*, stated that the Prophet told him: 'O Abu Musa! You have been given *mizmar* (a musical wind-instrument) [referring to his voice] of the family of Prophet David,' and is then said to have declared that Prophet David had 'the most beautiful voice ever created by God.' Animals and wild beasts 'succumbed to his charms' and it was this seduction that led to Satan inventing 'reed pipes and lutes' to counter-act it.[178] This interpretation would appear to suggest that a 'beautiful voice' was created by God and, thus, that the voice is 'holier' than musical instruments but, again, has been appropriated into a wide variety of ideological positions.[179]

4.4 Early Commentaries on the *Ahadith*

Islamic commentary on the *ahadith* between the 7th century and the 18th was as broad-based and contradictory as the *ahadith* themselves. Mujaahid (b.20AH/641CE), a contemporary of Prophet Mohammed, claimed that the *lahw* in the prohibition refers only to the playing of drums[180] while Imam Malik[181] (93-179AH/711-795CE), who founded one of the four Sunni schools still practised (the Maliki Madhab doctrine),[182] expressly enjoins the reader to be wary of the playing of drums and flute, especially in the case of accidental encounter. He declared the need to eliminate the enjoyment evoked by such listening or hearing.[183] According to his *Tafseer al-Qurtubi*, 'the only people who listen to music, in our view, are *fus'saq* (acting like devils).'[184] The

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[178] **فقد صح أن النبي صلى الله عليه وسلم لما سمع أبا موسى الأشعري يقرأ القرآن :لقد أوتيت مزمارا من مزامير آل داود. رواه البخاري ومسلم ويتغنى به قال**. *Sahih Bukhari*, 6/61 *hadith* number 568.

[179] Amnon Shiloah, *Music in the World of Islam* (Hants: Scolar Press, 1995), p. 33.

[180] Al-Tabari, *Tafsir Altabari*: *Jāmi' Al-bayān An Ta'wīl Ay Al-Qurān* (*Collection of Statements on Interpretation of Verses of the Qur'an*)(Amman: Royal Aal al-Bayt Institute for Islamic Thought Amman, 2007), xxi, p. 40.

[181] Imam Malik was born in 711 in the city of Medina, 79 years after the death of Prophet Muhammad. Both his father and grandfather had studied religious sciences under the Companions of the Prophet who still lived in Medina. Malik learnt from his father and his uncle, Nafi', an eminent scholar in his own right, who narrated *ahadith* from Aisha, Abu Hurairah, and Abdullah ibn Umar, all renowned a*hadith* reciters. Although Medina was no longer the political centre of Islam, it remained the intellectual capital. After intense study, Imam Malik became known as the most learned man in Medina. He became a teacher, attracting a huge number of students to lectures, which he held in the mosque of the Prophet. He sat in the pulpit with the Quran in one hand and a collection of *hadith* in the other and offer legal rulings and opinions based on those two sources. M. Fouad – biographies of the Elite Lives of the Scholars (Cairo: Zulfiqar Ayub, 2015).

[182] The other three Sunni Madhabs or schools within the Sunni sect are: Hanbali, Shafi'i, and Hanafi. *The Historical Origins of the Sunni and Shia Sects in Islam*, Charles Glass, (University of Kansas 1981).

[183] Abdullah Abi-zaid Alqairawani, *Kitab Al-Jaami* (Beirut: Alrisalah Establishment, 1983), p. 56.

[184] Abu Abdullah Muhammad ibn Ahmad ibn Abu Bakr al-Ansari, Al-Qurtubi, *Tafseer al-Qurtubi*, *Classical Commentary of the Holy Quran*, trans Aisha Bewley (London: Dar Ataqwa, 2003), chapter 31.

musicologist, Shiloah, meanwhile, states that Ibn Abi'l-Dunya (208-281AH/823-894CE) composed a violent prohibition against any musical activity which 'causes a devout Muslim to deviate from a life of religious devotion.'[185]

In Abu Altayyib Tahir al-Tabari's (b.959-1058CE), *Kitab fi Sama al-Aghani* (*A Book on Listening to Songs),* al-Tabari states the case for the establishment of a ban on *sama* (listening to music), dance, and hand clapping, labelling them indecent. Mohammad Al-Tabari (224-310AH/839-923CE) states in *Tafsir al-Tabari* (*Tabari's Commentary on the Quran,* 883CE) that Ibn Abbaas (b.3AH/618CE), cousin of the Prophet, had declared that the prohibition was primarily focused on singing. Ibn Abd al-Barr (368-463AH/978-1071CE) was another noted commentator who lived in Spain and declared that the income from *riba* (usury) is *haram* (forbidden) as it consists of 'fees paid to prostitutes and fortune tellers, paid for bribes and gambling, those which are paid for any forbidden activities, and fees paid for singing.'[186] Abu Hamid al-Ghazzali (d.505AH/1111CE), a revered scholar writing in both Arabic and Persian, argued that the well-known *hadith* (see p. 72) regarding the impermissibility of singing only applies in relation to locations which host *qaynat* (singing girls), sexual intercourse and alcoholic consumption.

In contrast to the negative views above, and in a quite separate ideological developmental strand, the Sufi poet and writer, Abd al-Wahab al-Dikdikdji, (b. 585AH/1189CE) maintained a positive stance towards music and claimed in *Al-Wahm wal-Ilham* (*Illusion and Inspiration*) that the prohibition on music was mistaken and highlighted the therapeutic effect that music can produce on the human spirit. Mohammad M. al-Maghribi Al-Tafilati (587-676AH/1191-1277CE) was also a strong advocate of instrumental music and stated in *Idah Al-dalalat bi Hurmat Istima Al-manhi Min Al'alat* (*The Clarification of Proofs Concerning the Prohibition of Listening to the Instruments which are Forbidden*) that criticism of music by Muslim lawyers was merely evidence of a hostile attitude rather than any theological position. The author claimed that, if used for beneficial purposes, music can become an asset for channelling one's communication with God.

As time went on, the ideological positions of the various camps hardened with some of the harshest criticism of the period stemming from a Sunni work called *The*

[185] Shiloah, op. cit. p. 34.
[186] Shaikh Muhammad al-Kulayni, *Al-Kafi,* 9 vols (London: Muhammadi Trust of Great Britain and Northern Ireland, 2005), iii, p. 118.

Devil's Delusion by Ibn al-Djawzi (d.596AH/1200CE). He claimed that music is a devilish temptation, enslaving the listener in a passionate intoxication that can lead only to a life of degenerate excess. Salam Allah Al-Rampuri (626-714AH/1229-1314CE), on the other hand, was an advocate of music and referred to the Prophet's teachings in *Kashf Al-qina' an ibahat al-asma* (*Removal of the Mask as Evidence of the Lawfulness of Listening to Music*) in which he argues that music is permitted. In *Al-Rukhsa fi'l-ghina wa'l-tarab* (*The Lawfulness of Music and Musical Emotions*), Shams al-din Al-Dhahabi (672-749AH/1274-1348CE) argued that music, playing and singing were all necessary for the soul and that a melodic recitation of the Quran is direct evidence of music's value in Islam.

Ibn Qudamah al-Maqdisi (b.541AH/1147CE) and Ibn Taymiyyah (660-728AH/1263-1328CE) are generally cited as the two spiritual founders of the Hanbalism doctrine, a Sunni theology which gave rise to Wahhabism in Saudi Arabia. Ibn Qudaamah and the followers of his *madhab* (doctrine) distinguished four musical instruments as *haram* (forbidden): the flute, lute, drum, and *rabab*. By this period, a wide division had arisen between non-Sufi commentators, such as Ibn Taymiyyah, and Sufi commentators. Ibn Taymiyyah, in particular, is now frequently quoted in modern Saudi publications as being one of the most significant sources of all Islamic commentary. Living during a period when the Arabian Peninsula was threatened by Mongol invaders, Ibn Taymiyyah advocated a return to 'earlier interpretations' of Islam and claimed that Sufi music had an 'intoxicating effect' on its proponents which eradicated all possibility of rational and correct behaviour. He appealed to ardent Muslims not only to avoid music, but also to promote its public rejection:

> If a person is invited to a gathering in which there is something objectionable, such as wine and musical instruments, and he is able to denounce it, then he should attend and speak out against it, because then he will be combining two obligatory duties. If he is not able to do that, then he should not attend. [187]

He stated that people who played music for pleasure (explicitly including Sufis) were 'infidels'[188] though he recognised weddings and other celebrations as occasions at which musical instruments would be permitted if played only by women to other

[187] Abi Mohammed Abdullah bin Ahmed bin Qudamah, *Futya fi Tham Al-Shababah'wa Ar'raqs wa As'sama'a* (*Judgment on Dispraising Clarinet, Dancing and Listening to Songs*), investigated by Abi Abdull-Rahaman Mohammed bin Omar bin Abdull-Rahaman bin Aqil Al-Dahri, reviewed by Suhair Mohammed Mukhtar (Riyadh: Ryiadh University, 1976), p.30.
[188] Shiloah, op. cit. p. 35.

women.[189] He specifically cites a number of Surat (Quranic chapters) that prohibit music and refers to the distinction between 'sincere' listening and 'leisure' listening.[190] Ibn Taymiyyah was one of a series of commentators who argued that, had music been important to the Prophet Mohammed, it would specifically have been promoted within the Quran and that omission implies prohibition rather than acquiescence. Ibn Taymiyyah cited a *hadith* in which Ibn Umar (b.614CE) was observed with the Prophet Mohammed. During this encounter, Ibn Umar said, 'I was with my disciple, Nafi, and we heard a woodwind instrument, and (I) put (my) fingers in (my) ears and kept well away […] because, on an earlier occasion, I had been with the Prophet when he heard something similar, and that's what he did.'[191]

In other areas of the Islamic world, and particularly in the Sufi tradition, the prohibition on music was much less formalised. Abu-Hamid Mohammad al-Ghazali (450-505AH/1058-1111CE), in his well-known *Risala fi'l-tasawwuf* (*Tract on Sufism*) discusses the validity of '*sama*' (listening to music) stating that saints and the righteous frequently practised it. Ruzbahan Baqli of Shiraz (522-605AH/1128-1209CE), also provided significant support for the permissibility of music while a fellow 12th Century poet, Ibn al Arabi (560-640AH/1164-1242CE), in *Risalat Al-quds* (*Jerusalem Letter*) highlighted music's spirituality, stating that, 'May God increase the best of joys for you in listening to spiritual music – for the lovers of the Truth there are several principles concerning listening to spiritual music'[192] Ibn Burayyd Burhan al-Din Ibrahim (816-880AH/1413-1475CE), a member of the Qadiriyaa sub-division of Sufism, wrote *Majmu Fi Mas'alat Alsam'a Wa'l-malahi* (*Treatises on Listening to Music and Musical Instruments*). In this, he attacks the contemporary trend of banning music, advising Muslims to 'repudiate the infamy in blaming the Samadi congregation for the use of drum and dance.' By the 17th century, Sufi

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[189] Abi `Ubayd al-Qasim, *Gharib al-Hadith (Unusual Ahadith)* trans. Sallam al-Harawi, 3/64 (Hydarabad: Maktabat Wa-Matba'at al-Ghad, 1964-1967).

[190] Sheik Mohammed bin Mohammed Al-Manbaji Al-Hanbli, *Resalat fi Al-Sama'awa Al-Raqas* (*A letter on Listening to Music & Dance*) ed. by Mohammed Subhi Hassan Halaq (Beirut: Dar Ibn Hazm, 1993), pp. 13–14.

[191] وفي صحيح أبي داود عن نافع أنه قال " سمع ابن عمر مزمارا فوضع إصبعيه علي أذنيه ونأي عن الطريق وقال لي يا نافع هل تسمع شيئاً قلت لا فرفع إصبعيه من أذنيه وقال كنا مع رسول الله صلي الله عليه وسلم فسمع مثل هذا فصنع مثل هذا."
Asma bint Shameem, 'Evidence Is Plain and Clear', in *Farhat Hashmi's Quran for All – In Every Hand, in Every Heart* (accessed 25 May 2015). http://www.farhathashmi.com/articles-section/belief-and-introspection/the-evidence-is-plain/.

[192] Seyyed Hussain Nasr, 'Islam and Music', *Studies in Comparative Religion,* 10/1 (1976), (online accessed 25 May 2015)
http://www.studiesincomparativereligion.com/public/articles/Islam_and_Music-by_Seyyed_Hossein_Nasr.aspx

thought had coalesced around the permissibility of music, in certain circumstances. Even within the narrow, early focus of the Arabian Gulf, in other words, Islamic scholarship demonstrated wide varieties of interpretation, largely dependent on geographical and sectarian divisions.

4.5 18th Century to Contemporary Views on Islamic Attitudes to Music

> 'Religious music is so much a part of general religious practice that it cannot be altered without altering other aspects of ritual […] the relationship between religious and other music saying that religious beliefs are expressed through musical prayer, myth and legend set to music, cult songs, songs of divination, and others.'[193]

In contrast to the extensive Medieval Islamic scholarship still extant, there is a large gap in scholarship before the re-emergence of writings during the early 18th Century. The few sources from the 18th and 19th Centuries comprise an Armenian, based in Turkey, and a much later British specialist. The Armenian scholar, D'Ohsson, (1740-1807) lived in Istanbul and wrote the first comprehensive academic account of Ottoman culture and attitudes. In *Tableau général de l'Empire Ottoman* (1788) he stated that 'to listen to music is to transgress the law... To take pleasure in music is to transgress the faith and renders you an infidel.'[194] In his '*History of Arabian Music* (1929)'[195] Henry G. Farmer (1882–1965), one of the first British scholars to specialise in Islamic views on music, analysed Mohammad's answers to questions about its permissibility. He highlighted the great variety of Quranic interpretations across Islamic schools of thought. This archive of written material continued to be limited until the rise of contemporary debate in the last thirty years. Much modern writing on permissibility has focussed on the early Sufi philosopher, Ruzbahan Baqli of Shiraz (1128–1209CE), As Nasr (1987) observes:

> In his soul, he must be present before the Divine and in the state of audition so as to remain free, while listening to music, from the temptations of the carnal soul.[196]

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[193] Alan Merriam, *The Anthropology of Music Evanston* (Evanston: Northern University Press, 1964), pp. 217–218.
[194] D'Ohsson J. Mouradja, 'Tableau General de l'empire Ottoman', 7 vols (1824), p.188, cited in H. G. Farmer, *A History of Arabian Music to the XIIIth Century* (Luzac & CO, 1929), p. 20.
[195] Henry G. Farmer, *A History of Arabian Music to the XIIIth Century* (Luzac & co, 1929).
[196] Sayyed H. Nasr, *Islam and the Spirituality* (New York: State University of New York Press, 1987), p.155.

This suggests that the joy inspired by music enhances the listener's communion with the Sacred Spirit and is so sacred that it might be accessible only to those on a higher level of gnosis. Nasr points out that Sufis believe it is important for those with joyous hearts to listen to music since music resides in and with God. Individuals in Sufism who fail to relate music to the presence of God, are considered infidels since music is a manifestation of the Divine.[197]

One of the most prominent contemporary supporters of music is Al-Qardhawi[198] who states that music has formed part of Islamic ritual. His stance, that the *azan* (call to prayer) is music, is based on the fact that the selection of *mu'ezin (*caller*)* has to be based in musicality and emotional effect. Additionally, Quran reading takes place in a musical tone using *ilm al-qiraa* (science of recitation).[199] Al-Hilali, the Head of Comparative Religion at Al-Azhar University, also states publicly that it is the intention behind the performance which renders it either *haram* or *halal*[200] while another Egyptian cleric, Imam al-Hafid (d.1407AH/1986CE), in his *Nuzhat Al-Istima'a fi Mas'alat Al-sama,* (*Issues on Listening to Songs*), stated that opinions largely depend on sect and proposed two different categories of music:

1. For the purpose of secular singing and listening with a desire to entertain the soul and the spirit.
2. For approaching Allah (God) by bringing goodness to hearts and removing cruelty.[201]

He concluded that the first category is problematic since it is associated with sexual desire but he does not forbid the second category.[202] Another extremely popular, contemporary Iraqi Sunni scholar, Abdullah bin Yusif al-Gudi'a (b.1959CE), concludes in his widely circulated, *Al-Musiqa'wa Al-ghina'a fi Mizan Al-Islam* (*Music and Singing in the Scale of Islam*, 2007) that there is:

1. No agreement on the judgements on whether music and singing are prohibited.
2. No direct text in the Holy Quran citing a judgement on either side.

[197] Nasr, op. cit. p.155.
[198] Dr. Yousof al-Qaradhawi (b.1926) is an Egyptian Islamic theologian and chairman of the International Union of Muslim Scholars.
[199] https://islamictext.wordpress.com/on-music-and-singing-fatwa-by-shaykh-yusuf-al-qaradawi/Al Qaradawi's views are presented on his website, online accessed 12 July 2015
[200] https://youtu.be/Tv0-Dqyo2Rw (accessed on 5 January 2016). Alhilali was the director of the comparative jurisprudence college at Alazhar University until 2015.
[201] Imam Al-Hafid Abi Al-Faraj Abdull-Rahman bin Ahmed bin Rajab Al-Hanbali, *Nuzhat Al-Istima Fi Masalat Al-Sama,* (*Issues on Listening to Songs*), investigated by Um Abdullah bint Mahroos Al-Usili*,* (Riyadh: *Dar Al-Aasima,* 1986), p. 19.
[202] Ibid. p. 20.

3. No direct text in the Prophetic Sunn'ah [actions and sayings] that forbids Music or Singing.

He states that all judgements on music and singing are based on the normative behaviour of local practitioners and should not be forbidden since no textual evidence exists that expressly forbids the playing of musical instruments and there is no variation between men and women regarding this issue.[203] Amongst non-clerical writers, the musicologist Shiloah states that the difference between *sama* and *ghina* should be noted. The term *sama* refers to both hearing music and the music that is heard. It deals with the admissibility of music from a legal, theological and mystical point of view, and is therefore concerned with sacred and religious music. The term *ghina,* however*,* is associated with secular art music and is associated with folk music such as the old *Beduin* camel song, the *huda.*[204]

Schimmel[205] shows that, in Sufism, music is a tool for the believer to become closer to God, dissolving the physical realm into the spiritual. More popular works, such as those of William Corner, endeavour to identify evidence of direct censure of music in the Holy Quran and the *ahadith*. Following the 1976 exhibition 'Music in the World of Islam', catalogued by Jenkins and Rovsing Olsen, Corner concludes that 'Orientalists are divided on the question of the illicit status of music.' [206] Contemporary attitudes to the permissibility of music, in other words, display as much breadth and variety as those of the Middle Ages. The views of Islamic practitioners are as varied as their geographic origins and, while certain Islamic authorities consider all music as un-Islamic, others consider that anything that is not specifically prohibited in terms of worship is permissible until evidence proves otherwise. The next section, therefore, goes on to review attitudes to the permissibility of music from the specific area of this study, Oman.

[203] Abdullah bin Yusif Al-Gudi'a, *Al-Musika'wa Al-Ghina'a fi Mizan Al-Islam* (*Music and Singing in the Scale of Islam*) (Beirut: Al Rayan Publishing, 2007), pp. 597–60.
[204] Amnon Shiloah, *The Dimension of Music in Islamic and Jewish Culture* (Surrey: Ashgate Publishing Limited, 1993), p. 31.
[205] Annemarie Schimmel, *The Role of Music in Islamic Mysticism: Sufism, Music and Society in Turkey and Middle East* (Istanbul: Swedish Research Institute in Istanbul, 2001).
[206] William J. Corner, 'Music and the World of Islam', *Musical Times,* 117/1599 (1976), p. 399.

4.6 Present Day Islamic Scholars and Imams' Attitude to Permissibility Within Oman

The dominant Islamic sect in Oman is known as 'Ibadi' and it is the only country in the world with an Ibadi-majority population. According to the Ministry of Religious Affairs 'about 75% of the Omani population are Ibadis, Sunnis are 15% and Shi'as constitute about 10%,'[207] though Ibadism is also practised in a limited way in Zanzibar, Algeria, Libya and East Africa. Sheikh Ahmed, the Grand Mufti in Oman[208] writes that, 'Ibadism is the earliest Muslim sect which goes as far back as twenty years after the Prophet Mohammed's death […] which was established by Abdullah ibn Ibad[209] when the Islamic community divided following opposition to the third Caliph Uthman.'[210] While the Mufti is the head of all doctrine, his dictats are not obligatory and the Sultan has always attempted to pass decrees along non-sectarian lines in order to avoid civil unrest. Ibadism is considered to be highly Orthodox and yet tolerant and Ibadi thought is, thus, extremely important to understanding the permissibility of music locally.

During the course of this research, a number of interviews were conducted with local Imams[211] and scholars (including Ibadis and non-Ibadis – both Sunni and Shia).[212] Some Imams declined to be interviewed and, of those who agreed, the majority were either neutral or actively supported music. From amongst the Ibadi Imams, Khamis M. al-Na'bi, the Imam of a mosque in a suburb of Muscat, for example, supports the use of music in a secular context from a logically argued position:

> Music has always been present in our Omani celebrations. Even when we celebrate the birth of the Prophet, we use a musical genre called *Malid,* which involves drumming, poetry and a dedicated form of chanting. If we, as Muslims, thought that music is forbidden and then went on to celebrate the prophet's birth with music, that would make no logical sense.[213]

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[207] www.mara.gov.om

[208] *Mufti* is the highest legal expert who is empowered to give ruling on religious matters for the nation.

[209] Abdullah ibn Ibad was the political mentor of the group though its spiritual leader was called Jabir ibn Zayd (642CE/21AH), a man widely recognised for his learning and piety at the time and who became the first *Imam* of the group.

[210] Ahmed Al Khalili, *Alhaqiqa Aldamigha* (*Irrefutable Truth)* (Muscat: Al'istiqama Publishing, 1989), pp. 1–11.

[211] This is a religious rank in Islam. An Imam is originally someone who rules the nation, but also leads the faithful in prayer, and who often preaches the Friday sermon.

[212] Whilst many members of the general public to whom I spoke, were happy for their names to be used, the Imams, and in particular those who publicly assert that music is permissible, were reluctant to be identified because of the sensitivities in this arena.

[213] Interviewed 26 March 2015 in Muscat.

Majid bin Mohammed al-Kindi, Secretary at the Ministry for Religious Affairs, noted that there is a clear difference, theologically, between the playing of musical instruments and the act of singing:

> Mohammed had a *hadi* (camel herder) and when camels used to listen to the sound of the herder's singing, their behaviour changed. Mohammed said '*rifqan bilqawarir'* (take it easy when women are present) because the camels were really affected by the singing and he was worried that they would react wildly and that this would cause issues for their lady riders.[214]

Al-Kindi also mentions the famous *hadith* associating the playing of musical instruments with the drinking of wine and other prohibited activities:

> I really like *inshad* (religious chanting) but I prefer it without musical instruments. I can't say that music is *haram* (forbidden). There isn't a word in the holy Quran that directly states that music is forbidden. Every individual's view of the permissibility of music is personal. This doesn't mean that we can bend the text to fit our desires. This would give all humans the excuse to do whatever they wanted. Only religious experts should be accorded authority.[215]

This mixture of tolerance with orthodoxy is typical of Ibadi practice and generally reflected across my other interviews.' Al-Rashdi, Imam in Muscat, stated that 'music is one of the great needs that humans have always lived with and always will.'[216] His interpretation of the origins of the theological issues of music differ slightly from those of al-Kindi:

> I truly believe that there have always been strong political reasons in Islamic culture. Many people with power try to control uneducated and poor people through these ideas to achieve their hidden agendas. We have never, as a country, followed any other country, forcing its rules over people. As Omanis, we believe that Islam is much broader and open to discussion and adaptation. I believe that music is an intrinsic part of our culture since we do not, or at least the majority of us, do not believe that it is a sin to perform music.

This insistence on the intellectual independence of Omani religious leaders comes across clearly in most of the interviews, and is symptomatic of the recurring theme of the role of national identity in the religious arguments. Sheik Al-Harthi, Islamic

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[214] عن أَنَسُ بْنُ مَالِكٍ رضي الله عنه قَالَ : كَانَ لِلنَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ حَادٍ يُقَالُ لَهُ أَنْجَشَةُ وَكَانَ حَسَنَ الصَّوْتِ ، فَقَالَ لَهُ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّم. رُوَيْدَكَ يَا أَنْجَشَةُ لَا تَكْسِرْ الْقَوَارِيرَ Interviewed 2 April 2015 at the Ministry of Religious Affairs-Muscat.

[215] It is interesting to note that this *hadith* specifically mentions that the girls were playing drums.

[216] Interviewed 6 April 2015 in Muscat.

preacher, also made this point while still emphasising religious legitimacy 'Islam is much bigger than those who try to put it in a small box to control other Muslims.'[217] He is careful, however, to base his legitimacy specifically within religious textual analysis while constantly emphasising the acceptance of plurality of opinion and the need to read text through the lens of history:

> I, personally, don't think we should waste our time listening to those who try to decide for other Muslims. The *ahadith* were written 200 years after the death of the Prophet and secondly what proof do we have that everything in there was said by the Prophet? We, as Muslims, are rewarded by God through our intentions and actions. If you treat music as a fulfilling blessing alongside the many other beautiful things in our universe, then that I can't see why a problem should arise.

Such voices are tempered by the more nuanced opinions of Islamic preachers such as Sheik Al-Khalili: 'Music is a double-edged sword. People would do better to avoid it and not to follow it as a career.'[218] While conceding that the limited use of such instruments as tambourines might be useful at official celebrations like weddings, he also warned that:

> *Duff* (Tambourine) will eventually lead performers into the path of other places where they will waste their time and money and probably abuse their health and this could have a negative impact on their lives and their families too.

Sunni clerics in Oman, while coming from a more traditional orthodox position than Ibadis, also demonstrate a variety of supportive positions towards music. Sheikh Al-Baluchi, Imam in Muscat, differentiated between music as a mode of religious expression or military exhortation and music as a vehicle for emotional outpouring:

> Imam Ali (Fourth Caliph) says 'my greatest fear for you is the *hawa* (following your desire whether it is right or wrong)'. When digging the trenches during the Battle of Al-Khandaq,[219] the companions of the Prophet were divided into two groups and each group recited poetry to encourage the other. I don't see a problem with that but singing about love and emotions that take people away from their

[217] Interviewed 10 April 2015 in Sohar (north of Oman).
[218] Interviewed 16 April 2015 in Muscat.
[219] The Battle of Khandaq (5AH/627CE), which took place two years after the Battle of Uhud, is one of the important battles in the elimination of the barriers blocking the development of Islam. Ahzab (groups) is another name for the Battle of Khandaq, which was named after the trenches (*khandaqs*) dug around Madinah on the order of the Messenger of God in order to stop enemy attack. The name *Ahzab* was given to the battle because along with the Qurayshi polytheists, Jews, Ghatafans and other Arab tribes came together to attack Medina. Ibrahim M. Almadkhali, *Alkhandaq Battle* (Madina KSA: Islamic University, 2003).

> main purpose which is worshiping God – that is a problem and I don't see that this type of singing is *halal* (allowed).[220]

Al-Baluchi was familiar with the secular music scene in Oman and had listened to 'people like Beethoven.' Despite religious reservations, he was generally supportive of the national performance programmes. He also focused his arguments around the definition of the word '*lahw*', King David's 'beautiful voice' and the effect of the *hadi* (herder's) singing on the camels' behaviour. His orthodox but moderate solution was that:

> Prophet Mohammad specifically said*, 'Alimu Bilal al-azan, fa'innahu andaakum sawttan*,' (teach Bilal the *azan* 'call to prayer', he has the most beautiful voice of you all). Using a beautiful voice in religious activity must, therefore, be a good thing because it makes people want to listen to the Quran and be closer to Allah (God). It should not, however, be used to raise emotions about love and passion because this takes people away from the main purpose of this life which is being closer to God. So probably how a person uses music is what makes the difference.

Other Sunni clerics are more hard-line. Al-Hinai, Islamic preacher, stated that: 'All music is a sin because it distracts people from the way of God. I personally do not see any joy in that and would not want my children to be involved in it.' Even from this hard-line position, however, he still shows a level of acceptance of otherness that would be unusual in other Islamic cultures:

> Of course, I would not stop others from performing and I cannot say that music is forbidden because I have no proof of that. At the same time, it is one of the many things that people should really avoid because it takes a lot of time […] and as a consequence could lead people to forget God and live like animals without any spiritual essence or duties.[221]

Another theme that arose frequently was the question of intention. Al-Baluchi, Sunni preacher at the Ministry for Religious Affairs, took the position that music can have either a negative or a positive influence, depending on how it is used:

> It is what you aim or want to do with music that matters. The majority of people in Oman love music and it has been an intrinsic part of our culture and identity […] this love of music will never change and it is, I believe, part of human development.[222]

[220] Interviewed 3 April 2015 in Quba Mosque in Seeb-Muscat.
[221] Interviewed 16 April 2015 in Muscat.
[222] Interviewed 18 April 2015 in Muscat.

This moderate position was also supported by Sheikh Al-Mukheini, who, despite being an Orthodox Sunni, decried the vituperative position of other Sunni clerics from outside Oman:

> Music is one of the difficult issues in Islam. Unfortunately, it is not Islam that made it problematic. It is the mentally sick people who claim that they understand and represent Islam through their unhealthy, wrong interpretation of the holy text of the Quran.[223]

Moving on to the interviews conducted with Shia clerics, it is interesting to note that, while Shia ideology stems from a different position and practitioners comprise only 10% of the Omani population, many of the views were similar to those vocalised by clerics from other denominations. Hilal Hassan, Imam who presents a religious programme on television, stated that it is 'natural' to enjoy melodies and to like beautiful sounds, which can emanate from many different sources and is 'part of what makes us human.' As a consequence, 'we are obliged to take care of this great gift from God (our bodies), but…there is the soul as well. The soul has needs exactly like the body has needs, and among these things that feed our souls, I would say, is music.' He also stated that he 'loves' WCM and is delighted by the creation of the Royal Opera House in Muscat. He added:

> The soul has needs and, in general, Art is very, very important for us as human beings in all its forms. I personally believe that Islam and the holy Quran want the best for us as human beings and I certainly believe that music is not forbidden. Music is just like anything else in our lives. It is you who should decide how and for what purpose you use it.[224]

Sufi teaching has always incorporated music as part of religious practice and Al Ma'amari, a Sufi Sunni mentor, stated that he is 'very much in love' with WCM and is a great fan of the Royal Oman Symphony Orchestra. While the existence of Sufism within Oman is barely publicised, it is very well-established with its own schools, performance spaces and celebrations and its obscurity is significant in terms of overall Islamic awareness of other Islamic traditions since it flourishes locally and yet is little known outside its own sphere (I was unaware of its existence in Oman until this research – see accompanying USB stick, track 1, for video extracts). Al Ma'amari acknowledges that music is a 'double-edged sword' and that its spiritual benefits depend on how it is used personally.

[223] Interviewed 12 April 2015 in Sur (east of Oman).
[224] Interviewed 20 April 2015 at the Shia Fatwa (Religious Edicts) Centre in Muttrah-Muscat.

> You are the one who can decide how to use it, it is exactly like a weapon or a knife. Your intention might be to kill someone or to use the weapon positively. Music is just the same. It can be *halal* or *haram*. It is all about intention. [225]

Another major theme that emerged from the interviews is the sense that the physicality of music is key to Sufi practice. Al-Jahwari, another Sufi mentor, stressed that music is a physical need and a key part of any human culture, differentiating us from other creatures:

> Music is part of any culture, heritage, and pride. People think that Islam forbids music, and in fact that is not true at all. The two *ahadith* (sayings of the Prophet) that discuss music are generally accepted to have very 'weak' origins. They do not go back as far as the Prophet's life and there is no proof that they have been inherited or told by people from the Prophet's time.[226]

The position of Islamic religious thought in Oman is, finally, reflected in the interview with Al-Nabhani, an Ibadi Imam in Nizwa, who, with some sense of national pride (closely related to the earlier theme of religion as a manifestation of national identity), summed up the overriding Omani position on the permissibility of music as one of orthodox tolerance:

> In many Muslim cultures music is problematic with *fatwas* (religious edicts) issued against it. Luckily, in Oman, we don't have that kind of extremism. Even Omanis who don't like music, never ask others to refrain. This is what makes us different from other neighbouring countries. We live in great harmony. The view in Oman is 'do what you want, believe in what you want, practise what you want and work where you want and that includes following music as a career. [227]

A number of themes emerged across the interviews with the Omani clerics, scholars and mentors. The permissibility of music is largely dependent on the intention behind performance and the role of music as a manifestation, variously, of physical and spiritual expression alongside national pride and identity. The Imams who declined to be interviewed might, of course, have shed further (negative) light on these themes but this cannot, be established.

[225] Interviewed 20 April 2015 in Muscat.
[226] Interviewed 18 April 2015 in Nizwa (east of Oman).
[227] Interviewed 12 April 2015 in Muscat.

4.7 Views of the general Omani public with regard to permissibility

As well as talking to religious scholars and Imams (religious leaders), interviews with members of the Omani public, attempted to access a broad cross-section of lay people as well officialdom. Many people whom I surveyed were very positive about music. Alsubhi is a civil servant from Muscat, his acquiescence to permissibility was built around both the support of religious authority and the omission of any public prohibition. 'We were never told at school that music or art is forbidden in Islam,' he pointed out, 'and I have never seen a text in the holy Quran that says music is forbidden.' Albaluchi, also works at the Royal Court. He was concerned about the outside world's perception of the 'backwardness' of the Middle East. He saw the performance of music as a means to counteract Western perceptions and was, thus, keen to establish the fact that music is considered permissible in Oman:

> Many people outside Oman look at us as a modern civilised nation unlike, for example, Saudi Arabia, where music is considered to be a sin. In fact, many of the most famous singers in the Gulf are Saudi and I cannot really understand that contradiction between theory and practice.

Aljabri, an accountant at a car company,[228] pointed out that music is ubiquitous across the Islamic world and failed to see why it might be prohibited 'Some people say that music is forbidden but I do not see what harm music could possibly do. It is a very pleasant activity. It helps us relax, enjoy, and celebrate.' Al-Subhi works in the internal security service, says that his father is an Islamic studies teacher, and his two sisters are in the folk orchestra. 'My father would never have permitted my sisters to join an orchestra if there had been a shred of evidence in favour of prohibition.' Almahrooqi, a businesswoman, occasionally listened to music but did not want to do 'anything that might be considered a sin.' Alhoqani, a nurse, shared this stance, recalling that, 'one of my teachers in college told me many years ago that music is forbidden but I cannot really remember why.'

Of the 158 parents with whom I conducted interviews, 143 were openly supportive of music, noting its immense professional and emotional benefit for their children. Alsubhi, from Sohar, pointed out that, while he loves music personally, he was keenest for his son who is in the Muscat Royal Philharmonic Orchestra: 'I am very proud of him. I always enjoyed music and do not believe that music is forbidden in Islam because I never came across a text in the Quran that says that.' Alharasi, a

[228] All the above quotes are from interviews in April 2015.

pensioner, would like his daughter to join the orchestra and was absolutely content to accept the authority of his religious leaders. If the religious authorities say that music is permissible then Alharasi is satisfied:

> I do not think our government, religious scholars, and Imams would allow music in our country if it was forbidden – not in an Islamic country like ours where Islam plays a big role in our daily lives.[229]

Almaharbi, an oil engineer from Muscat, took this attitude one step further and believed that, there should be active resistance to the co-opting of music into a religious debate, 'We should fight against those who want everybody to live in their closed boxes' while Alsubhi, from Sohar, stated that he would never do anything that would put him 'in opposition' to his religion but that was not an issue since, 'music has never taken me away from my religious duties.'

As well as those who spoke in favour of music, there were others who were more ambivalent about its permissibility, especially those outside the capital (Nizwa, Sohar, Samaail) where more traditional ways of life still prevail. Their reasoning was either that textual evidence for prohibition exists in the *ahadith* (sayings of the Prophet) or that 'figures of authority' had told them that it was prohibited. Aljabri and Alajmi, from Nizwa (which is a village with a strong conservative heritage), work at an oil company. They both suggested that the *ahadith* state that music is forbidden and that the prohibition should be followed without feeling the need to cite any specific prohibitive *hadith*. Almahrooqi, a taxi driver, also from Nizwa, stated that he had heard that music is mentioned as '*lahw*' in the Quran and that he 'thought' there was a *hadith* that prohibited music but didn't feel strongly about its position in society. Alhadrhami, an officer at the Royal Guard of Oman, hails from Samail where he had heard that, 'it is bad, religiously, but I am not sure if it is forbidden or not.' Alsulaimani, a maths teacher from Samail, said, 'I read a book '*Igathat Al lahfan*' (*Striving for Help*) by Ibn Al-qaim which says that music is forbidden and I still have that book and pay attention to it.'

This was also reflected in the views of Alflaiti, a housewife from Nizwa, who did not know of any actual evidence for prohibition but simply had a feeling that if it was enjoyable, it was probably forbidden – 'not because there is an evidence for this, I mean, I have never found any direct condemnation of music in the Quran, I have just

[229] All the above quotes are from interview in December 2013 and April 2015 with people from Capital City Musact, Nizwa, Samail, and Sohar villages.

always thought that it is one of those things that could lead you to forget your religious duties.'[230] Albusaidi was irritated even to be asked about the permissibility of music, 'I am very positive that it is forbidden and I do not even want to talk about it.'[231] Alrashdi, a housewife from Samail, was also strident in her views, stating that 'music is forbidden and people should not be listening to it, and I do not even want my children to do music at all' Aljabri, a nurse from Rustaq, stated that, 'I was told by my teacher at school that music is the act of the devil. It leads to evil deeds and could make you turn into a hypocrite.' Alambusaidi, a retired army officer, from Nizwa, placed himself on the extreme end of the 'impermissibility' spectrum when he asserted, 'music is bad and listening to music is against religious instructions […] People should not listen to it because it could easily lead them to do evil things and to be in the wrong places like nightclubs and discos.' He also added 'both Arabic and Western orchestras should be banned in Oman.' Overall, interviewees subscribed to the doctrinal advice of the country's Imams in its broadly tolerant view of the permissibility of music, though this was not universal.

Musicians from the Royal Oman Symphony Orchestra (ROSO) are, of course, the least likely Omanis to consider music to be prohibited but they, too, had rational arguments for its permissibility. Alwahibi (violist) had 'always heard that music was a sin' but this had never held him back. He, too, pointed out that, were this the case, there would be an explicit ban in the Quran, 'Even in the school's regular Islamic Studies' lessons, we were never told that music is forbidden and we always listened to Arabic music, and our religious studies' teachers always attended the musical events in the school and supported us.'[232] The presence of religious figures at concerts implicitly suggests that music is permissible and Alawaisi, (clarinettist) pointed out that there had always been active discussion at school and in the orchestra around the permissibility of music and nobody had ever located any specific objection in the Quran. Again and again, performers stated that Islam is very clear – whenever an activity is *haram* (forbidden), then the Quran states this explicitly. Alsalhi (violinist) stated:

[230] All the above quotes are from interview in December 2013 and April 2015 with people from Capital City Musact, Nizwa, Samail, and Sohar villages.
[231] Interview April 2015. This was not a full interview since the subject declined to be interviewed at length though he did convey his basic position.
[232] All the above quotes are from interview in December 2013 and April 2015 with people from Capital City Musact, Nizwa, Samail, and Sohar villages.

> The Quran is very clear that all forbidden things are mentioned explicitly and music is never mentioned. If there are people who want to believe that music is forbidden due to their interpretations or their own agendas without producing any clear evidence from the Holy Quran, then that, I believe, is their issue.

Albaluchi, violist, was happy to follow this logic while pointing out that his theological conclusion may be localised, 'I have never encountered any religious objection in Oman or come across any religious text that says music is a sin.' The views of the Leader of the Orchestra, Almayahi, were more nuanced, since he believed that the proponents of a prohibition on music are coming from a political, rather than religious, agenda:

> Religions exist to help us seek knowledge and to know our God better and to follow his commandments. People use it, however, to try and control other people's behaviour and emotions because religion is a very easy means through which to control people – especially illiterate people.

Overall, it was noticeable that the Omani women I interviewed were slightly more pragmatic in their views than the men and that their views tended to revolve around practical concerns such as music tuition for their children rather than legal niceties. Explanations for this variation might be indicative of gender, class or socio-economic situation or might simply be due to geographic location. It would be impossible to draw conclusions without much more work in this area but there was certainly a spread of views across the country with a slightly more conservative bias on the part of female citizens. The views of Alsubhi, a businessman in Muscat, seemed most pithily to sum up the views of interviewed Omanis on the permissibility (or impermissibility) of music:

> I really wonder where these people who try to stop music are finding their religious evidence. Do they read the holy Quran and the *ahadith* (sayings of the Prophet) in different languages to us or do they have different holy books to ours? Honestly, I really wonder.'[233]

[233] Interviewed 12 April 2015 in Muscat.

4.8 Brief Comparison of Islamic Doctrine and Practice in Oman, Lebanon and Saudi Arabia in Relation to Music

While Oman has historical trading links across the Arabian Gulf and as far away as China, it has remained relatively isolated from external cultural developments.[234] Comparisons can be drawn between its attitudes towards music and that of other Islamic countries in the region since there are marked differences in the localised manifestations of, Islam, both doctrinally and in practice, which affect the replicability of the Islamic stance elsewhere. Many Western non-Muslims, and indeed many Muslims, are unaware that Islam is not represented by a single sectarian grouping, particularly since Western public perception is often moulded by the Saudi model. This public dominance has arisen, partly because of Saudi's historical importance as the birthplace of Islam but also because of the financial strength of the country. In this chapter, research comparisons are drawn with the orthodox stance on music in Saudi Arabia and the 'music as a resistance tool' position taken by the Shia sect of Hizbullah in Lebanon.

Lebanon provides a particularly interesting point of comparison since its confined land area, at the crossroads of many cultures and of both Sunni and Shia versions of Islam, as well as Catholic, Baha'i, Druze and Greek Orthodox practices, means that it has been exposed to a huge variety of cultural influences and conflicting religious doctrines. The position of Hizbullah[235] with regard to music is somewhat at odds with the outside world's view of an Islamic doctrine frequently considered to be fundamentalist. As discussed by Alagha, music in northern Lebanon is specifically referred to as *al-fann al-muqawim al-multazim al-hadif* (a purposeful and committed art of resistance with a mission) and, thus, acts as an essential motivational *jihadi*

[234] Salim AlBusaidi, *The Remarkable in The Omani History* (Muscat: Al Anfal Publishing, 2000), pp. 1–9.

[235] Hisbullah (Party of God), is an Islamic political party in Lebanon. Hizbullah, as noted on its website, is an Islamic Military Resistance Movement. It was founded in 1982 after the Israeli invasion of Beirut. Hizbullah was conceived by Shia Muslim clerics in southern Lebanon to offer resistance to the Israeli occupation. http://www.moqawama.org/essaydetails.php?eid=4332&cid=130#.VkrYy4S4l-U
Many of Hizbullah's members are Palestinians who became refugees in Lebanese camps after the creation of the State of Israel in 1948 and, later, after the 1967 War. This constituency has led to a sense of separation from the Lebanese state within Hizbullah and has, thus, placed Hizbullah in a position of (sometimes violent) resistance to the Lebanese government.

tool[236]. This 'purposeful art'[237] stance subsequently became the founding basis of Hizbullah's theology on public performance.

Saudi Arabia, meanwhile, is at the opposite end of the 'foreign influence' spectrum since it is large, geographically, socially and culturally isolated and its cultural output is entirely dictated by one single authoritarian regime. There is only one officially practised religion and, within this, only one officially acceptable strand – Wahhabism. Music has no public place in Saudi society and is ideologically *haram* (forbidden). Confusingly, music is frequently heard at national events, however, during musical tributes such as the national anthem.

4.8.1 Lebanon

Music has played an important role in Lebanese culture for many centuries. There are numerous national orchestras and musical traditions that revolve around the eighteen recognised 'ethno-confessional' communities from which to draw liturgical melodies.[238] Since the formation of a power-sharing government in 2009, much theological debate (particularly within the Lebanese Shia community) has focussed on the arguments for 'purposeful art' as propounded by Gamal al-Banna (1920–2013), a hugely controversial Egyptian scholar and brother of the founder of the Muslim Brotherhood Group (Hassan al-Banna). In a 2009 article in the Egyptian weekly newspaper *Al-Wafd,*[239] al-Banna praised a renowned Egyptian belly dancer, Tahiya Carioca, as a 'committed artist'. This article became the basis for debate across the Middle East and, particularly, Egypt and Lebanon.[240] According to the Lebanese scholar, Alagha, who acquired unique access to Hizbullah's leadership, this debate is important since, the doctrine of *wilayat al-faqih* (in which one capable jurist, appointed by his peers and approved by the Shia supreme leader in Iran, assumes the

[236] *Jihad* in the Arabic language is an act of devotion and does not necessarily emply a holy war or an active violence.
[237] This use of 'purposeful art' as a means of justifying the use of music is very publicly acknowledged in Lebanon. Similar sentiments are expressed across Muslim society, but are expressed more privately. The term implies that art is not created for art's sake, but as a tool. This attitude partially excludes the discussion of any art form's individual aesthetics, or its value as a cultural medium.
[238] J. Alagha, 'Hizbullah's Pendulum Swing between Hard and Soft Power', *Just Peace Diplomacy Journal*, an International Journal for Peace and Security Studies (UK), 10 (2015), p. 46.
[239] Al-Bannah, 'Dancing and Islam: Can They Be in Harmony?' *Al-Masry al-Youm* no. 1893 (2009) (19 August): 20 http://today.almasryalyoum.com/ ar- ticle2.aspx? ArticleID=222982&IssueID=1502 (accessed 11 March 2014).
[240] In the absence of any other major academic study, this section on Lebanon is based primarily on the works of Alagha, and my personal communications with him. Alagha's religious and political affinity to Hizbullah's leadership has led to unprecedented, and exclusive, academic access.

temporary guardianship of his nation's religious welfare before the arrival of one infallible Imam "a religious leader" who will appear before the Judgement Day to judge all human beings) is an important facet of Islamic Shia practice in Lebanon. This differentiates the country from Iran, where one supreme leader (currently Khamenei), takes on the role of ultimate decision-maker.[241] Al-Banna posited that public performance is legitimised, when it is carried out as an expression of *hasanat* (good deeds), in Sunni terms or *mashala*, in Shia terminology. According to *hasanat,* any woman is allowed to perform in front of an audience when she does so 'purposefully' in the spirit of Islam.[242]

In 1995, such 'purposeful' permissibility was tested by the Christian Lebanese singer and composer Marcel Khalife who incorporated a Quranic two-line verse from Surat (chapter) Yusuf (12:4)[243] into a folk-pop CD he recorded that year called 'Arabic Coffeepot'. This resonant Surat had, previously, been used by the Palestinian poet, Mahmud Darwish (1941–2008), to portray the suffering of the Palestinian people.[244] While Lebanese Sunni authorities insisted that Khalife stand trial for blasphemy, Ayatullah Fadlallah publicly defended Khalife until his eventual acquittal in 1999. Fadlallah stated that Khalife's music was theologically acceptable since he had publicly stressed his intention to promote *jihad* through music 'I addressed people's sense of dignity and resistance, and was strengthened by their faith and their rightful claim to their land.'[245] As a 'creative artist', Khalife stated that he was protesting, on the one hand, against 'the banality and stagnation in which the Arab individual blissfully lives day and night exposed to the 'artistic' creations transmitted and aired by the Arab terrestrial stations and satellite networks' that offend people's religious sensibilities and sense of dignity, and on the other hand, against the intolerance of the Sunni religious establishment since, previously, Islam had enriched Lebanese life with a 'rich tradition that has provided its people with a depth of

[241] Alagha, op. cit, 'Hizbullah's Pendulum Swing between Hard and Soft Power', pp. 43–78.
[242] Alagha, Moderation and the Performing Arts, op. cit, p. 57.
[243] http://www.youtube.com/watch?v=V9fpiTY2pNI&feature=related; http://www.marcelkhalife.com/httpdocs/audio/yusif.mp3 (accessed 17 July 2009).
[244] Freemuse, *All That Is Banned is Desired: Conference on Freedom of Expression in Music*. ISSN: 1601-2127(October 2005). Freemuse, Copenhagen (2006), pp. 29–30. See also: http://www.marcelkhalife.com (accessed 17 July 2009).
[245] Khalife's statement to Court 11.1999, cited in J. Al-Agha, 'Pious Entertainment: Hizbullah's Islamic Cultural Sphere', in *Performing Arts, Islamic Ethics and Aesthetics*, edited by Karin van Nieuwkerk (Austin: University of Texas Press, 2011), p. 23.

intellectual and cultural dimension.'[246]

This 'purposeful art'[247] stance subsequently became the founding basis of Hizbullah's theology on public performance and, with the explicit backing of its Islamic scholars, the party founded three institutions, each headed by a Sheikh (religious leader) that deal specifically with the promotion of local cultural events and performances. Hajj Muhammad Rad, head of Hizbullah's parliamentary bloc in 2015, has stated, for example, that 'there is no conflict between Hizbullah's Islamic identity and its cultural productions since there is no big practical difference between the two.'[248]

Hizbullah's power within this framework extends beyond the Islamic cultural sphere by, as Alagha points out, 'portraying the party's resistance art as a 'counter-public' to other Islamic movements who confine women to the private sphere of the family out of fear of encroaching upon the religious safeguards, prohibitions, and sensitivities that govern an Islamist society.'[249] In this regard, Hizbullah portrays what Alagha has called its post-Islamist face. While more 'traditional' Lebanese Shia Islamic scholars concern themselves merely with the notion of piety and adhere strictly to all Sharia regulations, Hizbullah continues to follow these stipulations but also manages to supersede them by pursuing a policy of *infitah* (opening-up) to novel cultural trends while preserving indigenous values as an Islamic moral alternative. This theological leeway has, additionally, enabled Hizbullah effectively to co-opt art (and music) into its political wing. Hizbullah's Deputy Secretary General, Sheikh Naim Qasim, for example, argues that resistance art is religiously sanctioned as a purposeful mobilisation tool.[250] In this vein, Hizbullah has its own music website on which it proudly proclaims that:

In 1985, Firqat al-Wilaya[251] started to promote revolutionary *anashid*

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[246] Khalife's statement outside the Court as cited in M. Korpe 2004, 'Defending Freedom: Blasphemy trials and censorship in Lebanon', pp. 135–140; and http://www.marcelkhalife.com (accessed 17 July 2009).

[247] This use of 'purposeful art' as a means of justifying the use of music is very publicly acknowledged in Lebanon. Similar sentiments are expressed across Muslim society, but are expressed more privately. The term implies that art is not created for art's sake, but as a tool. This attitude partially excludes the discussion of any art form's individual aesthetics, or its value as a cultural medium.

[248] J. Alagha, 'Hizbullah's Pendulum Swing between Hard and Soft Power', *Just Peace Diplomacy Journal*, an International Journal for Peace and Security Studies (UK) 10 (March 2015), pp. 43–78.

[249] J. Alagha, op. cit. 'Hizbullah's Pendulum Swing between Hard and Soft Power', pp. 43–78.

[250] Abbas Fadi, *Zaman Al-Intisarat* (*Days of Victory*) (Beirut: Dar Al-Hadi, 2009), pp. 6–7.

[251] Firqat al-Wilaya (Custodianship Group) is Hizbullah's first official orchestra and, according to Alagha, was founded in 1985 to promote revolutionary motivitational *anashid* (songs, hymns and

> using rudimentary musical instruments until, by 2003, it had evolved into an orchestra of more than 100 musicians playing more than 40 different musical instruments. Dedicated composers created symphonies that sought to deepen national sentiments and intensify human emotions.[252]

Hizbullah publicly acknowledges that it uses music in general, and its orchestras specifically, to fulfil a variety of different aims. The orchestras are intended: (1) To elevate art within an Islamically acceptable framework, (2) To develop the artistic potential of 'the pious youth' (3) To propagate 'Honourable Resistance' within the Lebanon and the Islamic World and (4) To remain the voice of resistance fighters 'spreading the fragrance of freedom in Lebanon and the *umma* (nation).'[253] It is this fourth aim, which effectively, recognised the power of music as a motivational force, and even a military promotional tool. Sheikh Shafiq Jaradi, the Rector of al-Ma'arif al-Hikmiyya College, declared that Islamic music theory does not exist in the absolute but is, instead, 'based on the Muslims' social practice and their understanding of Islam and the religious texts.'[254]

Within this post-Islamist[255] model, Boubekeur highlights the important role art plays for politically engaged Muslims. She writes, 'Today art is a profession possessed of a genuine force of mobilisation[256] [in relation to Lebanon]; its politically engaged dimension has become an intrinsic part of the ethic of peace and justice in Islam.'[257] It is interesting, and surprising, that Hizbullah, became the only Islamic party to employ a full, Western-style orchestra (but with only male performers) when it also founded the Shams al-Hurriyya [Sun of Freedom Orchestra] in 2003. This

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anthems). It is interesting to note that the singing group was founded quite early in the Movement's history and shortly after the foundation of the Hizbullah movement itself in 1982.

[252] J. Alagha, Jihad Through Music: The Taliban and Hizbullah' *Performing Islam* 1/2 2012 Intellect Ltd Forum. English language. doi: 10.1386/pi.1.2.263_1 p. 269.

[253] welaya-hib.com, accessed on July 17, 2009, as cited in J. Alagha, *The Power of Music: Mobilisation among Islamic Movements* (Calcutta: KW Publishers, 2012), p. 19.

[254] Interviews conducted by Alagha in 2009 with Shaykh Shafiq Jaradi as noted in *The Dance Debate Discourses and performance* (New Delhi: University of Calcutta Press & Knowledge World Publishers, 2012), p. 28.

[255] The term post-Islamist has been used by this author, and earlier by Alagha, to refer to a position of contemporary political debate during which Hizbullah is not primarily driven, as earlier, by a purely doctrinal Islamic agenda but by a more pragmatic political agenda which, while continuing to stem from Islamic practice, has evolved through an Islamic lens, to promote ideology through practical, more politically sophisticated means. The term is not meant to imply that Hizbullah is not in a post-religious phase but, rather, that it has adopted political strategies to achieve its religious ends.

[256] It is notable that Boubekeur's position that music is a force for 'peace and justice' lies in juxtaposition to her notion that it is also a force for 'mobilisation'. The two phrases appear to be mutually contradictory since it is unlikely that any mobilisation in this region would be non-violent .

[257] Amel Boubekeur, 'Post-Islamist Culture: A new Form of mobilization?', *History of Religions,* 47/1 (2007), p. 90.

extremely unusual turn of events (within the context of an Islamic political party) gave rise, as Alagha notes, to an orchestra that has been producing symphonies since that date. Together, the two main music ensembles have become Hizbullah's physical manifestations of resistance art.[258] The Firqat al-Wilaya (which included musicians who composed the Party's anthem as well as volumes of Islamic *anashid*) and the Shams al-Hurriyya are also specifically designated with the task of provoking Hizbullah's constituent members to perform military *jihad*.

The Shia doctrine of *harakat-il mawzuna* (balanced movement) has, traditionally, implied that only men can perform in public since the act of playing involves 'unislamic' physical movement in front of men. *Ikhtilat* (gender mixing) is permissible for the "noble" purpose of spreading a political message but music had never been awarded this status. It was significant, therefore, that, in 2003, a female version of the orchestra – the 'Firqat al-Wilaya al-Nisaiyya' – was instituted since this implied that music could now be deemed part of the 'resistance' strategy (though the female orchestra was still permitted to perform only in front of a female audience.[259] A variety of subsidiary male performance ensembles including the 'Firqat Fajr al-Isra al-Inshadiyya' (The Night Journey's Dawn Singing Group) were also created with the stated *raison d'etre* being to raise music to a 'purposeful' level of professional performance. In this way, '*jihad* through music' and 'resistant art' become a means not merely to negotiate power but also as a space through which to resist and challenge both state authority[260] and the reigning cultural norms. For Hizbullah, the very act of performing music has become a symbol of resistance and, thus, 'purposeful' in an Islamically justified way. In this context, it is worth noting that on every occasion on which it is deemed that Hizbullah has secured a 'military victory', the *anashid* (anthems/chants) of *Firqat al-Wilaya* have been broadcast via loudspeakers from the minarets of all Hizbullah mosques across Lebanon.[261]

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[258] The 'resistance' in this context began during Hizbullah's genesis as a party resisting the Lebanese government and attempting to establish an Islamic state within Lebanon. Resistance later evolved into a struggle against the Israeli occupation. Resistance has now become a more generalised motivational tool for the Party's members in their wars or resistance to all its opposition.

[259] J. Alagha, 'Shi'a discourses on Performing Arts: *Maslaha* and Cultural Politics in Lebanon', in *Islam and Popular Culture*, ed. by Mark LeVine, Martin Stokes, and Karin van Nieuwkerk (Austin: University of Texas Press, 2016), pp. 171–188.

[260] The Lebanese government remains opposed to many of Hizbullah's policy decisions and to its funding by Iran. Particular areas of dispute including the party's interference in many of the region's current internal conflicts – including open support of the Assad regime, as a fellow Shia practitioner, and the public supply of armed and well-trained personnel in the Syrian and Iraqi conflicts.

[261] J. Alagha, 'Pious Entertainment: Hizbullah's Islamic Cultural Sphere', *Performing Arts, Islamic*

Hizbullah even sponsored its own musical play, *Mata Narak?: 'Amal Inshadi Ibda'i* (When Do We See You? A creative anthemic work) which featured men, women, and children performing together on stage in 2008.[262] The central protagonists are engaged in Islamic resistance to a corrupt state and perform acts of united self-abnegation in order to achieve an Islamic revolution. Both the performance's narrative and the composition of the cast were designed to be inspirational. In 2009, to commemorate the birthday of the revered Imam, al-Mahdi, (revered in Shia Islam as the final of the twelve Imams), Hizbullah also sponsored a musical extravaganza called *Tulu' al-Subh* (Dawn) which featured fire-blowers and acrobats. Here the element of 'purposefulness' was contained within the text, which encouraged the performers to come down from their ivory towers and 'engage with the onlooking citizens as their equals.'[263] Other 'purposeful' Hizbullah initiatives include the founding of the *al-Muhtaraf al-Fanni Al-Namudhaji* (The Arts' Unique Workshop) which aims to reduce the psychological trauma experienced by children in war-torn Lebanon through musical, and other creative, activities. It also provides free musical tuition from professional teachers and musicians.[264]

It should also be noted, however, that, in contra-distinction to this position, Hizbullah attempted, in 2009, to ban a Moroccan-Israeli Jewish comedian in Lebanon, al-Maleh, from performing to a sell-out crowd of 12,000 spectators.[265] A trans-religious grouping of the Ministers of Information, Interior, and Tourism all immediately declared that Hizbullah's allegations against the comedian amounted to prior censorship on cultural activities and public freedoms - the very principles that the party takes public pride in upholding. They warned that Hizbullah's cultural censorship would set a dangerous precedent and would appear to support the party's bid to enforce its own 'Islamic' cultural sphere over Lebanon. Hizbullah has,

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Ethics and Aesthetics, ed. by Karin van Nieuwkerk (Austin: University of Texas Press, 2011), p. 19.

[262] Alagha, op.cit. (The work of van Nieuwkerk, Chapter 6, in which she comments that religious segregation is the norm at Egyptian weddings, while, in contrast social mixing of the genders is the norm within Hizbullah's artistic expressions/cultural productions, cited in al-Agha's work. p. 35).

[263] The show took place in the afternoon of the 7 August 2009.

[264] 'The Opening of the Expressive Arts Project' http://www.alintiqad.com/essaydetails.php?eid=902&cid=46. *Al-Intiqadnet* (accessed 1 August 2008).

[265] Hizbullah has no problem with al-Maleh's religious identity, but, from an ideological perspective, the party avoids any dealings with any Israeli citizen. The Lebanese state issued al-Maleh a visa and did not revoke it after Hizbullah's allegations. In its audio-visual media and press, Hizbullah portrays caricatures of politicians and laymen, but never religious personalities. See Hasan Nasrallah's (Nasrallah b. 1960, is the Secretary-General of the Hizbullah Group) statement in the introduction of Alagha 'Pious Entertainment, Hizbullah's Islamic Cultural Sphere' *Performing Arts, Islamic Ethics and Aesthetics* ed. by Karin van Nieuwkerk (Austin: University of Texas Press, 2011).

therefore, appeared to walk a delicate artistic line, spreading its creative message across other ethno-communities in Lebanon (particularly the Christian ones) while attempting to exercise a hegemonic control over the nation's artistic output. Hizbullah's music activity in Lebanon is an interesting point of comparison with Oman since the organisation has appropriated music as a means both to harness spirituality and to further its own political and spiritual ambitions within an acceptable Sharia framework. Hizbullah's interpretation of Islamic jurisprudence, however, just like many of the orthodox Islamic Omanis interviewed, continues to advocate the position that Islam sanctions purposeful dancing and music when it is free from degenerate behaviour. In this way, music does not merely cater to Islamic sensibilities but also encourages Muslims to dedicate themselves to the furtherance of Islamic ideals.

4.8.2 Saudi Arabia

Saudi Arabia provides an interesting contrast since it is, probably, the most orthodox Islamic regime in the world. This orthodoxy has become more inflexible since the 1980s, as an ideological mirror of the ascent of the Salafi and Wahhabi hard-line regimes.[266] Iran's simultaneous rise as a global Islamic power has probably also played a role in this development since the political ascent of a Shia regime in the region presents an alternative version of ruling Islamic orthodoxy and thus a rival for religious authenticity.[267] Limitations on musical performance have been the result of this highly constrained governance though the musical scene frequently appears to demonstrate mutually contradictory positions since highly regulated governance needs to be balanced, politically, with the need to feed a public desire for musical sustenance. Currently, the three most popular male singers in the Arabic world

[266] Wahhabism is a particular interpretation of Sunni ideology which first arose in the 18th century in the Saudi peninsula. Founded by Mohammad ibn Abdul-Wahhab, Wahhabis differentiate themselves from other Sunnis by labelling themselves as Salafis i.e. the ideological ancestral heirs of the earliest followers of the Prophet Mohammed who had emigrated with the Prophet from Mecca to Medina. They claim that the Prophet Mohammed praised the Salafis as the 'purest' followers of Islam and, to demonstrate this devotion, they rigidly live by the pronouncements of the Quran and only the agreed *hadiths* as a matter of religious law. Abdul-Wahhab was an early clan leader in Arabia who consolidated his claim to the entire peninsula, partly through military means and partly through the establishment of his brand of Islam as the one true faith. Zubair Qamar, wahhabism: understanding the roots and role models of Islamic extremism http://zubairqamar.com/2014/02/18/wahhabism-understanding-the-roots-and-role-models-of-islamic-fanaticism-and-terror/ (accessed on 6 January 2016). It is worth mentioning that Oman sees the ideological dissemination of Wahhabism, partly through the power of oil, as a threat to peaceful co-existence of different regional Islamic factions.

[267] Part of the initial overview contained in the following section stems from my own personal observations either while visiting Saudi Arabia in 2011 or by watching Saudi television via satellite links while in Oman.

(Mohammad Abduh, Abadi al-Jawhar, and Talal al-Maddah) all originated in Saudi Arabia, where they can perform and broadcast with the legal permission of the government i.e. the Royal Family, despite the religious prohibitions of most of the Imams (religious scholars and leaders).

The official stance on public performance was first established by 'The Permanent Fatwa Committee,' in 1971 when a council of scholars was appointed by King Faisal Abd al-Aziz (r.1964–1975) to adjudicate on the official permissibility of music. Early declarations included the basic position that 'Music and musical instruments are the pathways to degenerate behaviour and have disastrous moral consequences, and that anyone who states otherwise is 'a liar and a sinner.'[268] The Head of the Council, Abdul Aziz bin Abdullah bin Baz, Grand Mufti of Saudi Arabia from 1993 until his death in 1999, declared in *Adillat Tahreem Aalat al-Tarab Wal'rad Ala Man Abaha'ha* (*Evidence of the Forbidden Nature of all Musical Instruments And The Reply to Those who Allow Them*) that:

> Music in all its related forms is evil and *bala'a* (a pestilence) and it is one of manifestations that the devil employs to make you embrace leisure activity and seek pleasures away from the path of Allah (God)…[269]

After the death of Bin Baz, the most prominent Saudi Sunni Islamic scholar was Abdu-Allah Muhammad ibn al-Uthaymeen (until his death in 2001). He stated, in turn, that 'Listening to music causes a plunge into the depraved behaviour about which the Prophet had warned us.'[270]

One hard-line Saudi Wahhabi scholar, Abdullah al-Jabreen (1933–2009) considered all Shia practitioners to be 'infidels' and declared in *Al'lu'lu' Al Makeen min Fatawa Bin Jabreen* (*The Hidden Pearls in Bin Jabreen's Religious Edicts*) that anyone who attended a musical performance is a 'sinner' and that it would be morally remiss of him to fail to tell them. Women, in particular, should refrain from dancing, even in the presence of husbands, and no male should put a female in the invidious position of requesting her to do so. Similarly, when invited to a wedding where music

[268] http://alifta.net/default.aspx?languagename= This is the Saudi fatwa committee's officially website on which all declarations are spread across the nation.
[269] Bin Baz, *Adillat Tahreem Aalat al-Tarab Wal'rad Ala Man Aba'haha*', official website of Bin Baz. www.binbaz.org.sa/node/1609 (accessed 25 October 2014).
[270] Ashraf A. Abdulrahim, *Fatawa Al Sheikh Saleh bin Otheimeen* (Riyadh: Dar Alfurqan, 1994), pp. 9–13, and pp. 929–930. Also see www.alfardah.net/forum/threads/alfredah1633/

will be played, the prospective guest should decline unless the host can be persuaded to refrain from playing music.[271]

The internal national tension in a practical Saudi context, therefore, appears to be between the administrative authorities and the religious ones – though this is never explicitly expressed. The only publicly performed music is Saudi folk traditional music and military music, which is often performed at national celebrations and broadcast on Saudi TV and the National Anthem is always performed on state occasions. Music is prohibited both as a formal school learning tool and as a leisure activity but young children are often given roles in national celebrations as part of choir ensembles though without formal training. Performances are prohibited in public spaces and are sometimes even the subject of official *fatwas* (religious authoritative edicts), but the mixed-message official attitude is further exemplified by the fact that satellite television channels are not illegal and, indeed, frequently broadcast talent competitions from other countries, mainly Lebanon, including 'The Voice' and 'The X Factor'. Saudi male contestants publicly participate in these shows without punitive government measures but with the censure of the religious regime. Additionally, the most famous cultural event in Saudi Arabia is the Janadriyah Heritage Festival in Riyadh which has taken place annually since 1985, and is opened each year by members of the Saudi royal family and male singers. Limited music is included in the event and, in 2015, for example, male Omani performers were invited to demonstrate heritage performance activities.

It is never permissible, however, for females to perform.[272] Ibtisam Lutfi, a renowned Saudi chanteuse during the 1960s, performed for several decades in Saudi Arabia and, later in Egypt. Lutfi, considered to be second only in talent to the legendary Egyptian, Um Kalthoum, was hugely popular across the Middle East. She returned to Saudi Arabia in the early 1980s and never performed in pubic again, despite popular clamour. The reasons for the sudden cessation of her performance schedule have never been clarified.[273]

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[271] Abdullah al-Jabreen, *Al'lu'lu' Al Makeen min Fatawa bin Jabreen* (Riyadh: Dar-alfurqan, 1997), pp. 146–147. Also in, Ibn Jbreen A., *Fatwa Al Mar'ah (Women Religious Edicts)* (Jubail KSA: Dar Alwatan, 1994), pp. 230–231.

[272] The strict historical prohibition on music was due to the influence of Wahhabi religious leaders. While the role of musicians has always been subject to debate, music was, until relatively recently, included in the National Curriculum. Ideology has become more orthodox over the last few decades and the role of music has become increasingly tenuous.

[273] See interview with Lutfi http://youtu.be/uDG6f0OVG2U (accessed on 15th June 2014).

The rapid adoption of the internet since 1999,[274] has afforded roughly 50% of the population[275] access to pop music. Saudi youth has avidly downloaded this material despite the official Wahhabi prohibition and, as Commins notes, even 'pious Saudis play musical-style recordings of renowned chanters on tapes and compact discs in their cars.'[276]

Just as in both Lebanon and Oman, religion has been co-opted into the state's public persona. While religious authorities in Lebanon have enabled music to be used as a military tool, the religious authorities in Saudi Arabia attempt to coerce the public into particular manifestations of Islamic behaviour in order to serve their own agendas. In this context, it is very challenging for any religious Saudi authority to express public dissent and, in other words, to declare that music is, in any sense, permissible.

4.9 Conclusion

In conclusion, Islamic philosophical debate about music has developed over many centuries and has always revolved around the power of music to generate perceived moral or immoral behaviour in its audience. Musical instruments have been present in the wider region since the earliest days of habitation, though there is little evidence to suggest whether it functioned as ritual or entertainment.[277] The arrival of Islam incorporated sonic practices such as the *azan* (call for prayers) and the *tilawah* (recitation of the Holy Quran), but such practices were often defined as 'non-musical' while secular musical performance, apparently, continued to be present throughout local cultures.

Since the early days of Islam, and following the death of Prophet Mohammad, there emerged different regional doctrines and interpretations of the Quran in conjunction with, and very closely allied to, lines of succession and power struggles amongst Islamic scholars that led to cultural, regional and political schisms and, inexorably, to disputes over religious interpretation and leadership which led to even

[274] Seymour Goodman, 'The Internet Gains Acceptance in the Persian Gulf' *Communication of the ACM*, 41 (1998), pp. 19–24. Cite in, Khalid M. Al-Tawil, *The Internet in Saudi Arabia* (College of Computer Sciences & Engineering, University of Pet Petroleum & Minerals, Dhahran: Saudi Arabia, 1999), p. 1. http://www.isu.net.sa/index.htm also see https://www.kfupm.edu.sa
[275] CITC, "ICT Indicators, Q1 – 2012." https://freedomhouse.org/report/freedom-net/2012/saudi-arabia
[276] David Commins, *Islam in Saudi Arabia* (London: I.B. Tauris & Co. Ltd, 2015), p. 90.
[277] (Hahn and Münzel 1995; Turk and Kavur, 1997; Richter et al., 2000), cited in, Iain Morley, *The Evolutionary Origins and Archaeology of Music* (Darwin College Cambridge University United Kingdom, 2003), p. 54.

further sub-divisions and sects or doctrines, each one led by a different religious leader, issuing his own *fatawa* (religious authoritative edicts). Such multiple interpretations, schisms and diversities of view, when backed by the religious certainty of individually charismatic leaders, eventually led to multiple interpretation of the holy texts, all possessing equal validity to their present day adherents. While the majority of scholars agree that there is a religious prohibition on any musical outlet whose sole purpose is to incite debauchery, indecency or sin, the parameters of the permissibility of other forms of musical expression are much more varied. There is a general question about the ambiguous interpretation of sacred text, particularly since music is not mentioned explicitly in the Quran and all interpretation revolves around the *ahadith*, which have legal standing though the status of much of which is disputed (since even the earliest *ahadith* were written two hundred years after the death of Mohammed) and are, indeed, mutually contradictory. If music were forbidden, just like usury or dietary restrictions, then why was this not explicitly stated in the holy text, the Holy Quran, rather than its legal interpretation, the *ahadith*. If music were prohibited, indeed, then there would be no need for the Quran to employ such a loose term as '*lahw*' which incorporates a huge, and vague, linguistic conglomerate of meanings and derivations. The broad range of these theological interpretations and political positions continue to this day with no single regime gaining overall ascendancy.

Oman, specifically, has always been open to innovation and openness to others, a condition which led it to embrace Islam without the need for violence or war. The country was, indeed, praised by Prophet Mohammed within the *hadith* book of Bukhari, as a model for peaceful incorporation of this religious value system. Such a model of Islamic practice, state some of the Omani scholars interviewed, is unlikely also willingly to have embraced a medium that might challenge or subvert its religious equilibrium. Many of the current theological arguments over the place of music in Islam, in Oman and elsewhere, revolve around the purpose and intention behind the practice and appreciation of music and the lack of explicit Quranic textual evidence for the banning of music, alongside very powerful local political agendas, which mean that religion is always debated and can be used as 'the strongest tool' of intellectual, political, and ultimately military, control, as made manifest by the variation in the use of music across the entire region, including Lebanon, where the dominant Shia movement, Hizbullah, uses music primarily as a 'resistance tool' for

the promotion of national identity and motivated resistance and Saudi Arabia, where it is almost completely banned in public and yet is also co-opted for military events and there is still public singing during weddings and other public events. Such cultural contradictions within a theocratic regime suggest that religious interpretation is mutable. Sufism also exists in different formats in many Islamic countries including Oman. In Sufism, music become, explicitly, a tool for the believer to become closer to God, since the sub-sect suggests that it assists the physical realm to dissolve into the spiritual. The entire array of religious opinion is on display in Oman. All Imams publicly recognised that the great majority of *haram* (forbidden) acts are explicitly mentioned in Quranic literature, while music is not specifically discussed. The majority expressed the view that while music may be a 'diverting' waste of time and a means to 'stray from the path of God', it is not, therefore, formally prohibited. When interviewed, many Imams still requested that their lenient views on the permissibility of music be anonymised out of respect for the views of certain figures of religious authority despite the fact that the right to religious difference is legally enshrined by the political administration, as embodied by its absolute monarch, the Sultan. The authoritative academic status of these findings is critical as it establishes the religious precedent for the formal place of music within the Omani education system. The majority of Omani interviewees felt able to express positive sentiments about the permissibility of music within Islam and there is public recognition that music is not specifically discussed in the Quran. Public perception is that music has always been practised freely across the country and it is unlikely that the Omani government would condone, or invest so heavily in an unislamic activity. The acceptance of this logic by the majority of the Omani clerics interviewed for this study means that, while some may still consider music to be a 'diverting' waste of time and a means to 'stray from the path of God', they do not consider it to be a formally prohibited activity.

Religious practice is, a matter of healthy and on-going debate between various different factions in Oman, though these factions engage in academic, non-violent discussion. According to my interviews, this position reflects the essence of Islam, as stated by the Prophet Mohammed himself more than fourteen hundred years ago in the phrase 'actions are but by intention, and every person shall have but that what he/she intended.'[278] Debate amongst most religious scholars in relation to music therefore, inevitably, revolves around the best way to manifest such intentions while

[278] Mohammad al-Bukhari, *Sahih Bukhari* (Riyadh: Darussalam Publishing, 2001), p. 45.

still remaining a religiously observant person rather than whether music should be permissible at all.

Religious sensitivity, in conclusion, is an important and specific local challenge to the incorporation of WCM into the Omani NC but it is merely one of a series of possible challenges to this successful introduction. The range of attitudes towards music in Oman, and the surrounding region, becomes significant in the context of this thesis in relation to the place of music, and the possible introduction of WCM into the NC. While these are focused around religious sensitivities, there are many other areas of potential conflict involved in the introduction of a largely unfamiliar genre into the NC, and it is important to recognise all such challenges in order to be able to respond and successfully overcome them. The following chapter identifies, examines and investigates the importance of such cultural challenges and places them in the overall context of a potential successful introduction of WCM into the Omani NC.

Chapter Five

Challenges Of Introducing Different Musical Traditions Into National Curricula And What Can We Learn From This For Oman?

5.1 Introduction

Music is considered one of the most distinctive and representative components of any culture.[279] The genres of music performed by a national population are, therefore, of crucial importance to cultural identity which is, itself, a highly fluid and dynamic entity and one that constantly evolves.[280] Many factors have an impact on this dynamic evolution including globalisation, which commonly encourages the incorporation of entirely new genres of music.[281] Introducing such novel genres, and specifically musical genres into a National curriculum (NC), however, brings its own multi-faceted challenges.

In this context, research has shown that a large number of countries have not merely embraced Western Classical Music (WCM) but have placed it at the forefront of the national musical curriculum, at the expense of their own national folk music traditions – an approach which has raised new cultural challenges.[282] The introduction of WCM into a new curriculum will be discussed in relation to how learners are encouraged to embrace foreign music at the expense, or possibly even the loss of, their own local musical traditions and other models that successfully integrated the introduction. Other countries, such as Oman, have put in place measures directly designed to address these cultural challenges by protecting and preserving their own national musical traditions. Oman has done so by pre-empting such issues. ROSO, MRPO and the Western Military bands are all carefully nurtured alongside Arabic music and through an all-encompassing cultural strategy so that WCM has not become a cultural threat – an approach which will also be considered.

This chapter will consider the implications of such an additional musical

[279] Moha Ennaji, *Multilingualism, Cultural Identity, and Education in Morocco* (London: Springer Science & Business Media, 2005), p. 54.
[280] Paul James, 'Despite the Terrors of Typologies: The Importance of Understanding Categories of Difference and Identity', *Interventions: International Journal of Postcolonial Studies,* 17/2 (2015), p. 180.
[281] Nicola Pratt, 'Identity, Culture and Democratization: The Case of Egypt', *New Political Science,* 27/1 (2005), p. 70.
[282] See for example, Wai-Chung Ho, 'Between Globalisation and Localisation: A Study of Hong Kong Popular Music', *Popular Music,* 22/02 (Cambridge: Cambridge University Press, 2003), pp. 143–157.

training by focusing on the general social context of such training (outside religious debate). This chapter concentrates on the means by which a new musical tradition is introduced into a NC and the subsequent social implications. Most forms of WCM training across the globe focus around four, inter-related, modalities (listening, evaluating, composing, performing), which undoubtedly provide students with the opportunity to explore classical music from a historical perspective; this present its own challenges. In order for educational authorities to comprehend the results of the incorporation of such foreign music into any individual education system, it is important to qualitatively and analytically assess the administrative and financial challenges of such an introduction and the longer term implications for educational systems that arise when a new genre of music is introduced into the curriculum. This Chapter will examine these challenges via the analysis of a selection of National Curricula that faced such challenges.

The chapter attempts to discuss the following areas:

1. To investigate the introduction of new musical genres into cultures where such genres have not previously existed
2. To investigate and examine ways to introduce WCM specifically into national curricula in which it has not previously existed and the challenges faced during the process of such an introduction
3. To look at the ways this introduction might affect the music previously taught in a national curriculum either positively or negatively
4. To use the research material to establish the most effective strategies for future inclusion in Oman's National Curriculum.

In order to begin an assessment of such introductions and challenges, it is necessary to begin with a review of the current literature in the field.

5.2 Music, Culture, and Identity

Music is one form of artistic expression and, as such, is one of the means through which culture is made manifest in society. It is, therefore, important to review the various theoretical bases of cultural identity in order to understand both its construction and how new types of music might best be integrated into any individual NC. Moha defines cultural identity as the feeling that a person sustains for belonging

to a group.[283] Cultural identity has been defined by Güney as 'an interrelated acceptance of people who share similar self-conceptions and self-perceptions.'[284]

Cultural identity, it is implied, refers to the ability to combine and accept particular modes of self-expression. Chang posited that the notion of cultural identity itself engenders culture.[285] It is inferred, here, that it is not the culture that forms a national personality but, rather, cultural manifestations are exhibited as a result of a shared group identity. In support of this approach, Terrence stressed that if a common sense of belonging is shared, shared modalities and ways of living are identified and used to form culture.[286] Similarly, James stated that, while citizens may live in societies that manifest certain cultures, in the absence of a defined cultural identity, such cultures will fail to be appreciated.[287] James' stance seems logical in this context since the mere presence of certain cultural elements within a single social or geographic environment does not, of itself, guarantee its universal embrace or practice. However, one of the benefits for the people who actively choose to share in this identity, as illustrated by the discussion of Omani native music in Chapter Two, is that it helps to enhance the notion of shared identity and the ability to demonstrate it in public. By extension, the countries that have dominant cultural practices repeatedly choose to manifest these practices since they are demonstrations of national pride and these particular cultural practices, in turn, receive an elevated national status.

Given the theoretical basis outlined above, the importance, and influence, of cultural identity on people's modes of expression is, clearly, paramount. Belief systems, music, language, fashion and visual art may, according to Holliday, all be categorised as cultural elements for groups of people. However, without identifying as part of a cultural identity system, a member of the designated group may not have the enthusiasm or desire to demonstrate that particular manifestation of culture.[288] This is, clearly, as relevant to musical expression as to any other artistic medium and it naturally follows that the stronger the cultural identity of any named grouping, the harder it will become to insert a novel musical genre. The available literature in the

[283] Ennaji, op. cit. p. 83.
[284] Ülchi Güney, 'We See Our People Suffering: The war, the mass media and the reproduction of Muslim identity among youth', *Media, War & Conflict* 3/2 (2010), p. 10.
[285] Bok-Myung Chang, 'Cultural Identity in Korean English', *Journal of Pan-Pacific Association of Applied Linguistics,* 14/1 (2010), p. 140.
[286] Tice N. Terrence, *Cultural Identity* (Terrain: Prakken Publications, Inc. 1999), p. 78.
[287] James, op. cit. p. 191.
[288] Adrian Holliday, 'Complexity in cultural identity', *Language and Intercultural Communication,* 10/2 (2010), p. 177.

field supports this presumption of scholars like Sparrow, who asserts that identity is created as a direct result of socialised behaviour and is, thus, explicitly influenced by the hegemonic force of socially normative institutions such as departments of education and family structures.[289] Any divergence from normative behaviour under these circumstances is, as Chang comments, extremely difficult and challenging, particularly after many years of indoctrination and coaching from a hegemonic society.[290] It is always problematic to challenge the norm.

Two concepts in particular (multiculturalism and globalism) are recognised as playing a key role in counter-acting the prevalence of the existing cultural norm. Evangelista argued that, despite the importance of a pre-existing cultural identity, cultural dynamics always create space for the introduction of innovative cultural manifestations.[291] Bunschoten supports this view, claiming that the possibility of evolution and development is what defines culture as the identity that people self-denote, rather than a force that groups have dogmatically imposed upon them.[292] Molefi, Miike and Jing stressed that multiculturalism forms a powerful tool if any new cultural manifestation attempts to penetrate an existing form of culture,[293] with the United States, Canada, Australia and South Africa often cited as the countries demonstrating the most powerful impact of multiculturalism.[294] While there are indications that the English language cultural hegemony may no longer be taken for granted, and its dominance may be challenged by Asian markets, the principles are the same. Güney notes that when multicultural environments witness and embrace the cultural manifestations of other groups, a natural instinct to accept external cultural forms develops.[295] Pratt stated that global culture has become the means by which most world cultures have assumed similar traits.[296] Terrence notes that global culture has been explained as an adaptation of elements of globalisation through which

[289] Lise M. Sparrow, *Beyond Multicultural Man: Complexities of Identity* (New York: Routledge, 2014), p. 67.
[290] Chang, op. cit. p. 144.
[291] Matthew Evangelista, 'Culture, Identity, and Conflict: The Influence of Gender', in *Conflict and Reconstruction in Multiethnic Societies* (Washington, D.C: The National Academies Press. 2003), p. 132.
[292] Raul Bunschoten, Helene Binet, Takuro Hoshino, and Karyie Camii, *Urban Flotsam: Stirring the City: Chora* (Rotterdam: 010 Publishers, 2001), p. 232.
[293] Molefi Kete Asante, Yoshitaka Miike, & Jing Yin (Eds.), *The Global Intercultural Communication Reader* (New York: Routledge, 2012), p. 392.
York: Routledge, 2012), p. 392.
[294] Sparrow, op. cit. p. 67.
[295] Güney, op. cit. p. 12.
[296] Pratt, op. cit. p. 69.

national and local cultures are undermined to create one universal form,[297] and his vision of global culture as an undermining of national and local culture, overall, appears to be somewhat overblown. The description of global culture as an undermining of regional characteristics is only partially accurate. Global culture can be referenced as an idea that helps to penetrate existing cultural identities with new forms of culture such as music and the elevation of particular global cultures does not necessarily diminish their status in the home country. In many cases, for example, the Oman Symphony incorporated elements of Omani folk tunes and was performed by the LSO (see p. 54-55). It has now achieved global caché.

Holliday observed that social change in the 21st century has increasingly promoted and privileged global culture over regional and national cultures.[298] New media, an Internet backed form of media, is, as Bunschoten notes, a key factor in this change. Through social platforms, the world is becoming rapidly unified with a steady global transmission of information.[299] As O'Flynn states 'all aspects of musical meaning are socially constructed' [300] yet Barzilai's generalised notion that new media is a global phenomenon that does not necessarily exist in opposition to social theory suggests that, as people learn about different cultures, they develop the ability to appreciate and adopt them. Cognitive learning occurs in any social situation via the process of observation and direct osmosis, and does not need to be specifically reinforced to become effective.[301]There appear to be sophisticated psychological and social mechanisms that internally regulate cultural forces within every human psyche.

5.3 Challenges Related to the Introduction of A New Type of Music

Whatever its form, the introduction of a new genre of music into a NC for the first time, will always present challenges. Current literature, including the work of Leung, expresses the key idea that these challenges generally fall under three major headings, namely ethnocentrism, blind copying and lack of logistics and resources.[302]

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[297] Terrence, op. cit. p. 21.
[298] Holliday, op. cit. p. 189.
[299] Bunschoten et al, op. cit. p. 43.
[300] O'Flynn, John, 'Reviewing Green', in *Journal of The Society for Musicology in Ireland'*, 5 (St. Patrick's College Dublin City University, 2009–10), p. 109.
[301] Gad Barzilai, *Communities and Law: Politics and Cultures of Legal Identities* (Texas: University of Michigan Press, 2003), p. 21.
[302] Chi Cheung Leung, Curriculum and Culture: A Model for Content Selection and Teaching Approaches in Music', *British Journal of Music Education,* 21/1 (2004), p. 30.

5.3.1 Ethnocentrism

Burnard defines ethnocentrism as 'the belief held by people that their ethnic groups are superior to others.' Burnard stated that a plethora of African and Asian countries (China, India, Kenya), consider ethnocentrism to be an effective global tool for identifying and upholding global superiority.[303] Scrip notes that the more prominent and able to adapt a country's culture, the more internationally prominent that country feels itself to be.[304] Many administrators in such countries, therefore, fear changes in culture (including market penetration by 'Western pop' music) as the diminishing of international status while these fears lie in direct contract to the listeners and learners who welcome the new stimuli as novel and enhancing experiences. Edexcel[305] noted that, when a proposal is presented for the integration of new genres of music into the syllabi of highly ethnocentric countries, key stakeholders are frequently charged with the successful outcome of such introductions, despite a lack of enthusiasm and, even, on occasions, an actual antipathy. Stakeholders in such instances might include teachers, researchers, directors of education, publishers and funders.[306] From the evidence of their published material, Edexcel's position appears to suggest, therefore, that nations fear cultural dissipation in the face of new genres of music and that this manifestation of ethnocentrism is a major hurdle to the introduction of new music where, as noted above, practical experience suggests otherwise. While the introduction of new forms of music constitutes a major hurdle in almost all global nations, jostling for ethnic or cultural dominance, this is a purely administrative challenge with inhabitants of the countries unengaged in such nationalist debates and ready to adopt any new cultures that they find appealing, or indeed, to reject them, in a counter-revolutionary backlash.

In a similar argument, Bhugra stressed that, if ethnocentrism is a powerful force across a nation's populace, the embrace of new genres of music is frequently deemed to be cultural appropriation while cultural appropriation itself is frequently seen as negative and inappropriate.[307] Cultural appropriation as Henry and Custodero

[303] Burnard, op. cit. p. 23, 90.
[304] Larry Scrip, 'Introducing Multiple Representations of Music Into the Elementary School Curriculum', *Journal For Learning Through Music*, 2/1 (2000), p. 28.
[305] Edexcel is one of the UK's leading, and largest, private examination boards offering certificated academic and vocational qualifications across the UK and abroad. It is owned by the publication group, Pearson PLC.
[306] *Edexcel GCE in Music Technology Specification,* 2 (UK: A. Pearson Company, 2010), p. 2.
[307] Dinesh Bhugra, 'Migration, Distress and cultural identity', *British Medical Bulletin,* 69 (2004), p. 5.

state is, consequently, frequently cited as a prime challenge to the successful introduction of new types of music in curricula such as those in Kenya, India or China since it acts against successful implementation.[308] Other researchers, however, refuse to acknowledge cultural appropriation as a negative phenomenon, particularly with regard to the introduction of new musical genres. Regelski argued that the identity and unique qualities of music can be upheld as an expression of national culture since when new genres of music are rejected as a result of ethnocentrism, this rejection actively assists in the preservation of indigent music forms.[309] Peirce notes that, with the constant flow of blended music genres across cultures, it becomes impossible to identify any one form of music with any distinct original culture.[310] Peirce's work suggests that rather than being an entirely negative phenomenon, therefore, ethnocentrism has, in more recent research, established that it is a fundamental element of the protection of the unique quality of music. Lowe, on the other hand, states that the Asante Ghanaian Adowa music form, contradicts this position.[311] Regelski and Peirce's work will continue to be debated since research has established that this is a complex area with many different reasons for the collapse of indigenous music and, indeed, its status has continued to be maintained when it has been introduced effectively. The Asante people of Ghana are still able to embrace alternative forms of music while practising Adowa music which ensures the music's continued existence while simultaneously embracing new genres. Problems have arisen where countries have abruptly ceased to practise their indigenous music forms, thus, leading to the evisceration of such musical forms and the perception amongst sections of the public that national musical identity, and thus, part of the fabric of their own personal identity, has been threatened.

5.3.2 Lack of logistics and teaching resources

An additional major challenge to the comprehensive introduction of new genres of music is an absence of logistics and teaching resources. Herbst, de West, and Rijsdijk found, having surveyed South African music instructors, cited a commonly reported

[308] Harold F. Abeles, & Lory A. Custodero, *Critical Issues in Music Education: Contemporary Theory and Practice* (New York: Oxford University Press, 2010), p. 43.
[309] Thomas A. Regelski, *Music And Music Education*: Theory and praxis for 'making a difference', *Educational Philosophy and Theory,* 37/1 (2005), pp. 17–27.
[310] Larry Peirce, 'The Progress Of Music Course of Study*', Australian Society for Music Education* (2007), p. 12.
[311] G. Lowe, *A Study Into Year 8 Motivation to Continue Class Music in Perth* (Western Australia. Unpublished doctoral thesis, Australia: Edith Cowan University, 2008), p. 54.

challenge to be an absence of teaching resources during the introduction of new types of music.[312] In a position also supported by Barkley, an effective introduction, which simultaneously preserves the status of indigenous music, requires additional teaching and learning resources and aids and these are not always readily available.[313] Cain notes, in this context, however, that, while lack of pupil motivation is a challenge to the introduction of new musical genres into the curriculum, it is often, by contrast, governments who are most enthusiastic about their recommendation and approval, while being less forthcoming about providing the requisite resources to make this introduction a success.[314] In these circumstances, as a result of which students and teachers are ill-equipped and ill-resourced, Elliott points out that both learners and teachers develop poor attitudes towards the process of education.[315] Edexcel highlights the fallout from such a poorly-conceived introduction, noting that new musical genres must never be perceived to be in competition with previously popular genres.[316] When a crucial learning tool is absent, students shift their preferences towards their indigenous music and the new genre is, thus, shunted into the cultural background and cannot be successfully integrated.

Classroom music learning is highly interactive and demands an exchange of resource materials and rehearsal facilities. At all stages, states Abeles, students are expected to have direct interaction with that musical form which will, by definition, require learning resources such as expensive instruments, video and audio equipment.[317] The absence of such fundamental resources is limiting and might be a result of a number of factors including spatial or financial limitations, often arising in combination with each other. Where such resources are absent, it is, therefore, logical to assume that the introduction of new musical genres will be challenging, if not impossible and Smith posited that it has been much easier for most developed countries (e.g. the UK), to introduce new musical genres than less well-resourced

[312] Anri Herbst, Jacques de West, & Susan Rijsdijk, 'A survey of music education in the primary schools of South Africa's Cape Peninsula', *Journal of Research in Music Education*, 53/3 (2005), pp. 260–283.
[313] Maria Barkley, *Assessment Of The National Standards For Music Education: A Study of Elementary General Music Teacher Attitudes and Practices* (Unpublished MA thesis, Michigan: Wayne State University, 2006), p. 14.
[314] Terry Cain, 'Theory, Technology And The Music Curriculum', *British Journal of Music Education,* 21/2 (2004), pp. 220–221.
[315] David J. Elliott, *Praxial Music Education, Reflections and Dialogues* (New York: Oxford University Press, 2005), p. 24.
[316] Edexcel, op. cit. p. 4.
[317] Abeles, op. cit. p. 24.

countries such as Kenya or Botswana[318] since government investment via Ministries of Education, makes it much simpler to fund the introduction of new types of music. This assumed that the new types of instrument are easily accessible, transportable and accommodate the available teaching resources, which is clearly more easily effected in a more developed country, both resource-wise and in terms of infrastructure and networks.

5.3.3 Blind copying of music forms

When elaborating on the process of global cultural formation, Scrip noted that national educational systems are one of the most frequently used channels for the dissemination of new culture genres.[319] When cultural manifestations, such as music, are introduced at an early age through the compulsory school curriculum, Praise notes that it becomes possible for the pupils to develop a cultural identity attached to such forms and, thus, to absorb them.[320] While the outcome may be 'school music', Molefi, Yoshitaka and Jing still noted that music is a potent force, inhibiting the cultural variables.[321] As Shah notes, this is the result of music's various elements including rhythm and lyrics, which relate unique narratives. The telling of such stories in a musically recognised form, deepens the audience's embrace of its own culture.[322] While the co-option of these narrative techniques might assist in the adoption of new types of music, these remain one of the most tendentious cultural forms to introduce, since groups of people are frequently uncomfortable abandoning their own types of music in favour of new formats.[323] Such generalisations do not, of course, hold true in all cases and in areas such as Egypt and Central America, WCM has been undergoing a process of successful introduction into national curricula for more than 40 years. These regions have succeeded in retaining their own indigenous musical forms while simultaneously, and enthusiastically, embracing new musical forms, without one genre having a negative impact on the other. A similar positive integration into the national cultural scene has been observed in both Oman and Iran, for example, if not

[318] Michele Kaschub, and J. Smith, *Minds on Music: Composition for Creative and Critical Thinking* (Lanham: Rowman & Littlefield, 2009), p. 32.
[319] Scrip, op. cit. p. 30.
[320] Burnard Praise, *Praxial Music Education: Reflections and Dialogues* (New York: Oxford University Press, 2005), p. 67.
[321] Molefi, op. cit. p. 20.
[322] Saeeda Shah, 'The Researcher/Interviewer in Intercultural Context: A Social Intruder!', *British Educational Research Journal*, 30/4 (2003), p. 549.
[323] Bhugra, op. cit. p. 4.

the actual NC, without any negative consequences for the original native musical identity.

Following the ideological rationale cited above, Burke stressed that a major restriction on the successful introduction of music into curricula is the blind copying of musical forms.[324] Music is, frequently, copied instead of being fully researched. As Kaschub notes, Jongo music was introduced in Brazil in 1822. This process was criticised as having been effected with very little work on its actual musical origins.[325] Jongo, in fact, originated in Mali and, when Africans slaves were imported to Brazil during the 19th century, they performed the Jongo dance as a leisure activity. The pre-resident Brazilians admired the dance form and adopted it.[326] Kotora argued that this distant copying fails to incorporate a genuine sense of the cultural identity behind the music.[327] Genuine integration, thus, becomes difficult and the same principle applies to new musical genres within a curriculum. Kotora, additionally, states that these issues partially arise as a result of music's introduction into a cultural vacuum. This stance implies that the concept of a 'cultural vacuum' exists, however, (which is evidently impossible) and the actual issue is that many new musical forms have been copied without an active recognition of the music's cultural hinterland. The genres are, instead, blindly copied because audiences enjoy their rhythmic pleasure and novelty. As has been earlier stated, however, music does not exist merely as an artistic medium. It is also a manifestation of cultural identity. It is critical, therefore, to appreciate the need to copy music holistically via the inclusion of all its cultural manifestations and identifications. This should help to ease the challenges of such an introduction (though it could also give rise to new, unexpected challenges) but it would appear that human resources and expert input both from the originating country and the recipient are always required to effect a 'successful' importation.

[324] Henry Burke, 'A Systems View of Creativity and its Implications For Classroom Music Education', *Proceedings of the XXIXth Annual Conference Music Education Research: Values and Initiatives* (Melbourne: Australian Association for Research in Music Education, Monash University, 2007), p. 45.
[325] Kaschub, op. cit. p. 2.
[326] Barkley, op. cit. p. 43.
[327] Earl J. Kotora, 'Assessment Practices in The Choral Music Classroom: A survey of Ohio high school choral music teachers and college choral methods professors', *Contributions to Music Education,* 32 (2005), pp. 65–80.

5.4 Challenges Involved in the Introduction of Western Classical Music to New Curricula

While WCM has been successfully introduced into NC, it has also faced multiple challenges. Such challenges have revolved around four main areas namely: human resource issues, cultural appropriation, low levels of stakeholder advocacy and cultural subordination. All four of these challenges need to be confronted and overcome.

5.4.1 Human resource issues

Elliot asserts that human resource issues are critical to successful outcomes.[328] Forari has written that, since music is a cultural form, the correct framework of expertise and professionalism must be incorporated into its introduction.[329] Mariz observed that contemporary Brazilian music, including samba and funk carioca, has its origins in African and European music.[330] However, Zemelmann states that both samba and carioca continue to retain their original characteristics within mainstream Brazilian society since the integration took place around 500 years ago by practitioners with personal experience of African and European music. Africans slaves, imported to Brazil, began teaching African music to the Brazilian Amerindians.[331] Similar musical transfers took place when Europeans colonised the Amerindians.[332]

Without the availability of experts, states Hardie, with a sufficient background in WCM to introduce this type of music into curricula, this transfer of information becomes problematic.[333] Forari regretted that insufficient training is allocated to music teachers and his research suggests that the presence of teachers of WCM in schools is not sufficient for success.[334] Instructors must be allocated adequate training and the necessary professional development skills to ensure a complete mastery of teaching methods within classical music. Regelski additionally stressed that despite basic features which differentiate WCM from other musical genres, WCM remains by

[328] Elliot, op. cit. p. 54.
[329] Antonia Forari, 'Making Sense of Music Education Policy', *British Journal of Music Education,* 24/2 (2007), p. 117.
[330] Vasco Mariz, *História da Música no Brasil*, 6th edn (Rio de Janeiro: Nova Fronteira, 2005), p. 32.
[331] Samuel Zemelman, Hardy Daniels, & Andrew Hyde, *Best Practice, Today's Standards for Teaching and Learning in American Schools* (Heinemann, Portsmouth. 2005), p. 55.
[332] Herbst et al, op. cit. p. 211.
[333] Dardy Hardie, Music Course of Study, Another Perspective', *Australian Society for Music Education* (2007), p. 34.
[334] Forari, op. cit. p. 119.

no means static[335] and evolves, just as any other creative force. For this reason, it is important that music tutors, who act as the prime conduits of music knowledge to students, are given the necessary training to remain up-to-date with current trends in WCM. Whitty also took a politically administrative stance, stating that administrations must prioritise continuing professional development for teachers so that they are better equipped to deal with the introduction of novel musical genres such as WCM.[336] When this government input is absent or lacking, policy cannot be successfully integrated into practice.

5.4.2 Cultural appropriation

Herbst, de West and Rijsdijk offered an overview of the introduction of WCM into the South African educational system.[337] This intervention was staged by the British colonial administration during the 1970s and continued after the beginning of self-determination from 1994 to 2000. As Zemelman notes, WCM was integrated into the South African educational system in order to encourage South Africans to value British popular culture. The most commonly encountered challenge, he noted, was a fear of cultural appropriation. South Africans constantly rejected WCM as a form that they could label as 'their own'. This perception led to a rejection of WCM by most Black South African educationalists and students during the 1970s partly as a result of the socio-cultural perception that its adoption would constitute theft of foreign culture by the British with a loss of their own native culture.[338] Even if this was not the overall intention of the British, the appearance of the intention became critical to its failure as an initiative. The Longwell-Grice study noted the phenomenon that societies fear the loss of their own musical identity and thus develop antipathy towards the importation.[339] A successful introduction must be seen as an organic evolution and not an invasive take-over or it cannot succeed in the long term.

5.4.3 Fear of cultural subordination

Fear of cultural subordination might constitute another problematic area. With reference to Central America, and specifically Mexico, Broughton et al suggest that

[335] Regelski, op. cit. p. 4.
[336] Geoff Whitty, *Making Sense of Education Policy* (London: Sage. 2002), p. 23.
[337] Herbst et al., p. 280.
[338] Zemelman et al, p. 57.
[339] Robert Longwell-Grice, and Hope Longwell-Grice, 'Chiefs, Braves, and Tomahawks: The Use of American Indians as University Mascots', *NASPA Journal,* 40/3 (2003), p. 4.

the introduction of WCM into the Mexican school curriculum was presented with a number of initial challenges with the principle challenge lying in Mexico's fear of cultural subordination. Mexican society feared that the acceptance of WCM, would lead to the loss of its original music identity and the subordination of cultural identity.[340] This fear affected stakeholders who had been encouraged to effect the swift introduction of WCM into the Mexican National Curriculum. Dyndahl and Nielsen write that fear of cultural subordination gave rise to resentment, reluctance and a sense that indigenous folk music (Ranchera, Corrido) would be eliminated,[341] though this proved not always to be the case, (as will be discussed on pp. 127–128). Grout and Williams note that this fear is particularly acute in a global geo-political context where cultural dominance is frequently used to assess international dominance. They point out that East Asian cultures, such as China, have managed to preserve their own musical cultures in the face of years of Western pop music penetration.[342] Although this is a rather broad sweeping statement, it is, on the face of a realistic assessment.

Cultural subordination in the face of the introduction of new musical genres, such as WCM, is a partial description of the narrative. Unfettered globalisation makes it inevitable that countries will need to become more open to the acceptance of other cultural manifestations while continuing to preserve their own cultural strands (though certain specific countries will always be resistant to what they see as any foreign infiltration). Colonisation has, of course, been historically present but global travel has expanded and populations have become ever more mobile and wirelessly connected. The movement of peoples and information for leisure, business and education will only continue to increase and expand. As 'representatives of nations' travel abroad, in whatever capacity, they will naturally export their own musical identities with them since people will always play music wherever they go. This does not constitute cultural subordination but, rather, a mutual exchange of performance skills.

Kotora also asserted that a fear of cultural subordination sometimes militates

[340] Simon Broughton, Mark Ellingham, and Richard Trillo, *World Music: The Rough Guide: Latin and North America, Caribbean, India, Asia and Pacific* (London: Penguin Books, 2010), p. 132.
[341] Petter Dyndahl & Siw G. Nielsen, 'Shifting Authenticities in Scandinavian Music Education', *Music Education Research,* 16/1 (2014), p. 110.
[342] Donald J. Grout, and Hermine W. Williams, *A Short History of Opera* (New York: Columbia University Press, 2003), pp. 474–576.

against a successful incorporation of WCM.[343] His perspective was that the fear of cultural subordination is directly proportionate to the intensity of any country's individual cultural identity and that such fear cannot, therefore, be generalised or used as a handicap to the effective introduction of music.[344] This point has been further discussed by Lamont and Maton who wrote that the UK and US more confidently manifest a sense of cultural appreciation.[345] As a result, these countries are able to embrace foreign cultures without fearing such an evolution as cultural subordination. This principle has been radically illustrated by the example of Hizbullah's appropriate of musical theatre as 'purposeful art', described in the previous chapter. In this instance, rather than being subjugated by the incoming cultural content, the recipient nation has co-opted it and melded it into a tool for developing an even stronger national identity.

5.4.4 Low level of stakeholder advocacy

The introduction of WCM into Asia provides a useful further case study. Hughes analysed the introduction of WCM in Japan. He noted that the initial importation faced several challenges. Key among these was a low level of stakeholder advocacy.[346] Japan displays an array of musical genres, including both traditional and contemporary and WCM is accorded high status.[347] It was first introduced into the country during the second half of the 19th century after the isolationist Edo period.[348,349] When it was first introduced into the country, foreign musical forms possessed low levels of advocacy and, as a result, misconceptions arose when WCM was introduced into the mainstream Japanese school curriculum. Hughes writes that, a

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[343] Earl. J. Kotora, 'Assessment Practices in The Choral Music Classroom: A survey of Ohio high school choral music teachers and college choral methods professors', *Contributions to Music Education,* 32 (2005), p. 65.
[344] Kotora, op. cit. p. 45.
[345] Alexandra Lamont, and K. Maton, 'Choosing Music: exploratory Studies into the Low Uptake of Music GCSE', *British Journal of Music Education*, 25/3 (2008), pp. 267–282.
[346] David W. Hughes, *Traditional Folk Song in Modern Japan: Sources, Sentiment and Society* (Folkestone, UK: Global Oriental Ltd, 2008), p. 54.
[347] Broughton, op. cit. p. 89.
[348] The Edo period is a two century period from 1603 to 1868 in Japan's history when the country was under the rule of Tokugawa shongunate. This period is significant to the study as it was one characterised by strict social order, isolationist foreign policies and enjoyment of foreign arts, which gave way for the introduction of many new forms of cultural elements such as WCM (Department of Asian Art. 'Art of the Edo Period (1615–1868)', In *Heilbrunn Timeline of Art History*, New York: The Metropolitan Museum of Art, 2000). http://www.metmuseum.org/toah/hd/edop/hd_edop.htm (October 2003).
[349] William P. Malm, *Japanese Music and Musical Instruments,* 21st edn (Tokyo & Rutland, Vt.: C. E. Tuttle Co, 2009), p. 3.

hundred years later, by 1999, WCM had become a core element of the music curriculum but misunderstandings around its use and purpose had become so embedded during its early uptake that most parents rejected the opportunity for their children to study WCM as a lead component of their school curriculum.[350] The logical conclusion is that new forms of music need to be introduced sensitively and sympathetically from the very onset of the project, however unrealistic this might prove to be.

WCM was first introduced in China in 1850 but was, as Reimer notes, largely perceived as the territory of the expatriate community – many of whom came from Russia and practised music in Harbin, just across the Chinese border. Due to the perceived political subordination of China to Russia at that time, the adoption of WCM was commonly considered a form of 'kowtowing to the enemy.'[351] Ironically, the Chinese market now accounts over half of all global piano sales and successful integration, in this case, came about as a result of individual parental choice, rather than administrative pressure.[352] In another model, Lamont and Maton reported that the introduction of WCM in Kenya during the 1950s had failed as a result of the misapprehension that adoption of Western cultural forms would delay the thirst for national independence.[353] It would seem that high levels of grassroots stakeholder enthusiasm are key to mass adoption.

All of the issues discussed in this brief literature review present inter-related challenges to the successful introduction of a new form of music into a NC, particularly where there is cultural sensitivity or a history of political resistance. Each region or nation, therefore, presents its own individual, and unique, difficulties, political histories and requirements.

5.5 Best Practice for the Successful Introduction of A New Type of Music

It is, clearly, just as important to study where these introductions succeeded as well as where others failed. The most successful countries appear to have followed the basic guideline that it is important to maintain national music and to retain its cultural status in the face of the new import. This method means that a nation's own musical identity is not abandoned and, indeed, can still be held up as a role model alongside new

[350] Hughes, op. cit. p. 12.
[351] Bennett Reimer, *A Philosophy of Music Education*: *Advancing the Vision,* 3rd edn (Cambridge: Pearson, 2002), p. 32.
[352] http://www.mi-pro.co.uk/news/read/steinway-eyes-20-per-cent-growth-for-2014/019133
[353] Lamont and Maton, op. cit. p. 4.

variants or forms. This section will analyse various key introductions that eradicated local musical traditions and will then contrast these with successful working models alongside their advocates and replicability. This is particularly relevant in terms of successful integration of WCM into the Omani NC.

5.5.1 The UK as a model of music identity after the introduction of Western Classical Music

Byrne, Carol and Sheridan acknowledged that the gradual introduction of WCM into the British curriculum in the late 19th Century was generally successful as an example of the introduction of WCM into the NC.[354] Leslie states that the UK is said to have inherited WCM as a form of European classical tradition in the nineteenth century[355] despite its existence in the UK well before that date. Byrne and Sheridan proposed that the UK had a firm appreciation of the benefits of encouraging Romantic nationalism as a form of national sensibility which could be seen as a force for strengthening the UK curriculum.[356] The UK's undoubted position of dominant imperial power in the world, state Grout and Williams, subsequently caused it to become a centre of excellence in the pursuit of this type of music,[357] though there are, inevitably, issues with negative global perceptions of this dominant position, given the political history involved in its evolution.

This attitude towards classical music education in the UK emerges, according to Ross, as part of the declaration of one United Kingdom of Great Britain and Ireland in 1801.[358] WCM had been practised as early as the 13th century, but the formation of the United Kingdom deepened the country's national sense of cultural appreciation since it instantly became a nation that comprised a number of different cultural traditions and needed to embrace them all.[359] While the UK's adoption of WCM into its curriculum, states Sweers, is perceived as a positive example of a successful introduction, the process also demonstrated limitations. The foremost of these is that WCM had, and continues to have, a relatively negative influence on England's

[354] Charles Byrne, & Mark Sheridan, 'The Long and Winding Road: The story of rock music in Scottish schools', *International Society for Music Education*, 36 (2000), pp. 46–57. http://www.theguardian.com/music/2007/apr/10/classicalmusicandopera.comment
[355] Leslie Davies, 'Curriculum Change: An Exploration of its Impact Upon School Music in Scotland Between 1978–2000', *British Journal of Music Education,* 25/1 (2008), p. 80.
[356] Byrne and Sheridan, op. cit. p. 49.
[357] Grout and Williams, op. cit. p. 78.
[358] Malcolm Ross, 'What's Wrong with School Music?', *British Journal of Music Education,* 12/3 (1995), pp. 185–201.
[359] Reimer, op. cit. p. 43.

previous musical identity which had been dominated by folk music. Sweers observes that the UK contained four quite separate national regional folk music forms.[360] Grout and Williams also refer to the distinct musical traditions emanating from Commonwealth countries. During the age of industrialisation, folk music identity was displaced by WCM, music halls, and brass bands.[361] While school and church choirs, for example, have focussed on the teaching and rehearsal of WCM choral music, Davies points out that folk music, which should form a core component of the different versions of UK musical identity, remained (and still remains) a sub-cultural grouping[362] (untaught in any formal way within most state schools) and is now, he states, frequently deemed subordinate to non-native music, which has been successfully introduced into the British Curriculum. Cowling notes also that the UK now has a musical subgenre, which blends folk with foreign music in genres such as folk metal, electric folk and folk punk.[363] This reflects the way that brass bands were integrated into Yorkshire, as they successfully integrated local folk traditions into the new instruments and repertoire, helping to forge a new and unifying local identity.[364]

Schippers notes that, essentially, there are two primary timelines in the UK's introduction of classical music. During its first era in the 19th century, at the point of the formation of the UK, classical music was not widely accepted as a result of the fear of cultural subordination.[365] After the formation of the United Kingdom of Great Britain and Ireland, however, Russell and Austin note that the introduction of classical music experienced a renaissance, after which it became the preferred form, with the UK making little effort in any formal environment (conservatoires, schools) to retain the folk music traditions that had helped formed the national musical identities. It was classical music, therefore, state Russell and Austin, that was routinely studied in schools and by professional artists (though many regional variations now suggest a resurgence of folk music in areas like Scotland).[366] Ross states that the UK is now one of the leading international venues for WCM education, an outcome that has had a

[360] Sweers, op. cit. p. 90.
[361] Grout and Williams, op. cit. p. 54.
[362] Davies, op. cit. p. 88.
[363] Henry G. Cowling, *Music on The Shakespearian Stage* (Cambridge: Cambridge University Press, 2008), p. 6.
[364] See Trevor Herbert, *The British Brass Band: A Musical and Social History* (New York: Oxford University Press, 2000). See also Dennis Taylor, *English Brass Bands and Their Music, 1860–1930* (Cambridge Scholars Publishing, 2011).
[365] Huib Schippers, *Facing the Music: Shaping Music Education From A Global Perspective* (Oxford: Oxford University Press, 2010), p. 34.
[366] Russell, and Austin, op. cit. p. 34.

dominant effect on its musical identity though the UK is also cited as an example of country that experienced the negative impacts of WCM on its own culture despite efforts to the contrary.[367] While it is undoubtedly true that certain twentieth-century English composers, such as Vaughan Williams, co-opted 'traditional' folk sounds into their work, the overall place of folk music in the British canon has, it seems true, largely disappeared (with the specific exception of political instances such as the Scottish Independence movement which has led to a dedicated Department of Traditional Music at the Royal Conservatoire of Scotland and the University of the Highlands and Islands).

Hong Kong's musical engagement has been profoundly influenced by its colonial history. Hong Kong (HK) was a British colony between 1841 and 1997[368] and British Hong Kongers founded the Sino-British Orchestra in 1885 in order to play WCM, state Micic and Stokes. This remained the genre of choice as the local recording industry developed during the 20th century. The 1960s witnessed an increase in the influence of Western pop music, including such standards as the Beatles and the Rolling Stones. The prevalence of the English language was one factor in the receptivity of local citizens to WCM which rapidly increased in popularity.[369] Sullivan states tthat the 20th century also saw an increasing influence in Mandarin pop music and K-Po,[370] and that enculturation is thus, to some extent, due to exposure and geographical location. Contemporary studies, such as Ho, have shown different preference ratings among young people of various backgrounds in HK with the most popular genres dividing, states Ho, amongst three common music genres i.e. WCM, jazz and Chinese classical music.[371] Ho and Fung, revealed that 39.4% of HK music teachers agreed that WCM was the music of preference among many people in HK.[372] WCM has, thus, taken pride of place in the music curriculum in HK and this is the result, state the teachers, of the fact that HK citizens were

[367] Ross, op. cit. p. 185–201.
[368] Steven J. Morrison, and Shing Yeh Cheung, 'Preference Responses and Use of Written Descriptors Among Music and Non-Music Majors in The United States, Hong Kong, and the People's Republic of China', *Journal of Research in Music Education,* 47/1 (1999), pp. 5–17.
[369] Peter Micic, and David Stokes, 'A Selected Annotated Discography of Pop And Rock Albums in The People's Republic Of China', *Asian Studies Review,* 20/3 (1989–1995), p. 63.
[370] Jonathan Sullivan, 'Western Perspectives On The People's Republic Of China', *China Quarterly,* 224 (2015), pp. 1125–1126.
[371] Wai-Chung Ho, 'Between Globalisation and Localisation: A Study of Hong Kong Popular Music', *Popular Music,* 22/02 (Cambridge: Cambridge University Press, 2003), pp. 143–157.
[372] C. Victor Fung, Ming Lee, and Shun-Wai Esther Chung, 'Music Style Preferences of Young Students in Hong Kong', *Bulletin of the Council for Research in Music Education,* (1999), pp. 50–64.

already habituated to Western culture as a result of their colonial status.[373] Other studies, such as Fung and Chung, have highlighted the contribution of a Western education model on the adoption of WCM among the people of Hong Kong.[374]

However, Morrison and Cheung note that Hong Kong's music teachers also appear to agree that the country has, as a result of the colonial legacy, faced challenges in its efforts to preserve and maintain its own musical identity,[375] particularly since, states Ho, the entire local education system was designed to support the state's colonial status. It has been noted in many studies that WCM was actively embraced by the local people and received high approval ratings from local people.[376] In 1997, after sovereignty was returned to the People's Republic of China, Putonghua was introduced as the official language in HK alongside numerous other curriculum changes. Despite these changes, students from HK still give preference to English language teaching over Putonghua.[377] It might be, perhaps, precisely because of these enforced changes that WCM has retained its local status. Ironically, it appears that WCM has become the music of native resistance against a mainland 'Chinese' identity, which is being enforced by central government in Beijing.[378]

Singapore, with its four quite separate co-existing musical traditions (British, Chinese, Malay and Tamil), treasures WCM to the extent that Western music has been incorporated into the Singapore NC. Singapore, notes Tan, achieved independence from the UK in 1963 and became an independent nation in 1965. Clearly then, and after hundreds of years of Western influence, WCM held a particular place, and status, within the school system. The introduction of Western pop music into Singapore dates back to 1960s when Singaporean bands began to copy popular Western bands, including the Beatles, and Blue Diamonds.[379] The Crescendos was the first Singaporean group to perform songs in English. As a consequence of this multi-blended cultural backdrop, music education in Singapore has offered music lessons at both primary and secondary level across many different genres.[380]

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[373] Wing-Wah Law, and Wai-Chung Ho, 'Values education in Hong Kong School Music Education: A sociological critique', *British Journal of Educational Studies,* 52/1 (2004), pp. 65–82.
[374] C. Victor Fung, Ming Lee, and Shun-Wai Esther Chung, op. cit. pp. 50–64.
[375] Steven J. Morrison, and Shing Yeh Cheung, op. cit. pp. 5–17.
[376] Wai-chung Ho, op. cit. pp. 143–157.
[377] Wing- Wah Law, and Wai-Chung Ho, op. cit. pp. 65–82.
[378] https://www.theguardian.com/world/2012/mar/23/china-hong-kong-identity-crisis
[379] Shzr Ee Tan, 'Singapore Takes The 'Bad' Rap: A State-Produced Music Video Goes Viral', *Ethnomusicology Forum,* 18/1 (2009), pp. 107–130.
[380] Phua Siew, Chye, and Lily Kong, 'Ideology, Social Commentary And Resistance In Popular Music: A Case Study Of Singapore', *Journal of Popular Culture,* 30/1 (1996), pp. 215–231.

Literature on the Singaporean music scene is not voluminous and most musical aspects of Singapore appear, superficially, to be comparable to those of Hong Kong.[381] Just as in Hong Kong, an exploration of Singapore's colonial past holds the key to the understanding of the present musical behaviour of the Singaporeans.[382] Some studies however observe that despite the fact that WCM has enjoyed a high profile in Singapore, other musical identities have made significant popular headway among Singaporeans.[383] According to the available studies, free public performance of WCM were hosted by government organisations throughout the 1920s and 1930s leading to a rise in popularity and appreciation.[384] Other factors such as the rise of popular broadcasting and the penetration of, firstly, the World Service and, latterly, satellite broadcasting, has helped to propagate approval rates among the Singaporeans.[385] Just as in HK, approval rates for WCM are equally high amongst adults and young people and this has encouraged the government to include it in the education curriculum.[386] Studies also reveal that the country has faced many challenges in preserving and promoting its own local music since public preference has aligned with WCM.[387] This shows that tensions are created when introducing a new type of music into an area with a pre-existing culture but, as will be discussed, when educators have worked hard to maintain both in parallel, this has succeeded. In other systems, however, the introduction has proved, for various reasons, less successful.

5.6 Cultures That Failed to Implement Western Classical Music

Many West African cultures, including Nigeria, Mali and Ghana, did not succeed in effecting a successful introduction of WCM into their curricula,[388] though WCM is

[381] Lily Kong, 'Popular Music In Singapore: Exploring local cultures, global resources, and regional identities', *Environment and Planning D: Society and Space,* 14/3 (1996), pp. 273–292.
[382] Lily Kong, 'Popular Music in A Transnational World: The construction of local identities in Singapore', *Asia Pacific Viewpoint,* 38/1 (1997), pp. 19–36.
[383] Phan Ming Yen, Music in Empire: Western music in 19th century Singapore through a study of selected texts (Thesis, National Institute of Education, Nanyang Technological University), 2004.
[384] Louise SC. Cheng, 'Music Education in Singapore', *Australian Journal of Music Education,* 7 (1970), p. 33.
[385] Timothy Teo, David J. Hargreaves, and June Lee, 'Musical Preference, Identification, and Familiarity: A Multicultural Comparison of Secondary Students From Singapore and the United Kingdom', *Journal of Research in Music Education,* 56/1 (2008), pp. 18–32.
[386] Melissa Anne Cain, 'Singapore International Schools: Best practice in culturally diverse music education', *British Journal of Music Education,* 27/02 (2010), pp. 111–125.
[387] Loretta Marie Perera, and Audrey Perera, *Music in Singapore: From the 1920s to the 2000s* (National Library Board, Singapore, 2010).
[388] Curriculum Council Of Western African Music. (Draft WACE Music syllabus). WA: Author, 2005). p. 84.

widely performed by local and international orchestras throughout these countries. Simanton indicates that these attempts failed because they were unable to rise to the majority of the challenges described above, including human resource issues, lack of logistics and learning resources, fear of cultural subordination, cultural attribution and blind copying. Many West African countries, states Schippers, suffer from the consequences of multiculturalism after the introduction of new cultural genres into their curricula.[389] In most of these countries, suggests Peirce, ethnic groups and cultures already co-exist. Each group desires to uphold its own culture in order to maintain a unique identity. The abandonment of indigenous culture and the embrace of the new, such as WCM, thus potentially delivers a setback.[390]

As the result of a quite different historical context, West African countries, with complex multicultural histories, have experienced both interculturalism and multiculturalism in quite different ways to the UK. This is hugely relevant to Oman, since, despite the country's 75% Abadi majority, many of these citizens also practise sub-sects of the dominant religion and culture while happily co-existing with the 25% of Omanis who practise quite different Islamic doctrines with separate cultural and linguistic manifestations. In the case of the West African countries however, national cultural diversity has become a limitation through which they are unable to successfully introduce WCM. Certain researchers see this failure as a positive outcome. Lowe noted that countries that fail to integrate new cultural forms such as WCM subsequently grow their own cultures and then export them to the international community.[391] Hausa culture in Nigeria (amongst others) remains the most practised indigenous African culture as it has not been influenced by foreign imports like WCM.[392] In a globalised era, in which no country can be perceived as entirely culturally independent, national administrations should be credited for preserving their national cultural elements, but it is, nonetheless, important to take a holistic view of culture. There are clear indications that a country can become more open to foreigners while resisting the demand to dilute its national musical forms. A key

[389] Ernest G. Simanton, 'Assessment And Grading Practices Among High School Band Teachers in The United States: A descriptive study', *Dissertation Abstracts International,* 61/3500 (2000), pp. 32–34.
[390] Simanton, op. cit. p. 32.
[391] Larry Peirce, 'The Progress of Music Course of Study*', Australian Society for Music Education* (2007).
[392] Geoffrey M. Lowe, *A Study Into Year 8 Motivation to Continue Class Music in Perth* (Western Australia. Unpublished doctoral thesis, Edith Cowan University, Australia, 2008), p. 54. http://ro.ecu.edu.au/theses/1820
[393] Ibid. p. 43.

factor in the successful introduction of alien forms of music is to maintain the preference for native music over the alien form though this must not be achieved via a public diminishing of the benefits of cultural imports. In this case, countries will probably be able to maintain their own traditions while successfully introducing other genres of music, including WCM.

5.7 Cultures That Maintain A Music Identity After the Successful Introduction of Western Classical Music

Studies have documented National Curriculum strategies for the successful importation of WCM, in which countries faced initial challenges but which also succeeded in maintaining their musical identities. The successful integration of foreign genres can come about through vibrant grassroots movements, suggests Holderer who notes that 'while Japanese have kept alive the country's musical traditions, they have simultaneously embraced Western musical forms and instrumentation.'[393] In terms of WCM, states Malm, both integration of practice and adoption of cultural understanding were used in Japan successfully to effect the introduction of WCM while maintaining local traditional folk music genres such as Biwa hōshi, Heike biwa, mōsō, goze, Taiko, and Min'yō.[394] Malm states that integration began in the early 1960s and involved collaboration with facilitators from Spain and Italy (where Malm claims that WCM primarily originated) as well as the active participation of local instructors.[395] Savage states that cultural appreciation demands an interrogation of students' individual identities as well as their relationship to musical traditions.'[396] While emotional and political responses are always going to be personal, there are, however, social positions which remain, arguably, universal. The Japanese population became increasingly aware of its own cultural heritage throughout the 1990s, largely promoted by Japan's European commercial partners. Students of WCM were thus enabled to acquire a new cultural genre without the destruction of their native musical identity exactly as discussed in the case of Oman in Chapter 3.

Two key curriculum interventions were, as Savage notes, also introduced by

[394] Michael Holderer, *Japanese Western Classical Music From the Meiji to the Modern Era* (Austin: The University of Texas, 2009), pp. 1–10.
[395] Malm, op. cit. p. 62.
[396b] Ibid. p. 65.
[397] Jonathan Savage, *Learning To Teach The New National Curriculum for Music* (Derbyshire: National Association of Music Educators, 2012), p. 2.

the Mexican government in the early 20th century. The use of critical understanding and creativity in the teaching and learning of WCM were introduced with 'emphasis on responding and reviewing appraising skills.'[397] Just as in Japan, the Mexican public was assisted in the understanding that WCM was to be treated as an additional music genre, enhancing the learning of native folk music. Béhague states that it is, therefore, unsurprising, that WCM is still deemed to be music 'of artistic value' in Mexico as well as in Japan.'[398] The value of creativity was emphasised and music educators were encouraged to assimilate the new pedagogy while bringing their own innovations to teaching practice within WCM in Mexico.[399] This creative approach appears to be successful since without it 'musical learning can become a barren and reductive experience' (see Swanwick 1988). The innovations were not permitted, however, to dominate traditional cultural values and enabled educators to express themselves creatively and musically with the addition of new elements and tools. Savage's conclusion was that, in Japan, students were able to negotiate a clear distinction between national and global cultures.[400] It would appear that the customisation and individualisation of learning appeared to have successfully effected the introduction in this case.

Brazil also overcame the challenges of introducing WCM into the curriculum, 'through the use of curriculum related interventions.'[401] These strategies, as Béhague notes, were initially attempted in Rio de Janeiro by the Portuguese monarchy in 1808 – an attempt which failed due to its uncompromising nature.[402] Just as the native population remained in an intermittent military conflict with their Portuguese rulers, WCM remained in a state of fluctuating conflict with Brazilian folk music until the turn of the twentieth century, after which the use of massive curriculum modification led to effective change. The introduction of WCM in Brazil happened during the so-called 'Classical' period in the country's musical timeline.[403] Unlike the UK, Brazilian folk music retains a quite separate status to both WCM and popular music. Effective communication, notes Salvage, has been employed to introduce new types

[397] Savage, op. cit. p. 3.
[398] Gerard Béhague, 'Rap, Reggae, Rock, or Samba: The local and the global in Brazilian popular music 1985–95', *Latin American Music Review,* 27/1 (2006), p. 80.
[399] Béhague, op. cit. p. 87.
[400] Savage, op. cit. p. 2.
[401] Livingston-Isenhour, and Thomas G. Garcia, *Choro: A Social History of a Brazilian Popular Music* (Bloomington, IN: Indiana: Indiana University Press, 2005, p. 45.
[402] Béhague, op. cit. p. 91.
[403] Mariz, op. cit. p. 231.

of music into the curriculum with such a strategy incorporating: 'thoughts, feelings, ideas, and emotions through the teaching and learning of music.' [404] Brazil's successful introduction of WCM was, it appears, largely effected since new musical genres were adopted into the curriculum as a means to equip the musical communication of learners. Classical music in Brazil, thus, continues to be considered as 'art music' instead of an intrinsic element of popular cultural traditions.[405]

It is important, however, to consider the status of music within the education system of a country whose culture originates specifically in the Arabic Muslim tradition. The limited documentation available on the history of WCM in Arabic Muslim countries suggests that it has only ever been included in the NC as a core subject in Egypt, though nothing has been published on when, or how, it was introduced into the country's school curriculum. With so little material available, study revolves around the general history of Egyptian music. Leoni suggests that musical traditions were introduced into Egyptian society from neighbouring Arabic communities in the Mesopotamian valley and this gave rise to a very early uptake of folk music on locally produced instruments, including the kamanja (violin) and qanun (zither).[406] As part of the Abbasid caliphate (750-1259), Egypt became a culturally sophisticated, metropolitan society focussed around the court of Baghdad. Colonisation by Napoleon (thus French influenced), was hugely influential on Mohammad Ali (r.1804-1848) who filled the leadership vacuum once Napoleon had been defeated but who, nevertheless, pioneered the introduction of Western music into Egyptian society, primarily by introducing WCM to Egyptian military music bands made up of local citizens. He was, later, the proponent for the introduction of European notation, music theory, and music education into Egypt. He was, eventually, succeeded by his grandson, Khedive Ismail (1830-1895), who continued this tradition of blending the East and the West by erecting the first opera house in Cairo and, subsequently, introducing symphonic orchestras and Italian Opera to Egypt with, famously, Verdi's *Aida*, receiving its Egyptian premiere to much fanfare in Cairo in December 1871.[407] This co-opting of locally based narratives into WCM, is much the same strategy that

[404] Savage, op. cit. p. 2.
[405] Hardie, op. cit. p. 5.
[406] Stefano A. E. Leoni, 'Western Middle-East Music Imagery In The Face Of Napoleon's Enterprise In Egypt: From Mere Eurocentric Exoticism, To Very Organized Orientalistic Ears', *International Review of The Aesthetics & Sociology Of Music,* 38/2 (2007), pp. 171–196.
[407] Ibid.

was used when introducing WCM into Oman back in the last century via a symphony commissioned from an Egyptian composer but incorporating WCM instruments and structures (see pp. 54–55). Leoni also states that, while, this new Western music delighted bureaucrats, political thinkers, foreigners and government officials, Egyptian composers continued to retain their traditional Arabic music influences, including performance on such traditional instruments as the kamanja (violin), the qanun (zither), riqq (tambourine), and nay (a wooden flute).[408] Simultaneously WCM instruments, like the piano and the violin, states Lueg, were introduced and this successful cultural blend was supported by the arrival of British colonial rule (1882–1956). Musically speaking, this blend of the importation of foreign WCM influences and local Egyptian traditions involved a merging of the listening tradition of WCM with the local mores in which audience involvement and participation is a key element.[409] This duality of the two traditions enabled the Egyptian government successfully to employ a music education model that led to the preservation of the local music identity.

During the decline of British rule, as Madian notes, the Arabian Music Conference was held in Cairo in 1932 after which Arabian music began to hold sway in national education circles.[410] Egyptian cultural administrators, for obvious nationalist and political reasons, notes Danielson, supported this local music tradition at the expense of Western music and set in motion plans to exclude WCM from the Egyptian educational curriculum (though records are largely only held for Cairene schools at this period). The Ministry of Culture was finally formed in 1952, in the final throes of the British regime.[411] The rise of the Muslim Brotherhood in 1928 and the emergence of a pan-Arabic nationalism with Nasser (r.1956–1970) as a spiritual figurehead, notes Manniche, also enhanced this sense of nationalism, which was largely identified with Islam and the Arabic language as a force for discourse and meant that, while WCM retained its position in 'elitist' cultural and administrative circles, Arabic music maintained a higher preference rate than WCM amongst the

[408] Leoni, op. cit. pp. 171–196.
[409] Maren Lueg, Arabic Music in Egypt during the late 19th and early 20th Centuries: Westernisation and the Search for a National Identity. MA Near and Middle Eastern Studies (SOAS) (2010). http://arabicmusicband.com/about-maren
[410] Azza Madian, 'The Protection and Promotion of Egypt's Musical Heritage', *Intellectual Property Rights* (2005).
[411] Virginia Danielson, 'New nightingales of the Nile: Popular Music in Egypt Since the 1970s', *Popular Music,* 15/03 (1996), pp. 299–312.

greater section of the general public.[412]

Over 80% of Egyptian citizens currently identify as practising Muslims and, as Leoni states, this has implications for the array of music in Egyptian schools and performance venues.[413] While some older people, who grew up under colonial rule, still adhere to WCM as a cultural norm, subsequent generations have subscribed to local Arabic musical traditions mixed, increasingly, with Western pop music with the caveat that the listening dynamics tend to fluctuate according to current events. Once again, identity is a fluid structure and reflected in listening habits. Other cultural aspects, including, for example, the growth of foreign language learning and the increased spread of satellite television and the internet, have also affected the spread of Western pop music. As Leoni points out, contemporary Egyptian composers now seek to amalgamate WCM and local tradition within their music, in terms of harmony and orchestration.[414] It has remained challenging, state Gillespie et al, for the general public, however, to comprehend or appreciate WCM as most rural artists still largely practise in the oral musical tradition.[415] Where an existing musical genre is a dominant cultural force, this cultural hegemony remains a barrier to successful introduction of a new genre.

This blended musical tradition has, naturally, had an enormous effect on the ways that music is taught in mainstream Egyptian schools. WCM is a core subject in the Egyptian NC and holds equal status to Arabic folk music in terms of pedagogic prestige, if not popularity. Egyptian pupils can take grade exams in both Western and traditional instruments and can become soloists in either tradition or, indeed, both.[416] WCM appears to have been successfully introduced within the Egyptian school system but, more importantly, it appears to have retained its role within the national cultural structure as an equal, and parallel genre to Arabic traditional music. This equilibrium has been achieved through careful assimilation and a constant respect for the importance of local musical traditions and an insistence that these are just as valuable as the new practices of WCM.

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[412] Lise Manniche, *Music and Musicians in Ancient Egypt* (London: British Museum Press, 1991).
[413] Leoni, op. cit. pp. 171–196.
[414] Leoni, op. cit. pp. 171–196.
[415] Robert Gillespie, Joshua A. Russell, and Donald L. Hamann, 'String Music Educators' Perceptions of the Impact of New String Programs on Student Outcomes, School Music Programs, and Communities', *Journal of Research in Music Education,* 62/2 (2014), pp. 175–187.
[416] Conversation with Egyptian music teacher in Oman.

5.8 Conclusion

Culture, as an expression of identity, is highly fluid. The growth of global culture and the increasing acceptance of multiculturalism within education raise the hope that it is possible to penetrate an evolved curriculum with an imported music genre, with the right strategies and interventions. Some of the challenges identified as relating to music in general, however, raise new tensions including antipathy to the new, limited human resources and an absence of the necessary logistics and resources to facilitate adaptation. The challenges to a successful integration strategy for WCM include the fear of cultural subordination, a risk of cultural appropriation and low levels of public advocacy alongside a lack of stakeholder interest. The UK's introduction of WCM, as well as that of several other countries, found that four best practices were commonly employed in order to introduce WCM successfully. These are: creation of critical understanding among students and other educational stakeholders, enhancement of creativity (as will be discussed in the next Chapter), creation of cultural understanding among students and other educational stakeholders, and effective dissemination. Despite the overall success of these best practices, it is important not to consider this list as exclusive and continually to review best practice. New musical genres must always be introduced in a way that will be appreciated by all stakeholders and one means of successful introduction is by pursuing active collobaration between stakeholders. The compiling and effective distribution of publications containing successful strategies for implementation is extremely useful since the imporation of foreign curricula is a major development which cannot take place organically and the employment of any change management strategies that might help is desirable.

The literature review appeared, on the other hand, to suggest a list of challenges and issues faced in other countries and which also arose as recurring themes during interviews conducted in my fieldwork in Oman. These comprised:

1. Funding, both directly and in human resources. (My prediction in this case it that this is unlikely to be an issue in Oman, a relatively wealthy, oil-rich country though provision of musical instruments still needs further expansion)

2. Cultural and social sensitivities. (There was little evidence of WCM being perceived as a Western hegemonic force in any public interviews I conducted

in Oman though findings suggested that opposition to WCM lessened in direct relation to proximity to the capital city)

3. Human and musical resource issues (Currently all Omani school music teachers need to train abroad, primarily in Jordan)

4. Blind copying. (This is not currently an issue in Oman, as a result of the pre-existence of WCM and ROSO but this does not necessarily preclude an additional future impact and continues to need careful planning)

5. Communication between school and administrative authorities.

Other commonly encountered challenges with less relevance to Oman are the existence of a cultural vacuum. Were such an unlikely concept to exist, as posited by Kotora (p.118), it would be of little relevance to Oman which already possesses a sophisticated musical heritage. (Omani children are already familiar with native traditional songs and religious chants and rhythms, both from their own cultural capital and via the school system) and low levels of stakeholder advocacy. Other typical negative responses noted in the literature included fear, misconception, ignorance and a certain level of bigotry, all of which are to be expected and anticipated in Oman (where WCM exists but in a very specific and contained environment). The literature suggests that the challenge lies not in the existence of such emotions, but in the recipient country's ability to deal with these emotions in a constructive and flexible manner, in which objectors are overcome with effective communication and administrative structures.

A review of the available literature suggests that any attempt to introduce new musical genres into a curriculum will always be a challenge but it can be successfully achieved. It appears to be imperative, however, that the advocacy of all these challenges stems not merely from teaching staff but also directly from the Ministry of Education if it is to be effective. It should be borne in mind that it is the officials at the Ministry, who will make the ultimate decisions on the relative priority of these issues and challenges, if WCM is, subsequently to be considered for introduction into the NC. The available literature and case studies gathered above will, hopefully, provide assistance in any subsequent decision-making process. In order fully to understand

how this might happen, however, it is equally important to establish how WCM came initially to take its ascendant place within the English cultural hierarchy generally and within the education system in particular. The next chapter will undertake a comprehensive investigation into the history and evolution of music education within the English mainstream school system, the place of WCM within that evolution and the different approaches that have been adopted into English state schools in order to make such an evolution a success.

Chapter Six

Historical Bases of Music Education in the English System

6.1 Introduction

What is Western Classical Music?

Before any discussion of the ways in which WCM is taught in English schools, it is important to define both the terms 'WCM' and 'WCM education' within the framework of this research. Jorgenson defines 'Western Classical Music' (WCM) as the musical traditions that originated in the European Early Middle Ages and which have continued to evolve and develop to the present day.[417] WCM as a term has been used to distinguish the medium from folk and/or pop music within the Western tradition. The term has become confused given that the 'Classical' movement in WCM refers specifically to compositions of the late 18th and early 19th century (CE.1750–1810) and, thus, in certain contexts, excludes 'Romantic', 'Early' and 'Modern' traditions. In this context, however, it is important to clarify that WCM will here be taken to incorporate all music played on instruments broadly recognised as orchestral instruments except for compositions that are rooted in the traditions of folk, pop or jazz. In the 17th century, it was possible to define WCM as a genre of music, which was written down using a system of staff notation. This notation system became formalised and was, thus, taken in a different direction to folk and popular music. In the twentieth century, it is still possible to define WCM as music that is performed on orchestral instruments using traditional staff notation forms. Although a large proportion of the performance canon was created up to and including CE.1900 (the so-called 'common practice period'), WCM continues to be composed up to the present day, and in the context of this research, WCM as a term is used to distinguish it from other, non-European traditions including Arabic music.

6.1.2 What do I mean by WCM education?

WCM has been taught within educational systems that follow a European or North American pedagogic structure and existed within the school curriculum as early as the

[417] Estelle Ruth Jorgenson, 'Western Classical Music and General Education', *Philosophy of Music Education Review,* 11/2 (2003), p. 130.

18th century.[418] The early focus was on classical music and this model has been gradually broadened throughout its history. For the purposes of this thesis, therefore, the term 'WCM education' is used to describe the broad range of educational practices that lead to, or are embedded within, or explicitly come out of, WCM practice. Music education does not only lead to WCM practice and is not merely concerned with WCM as schools study a diverse range of music. The focus of this thesis, however, is on WCM, though it is acknowledged that different cultural forms of music such as pop and jazz are also referenced and taught across national musical curricula.

6.1.3 Why do we learn music in schools?

The framework for music education in English schools arose as a response to two essential questions. The first is 'Why do schools teach music?' While the second is 'why should schools teach music?'[419] A partial answer to the first question lies in the historical fact that WCM has been taught in UK curricula since the 1800s. Its existence can be traced back to the early Middle Ages when music was taught within religious school systems in England in order to enable junior practitioners to celebrate the work of God, and express the divine spirit, by imitating their elders.[420] This imitative tradition formed the model for much of WCM music education over the next centuries and content was, in answer to the second question, frequently rooted in now outdated notions of nationalism and pride in British, frequently military, identity. By the 19th century, the value of music as an identity-forming tool, alongside its spiritual value, began to be formally recognised. Notable teachers included the 19th century Welsh social reformer, Robert Owen, whose work centred on a New Lanark nursery school.[421] Owen's work revolved around the importance of creativity and the acquisition of music as an aspect of self-expression through which young people could learn to become fully-informed adults and better citizens. Donnachie notes that Owen's belief was that the sooner such models are incorporated, the earlier musical

[418] Gordon Cox, 'The Teaching and Learning of Music in the Settings of Family, Church, and School: Some Historical Perspectives', in *International Handbook of Research in Arts Education* (Illinois: University of Illinois, 2007), chapter v, p. 67. See also, Gordon Cox, and Robbin Stevens, *The Origins and Foundations of Music Education Cross-Cultural Historical Studies of Music in Compulsory Schooling* (London: Continuum International Publishing Group, 2012), p. 6.
[419] Janet Mills, *Music in the School* (Oxford: Oxford University Press, 2005), p. 3.
[420] Cox, op. cit. p. 68.
[421] Ian Donnachie, 'Orbiston: The First British Owenite Community 1825–28', *Spaces of Utopia: An Electronic Journal,* 2 (2006), p. 5.

educational goals can be achieved. Though the conception of both 'goals' and 'achievement' are varied and debatable, Owen's goals (see below) were derived, specifically, from his position as an educator in a rural 19th century environment.[422]

Robert Owen's goals

1. Learning through play and group work via dance and choir practice
2. Exploiting children's curiosity particularly in the natural, external world
3. Self-discipline through conformity and wearing of uniform
4. To underscore moral principles at a very early age and through these to learn respect for, and tolerance of, others
5. Social cooperation through group learning
6. An understanding of what is being learnt and why
7. Abandonment of formal textbooks and an emphasis on self-expression.[423]

Although the UK education system is in constant flux, due to political trends, and there is, undoubtedly, an increasing emphasis on rigorous learning, memorisation for examinations and national testing, much of the UK education system, states Donnachie, has, traditionally, been based on the principles espoused by Owen and his contemporaries, though these are frequently abandoned in practice for practical and financial reasons and because of time restrictions.[424] Corporal punishment, of which Owen disapproved, is illegal across the UK and children are encouraged to learn through self-motivation and enjoyment while the enhancement of co-operative values is generally deemed to be a valuable asset towards the achievement of common goals. If pupils and teachers work together, stated Owen, it is easier to attain expected grades and learning outcomes, which is beneficial to pupil, teacher and school administration. Owen also encouraged 'having a consult between the teachers and the taught since this opens the floor to any queries or question that the pupils may have' – a principle reflected in the current primary school concept of Circle time.[425]

In terms of music education in particular, Donnachie notes that Owen's principle of group music and dance lessons at school fell out of use during the course

[422] Donnachie, op. cit. p. 5.
[423] Ian Donnachie, 'Education in Robert Owen's New Society: The New Lanark Institute and Schools', *The Encyclopedia of Informal Education* (2003). www.infed.org/thinkers/et-owen.htm
[424] Ibid.
[425] Ian Donnachie, 'Education in Robert Owen's New Society: The New Lanark Institute and Schools', *The Encyclopedia of Informal Education* (2003). www.infed.org/thinkers/et-owen.htm

of the next century. During this period most children in the UK were introduced to music education via instrumental teaching on one WCM instrument as private tuition out of school. Individual tuition might, in turn, have lead to participation within a school performance ensemble but this would be extra-curricular rather than a timetabled activity. It is important, therefore, to acknowledge the role that out-of-school music education has played in the UK but also to note that this has subsequently led to its successful incorporation within a formal school environment, as suggested by the original goals of Robert Owen.[426]

In recent years, there has been a wealth of academic research, on the overall benefits of music education for both children and adults, which include academic achievement, physiological benefits and social and personal development. Young children learn intellectually and socially through playing, singing and moving to music while music helps teenagers in the creation of social identity.[427] Teenagers frequently also use music as a means of communication, to self-identify and to express their feelings or concerns to the world. Music lessons have, thus, improved behaviour, participation and pride in work while increasing attention span and promoting greater family and community engagement.[428] In this context, the UK Association for Music Education website[429] specifically proposed various benefits of the inclusion of music in the curriculum. These reiterate the benefits mooted by researchers including Hallam and include the following: a boost for a child's development; helps improve learning skills; supports and ensures team work; underpins improved behaviour; ensures creativity; promotes the development of life skills; music is a lifelong art; it promotes an enjoyable educational learning; it is a fun activity; and everyone can enjoy it. These benefits help sell music to the learner.[430] In the 1998 The Office For Standards in Education (OFSTED) publication 'The Arts Inspected', the value of outstanding teaching within the arts was also emphasised with

[426] Donnachie, op. cit.
[427] Teenagers in the US and other Western countries spend at least an hour a day listening to music on the radio or listening to their music devices. K. McFerran, 'How teenagers use music to manage their mood: An initial investigation,' (2011) http://www.metalinsider.net/site/wp-content/uploads/2011/10/McFerran_et_al_adol_mood.pdf
[428] McFerran, op. cit.
[429] The UK Association for Music Education. http://www.musicmark.org.uk
[430] See Susan Hallam, 'The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People' *International Journal of Music Education* 28/3 (2010), pp. 269–289.

music teaching as a fundamental component: 'They (the arts) mirror the whole repertoire of human experience, and are worthy of study in their own right. It is difficult to imagine the world without arts…(and without music).' In 2017, with the introduction of new, 'more rigorous' GCSE curricula – and the absence of a compulsory arts subject within the EBacc, the political scene is once more evolving and fewer pupils are electing to take music GCSE. The results of such constant changes remain to be seen. [431]

6.1.4 How does WCM fit into the overall music education in schools' framework?

Within the contemporary English school curriculum, the purpose of teaching music in general is defined within the English NC as:

> 'to perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians; learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence; understand and explore how music is created, produced, and communicated including through inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure, and appropriate musical notations…'[432]

The implication of this could be that the emphasis of WCM within this overall framework is, thus, fundamentally placed on appreciation of 'the works of the great composers' here defined as 'the great composers of the WCM tradition' (as stated in the NC itself). This mission statement is heavily contested within music education circles and the place of WCM within the National Curriculum (NC) has wavered considerably since the earliest days of the NC, when educators' working parties demonstrated resistance to the inclusion of the personal preferences of the government (specifically, Michael Gove, the Minister for Education at the time who failed to take into account the views of teachers). Amongst educators, there is a resistance to such hierarchical differentiations which are made manifest, as Pitts points out, in the very title of such 1930s studies as 'Scholes, 1935 - *Music, the Child and the Masterpiece'* with all the 'reverence' and relative value judgements that

[431] Sussex.ac.uk/education/ctlr/newsandevents?id=39525
[432] 'National Curriculum in England: Music programmes of study' (2013) https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study

accompany such nomenclatures.[433] Green states that it would have been unthinkable, even during the post-War period, 'that popular music, jazz or any other vernacular form, apart from Western folk music, could be brought into a classroom in the United Kingdom (UK).'[434] Educators, meanwhile, became increasingly aware that pupils were 'likely to be in a negative relationship to both the delineated and the inherent meanings of music in the classroom' […] and were, thus, alienated from the lesson's content. From the 1960s onwards, popular music, jazz and 'world music' were increasingly introduced as work that pupils might recognise and even embrace.[435] As Finney notes, it appears that each new Minister of Education since that date has formed the curriculum according to personal preference, rather than academic input.[436] This has become increasingly contentious since most Western young people today encounter music primarily through the pop tradition, though WCM is still the primary method through which music is taught.

The advent of informal learning pedagogies has shifted, and broadened the balance but many student teachers entering music teaching frameworks will have emerged from a WCM background and training. This cohort may, therefore, tend to have a natural bias towards learning, and teaching, via WCM since this is the material through which they themselves learned and which formed their musical identity, though it is equally likely that they will reject this framework or that they do not recognise it in the first place. Drummond says, 'our commitment (to certain musics) may be so strong that we find it difficult to view other musics objectively: a prejudice in favour of 'my music(s)' may have a corollary in a prejudice against 'other music(s).'[437] There are no published, or readily available, statistics on the roots and previous musical education of music PGCE students but there has been a noticeable

[433] S. Pitts, 'Reasons to Teach Music: Establishing a place in the contemporary curriculum', *British Journal of Music Education*, 17/1 (2000), pp. 31–34. ISSN 0265-0517 http://dx.doi.org/10.1017/s0265051700000127. Also see, Philip Tagg, Pop Music as a Possible Medium in Secondary Education (1966). And, Randall Evertt Allsup, 'Popular Music and Classical Musicians', (2011). https://www.tc.columbia.edu/faculty/rea10/faculty-profile/files/Allsup- pdf

[434] Lucy Green, 'Popular Music Education in and For Itself, and For 'Other' Music: Current research in the classroom', *International Society for Music Education,* 24/2 (2006), p. 104. 104.

[435] Green, op. cit. p. 104.

[436] This sense is evidenced in much professional discussion on social forums such as John Finney's blog, and regularly commented on in the Guardian's education section: http://www.theguardian.com/education/2016/feb/04/ministerial-meddling-national-curriculum-serious-problem-labour.

[437] John Drummond, 'Re-thinking Western Art Music: A perspective shift for music educators', *International Journal of Music Education,* 28 (2010), p. 118. pp.117–126. DOI: 10.1177/0255761410362854

growth and breadth in recruitment for contemporary music PGCE courses (particularly on courses in universities like Sussex) and it is logical to assume music teachers are now beginning to emerge from a huge range of university degree programmes and a much wider range of musical backgrounds. Following Drummond's principle, this new cohort of teachers is more likely to teach the musical repertoire with which they most closely identify.

6.2 Why Have a NC?

The word 'curriculum' derives from the Latin currere, meaning 'to run'. Its original implications, therefore, were related to athletic prowess and, thus, a course to be followed both literally and metaphorically. For much of the last two thousand years, the word has become synonymous with the content of that course rather than the course itself. Since the content was, largely self-evident to the majority of educators in the ancient and medieval world, the dominant debate around curriculum then became the means of transmission rather than the subject matter. These days, curriculum comprises a complex blend of content and means of transmission[438] with Tanner and Tanner, for example, defining 'curriculum' as 'The planned and guided learning experiences and intended learning outcomes, formulated through the systematic reconstruction of knowledge and experience, under the auspices of the school, for the learner's continuous and willful growth in personal-social competence.'[439] The complexity of this definition reflects the overall extent of the debate as to the appropriate role of the curriculum in today's schooling.

A NC is the prescribed educational framework of a particular country, or educational region, which is frequently developed as the result of the philosophical underpinnings of the national educational system. While a NC, thus, 'reflects officially and ideologically selected knowledge' it might also become intended as a vehicle for change – what the society wants to be in the future an this will be expressed,[440] as Henley points out, in the 'many commonalities in the areas contained within curricula', though there will always be 'differences as to the amount of

[438] David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995), p. 242.
[439] (Tanner and Tanner: 1975), cited in Elliott, ibid. p. 242.
[440] (Apple, 1982), cited in Jo Westbrook, Naureen Durrani, Rohna Brown, David Orr, John Pryor, Janet Boddy, and Francesca Salvi, *Pedagogy, Curriculum, Teaching Practices and Teacher Education in Developing Countries* (Sussex: University of Sussex, 2013), p. 14.

guidance and prescription given to schools.'[441] Despite discussions on cultural imperialism, it is still noticeable that 'many countries have modelled their National Curricula on the English version(s). As the English curricula have received criticism, been reviewed by government departments and been revised, other countries have also recognised the need to examine their practice.[442] In this way, both many international curricula and the means by which they are assessed and evolve develop from the English model.

Differences in National Curricula, especially in neighbouring areas, tend to revolve around designated levels of teacher autonomy of which 'there are vast differences'[443] promoting some flexibility. Successful implementation of a NC will be largely dependent on 'who is teaching it', writes Swanwick, and it should, therefore, always be borne in mind that what happens in practice may be very different to what is stated in the curriculum.[444] This is particularly true in terms of creative subjects like music, the outcomes of which are hugely dependent on specific teachers and pupil demographics and personalities. The inclusion of music within a NC, therefore, deserves specific analysis and commentary.

6.2.1 Value of a National Curriculum

The NC upholds the ideals of a broad based and balanced curriculum that enhances the mental, spiritual, physical, and moral development of learners both at the school and at societal level. Teachers and learners, as Elliot points out 'require direction,' It should be noted, however, that the English NC does not have specific national outcomes. This goal-naming ability also enables a linear approach to teaching highly definted material in which the everyday complexity of teaching and learning can be 'cut through' to enable a 'simple one-way path from theory (ends) to practice (means).[445] This ability to apply a national structure and national objectives, reduces the amount of individual interpretation needed by each teacher (and thus the workload) and offers the means for a prepackaged script which can be delivered to consumers (students) as efficiently as possible, in as uniform a way as possible. As

[441] Hilton et al, op. cit. p. 28.
[442] J. Tucker (2003), cited in Hilton, Saunders, Henley, Macaulay, Welch, op. cit. p. 29.
[443] Hilton, Saunders, Henley, Henriksson, and Welch, op. cit. p. 31.
[444] Keith Swanwick, *Musical Knowledge: Intuition, Analysis and Music Education* (New York: Routledge, 1994), p. 105.
[445] Elliot, op. cit. p. 245.

Reimer stated, 'what we need is 'expert applications of a solid curriculum'[446] though it is not always easy to define the music NC in England in this concrete way. The goal becomes a way to manage pupils' learning towards a fixed end-point. The advantage for the pupils is that this end-point becomes, to a certain extent, 'teacher-proof' i.e. the ability of any individual teacher to affect the learning outcomes is limited.

Many teachers comment that the daily demands of the NC now involve considerably more paperwork, often of a 'tick-boxing' variety. As Small's seminal 1977 work points out, this approach leads to the greater risk that 'the teacher is obliged to transmit to his pupils as much as he can of this abstract body of information, regardless of the quality of the experience which in so doing he inflicts on the pupil.'[447] Small notes that 'teachers are…in the main thoroughly humane people who would not wantonly inflict unpleasant experiences on their pupils: it is simply that when obliged to choose between the quality of their pupils' present experience and the assimilation by those pupils of information which is believed to be necessary for their future benefit (i.e. their success in examinations), they will inevitably choose the latter, indeed, they have no option but to do so.'[448] As Elliott points out, objectives, thus, become, extremely concrete with 'reductionist objective.'[449] Such reductionist objectives are likely to lead to inertia and staff demoralisation. In addition, and as Small comments, the imposition of a NC may prove most problematic for those pupils who are most at risk of being excluded from its benefits since 'all "other" kinds of excellence, of which there are as many as there are people, are ignored.'[450]

While technical formal ability in music is assessable and comparable to peers across a national field, creativity remains much harder to compare. This is acutely true for subjects like music whose continued vitality is predicated on elements of novelty through creativity. As Small points out 'everything lying outside the syllabus is not examinable and therefore not worth teaching',[451] and the teacher is no longer the 'expert in the field' since 'outstanding' performance is based around the ability to deliver prescriptive formal scripts though national assessment, incidentally, becomes,

[446] Bennett Remier, *A Philosophy of Music Education,* 2nd edn (Cambridge: Pearson, 1989), p. 161.
[447] Christopher Small*, Music, Society, Education* (London: John Calder Publishers, 1977), p. 184.
[448] Small, op. cit. p. 184.
[449] Elliott, op. cit. p. 245.
[450] Small, p. 212.
[451] Ibid. p. 187.

theoretically, an enabler of the original philosophic intention of the NC, which was to enable an equity of employability after school has been concluded.

Other benefits of a NC for individual teachers include the ability to supply Continual Professional Development to each teacher in a way that is directly controlled by a central government bureau (although in England this is not the case). As governments amend curricula to reflect their own agendas – or current thinking – teachers can be gathered together in large groups and informed about new national advances and learning pedagogies. Some teaching staff report feeling supported in their aims and the direction of their learning outcomes[452] but many, in practice, state that training has fallen short of expectations.'[453] An additional potential benefit within the specific realm of musical education is the ability to expose children to new musical genres, once these have been included in the NC with a potential increased investment in the novel musical instruments required, if the NC requires specific traditions to be covered. The compulsory inclusion of pop music within GCSE music, for example, compels teachers who are not naturally inclined to take up new formats to appreciate and transmit this knowledge to the students – though it may already be more familiar to the students than to the teachers themselves and, indeed, only applies to the pupils who have elected to study GCSE music (GCSE music is not part of the NC). The limitations of such a standardised system are, as seen above, dangerously inherent within the core structure of such an externally imposed curriculum, particularly in terms of any subject whose very essence is dependent on elements of creativity and individual response both from the teacher's delivery perspective and from the student's innate individual learning experience.

6.3 What is The NC?

6.3.1 Evolution of the National Curriculum in England

The Early Renaissance period led to the development of WCM and its practitioners which also, naturally, led to the development of early schools of musical learning which were primarily driven by imitation.[454] Formal systems of learning generally comprised apprenticeships in which tuition was dominated by imitation of the Master Practitioner. Simultaneously, and stemming from an entirely separate but related

[452] Interview with two teachers in London secondary schools in 2016.
[453] Nurtug Bariseri, *Primary Music Teacher Education in England and Turkey,* A Thesis submitted in fulfilment of the requirements of Ed.D (Durham: Durham University, 2000), pp. 49–50.
[454] Jorgenson, op. cit. p. 133.

tradition, folk and traditional music were not formally taught but were acquired through the process of enculturation[455] as well as 'immersive'[456] musical learning, as McCormack and Klopper state, in which knowledge is acquired through intensive, holistic exposure to a particular information set – an approach frequently used in second language learning and which has evoked very rapid oral development in English as an Additional Language (EAL) pupils.[457]

Just as in WCM practice, folk and jazz were often learned via apprenticeships during which younger musicians were trained or assisted by community experts. Transmission in folk music, therefore, tended to revolve around authority figures, who were experts or older members of the community.[458] This parallel tradition is, in many ways, a partial representation of Green's second and fifth principles (as discussed further on p. 155) in that this form of music was learned through immersion, copying by ear, peer-directed learning and acquisition of knowledge through a variety of haphazard means. The official guide to music teaching in England until the end of the Second World War was '*The Handbook of Suggestions for Teachers, Board of Education 1927'* which encompassed 'teaching through songs, voice training, ear training and sight reading.'[459] The 1944 Education Act introduced state-funded, universal, primary and secondary education and the only compulsory subject was religious education with all other material largely selected by teacher preference.[460] Creativity and individuality remained on the fringes of musical education with a teacher called Reginald Hunt for example, listing the four essential aims of school music teaching during this period as: musical literacy; practical experience; promotion

[455] The conscious and unconscious acquisition of culturally fixed understandings has been labeled *enculturation* (Herskovits, 1948). https://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=16&ved=0ahUKEwihxc-F4frKAhWJ6RQKHf1PCtIQFghqMA8&url=https%3A%2F%2Fdepts.washington.edu%2Fmccl%2FPublications_files%2FMorrisonDemorestetalJRME.pdf&usg=AFQjCNHNUH5BgCJ8f5ti8zHrHbTm_oaYCA. In the context of this research, enculturation therefore refers to the music cultural backstory that each student has acquired merely through living his or her life within a particular environment.

[456] See Johnson and Levine, 'Virtual Worlds', *Theory Into Practice*, 47 (2008), pp.161–170.

[457] Brittany A. McCormack, and Christopher Klopper, 'The Potential of Music in Promoting Oracy in Students With English As An Additional Language', *International Journal of Music Education*, 34/4 (2016), p. 416.

[458] Lucy Green, *Music Informal Learning and the School: A New Classroom Pedagogy* (Victoria: Ashgate Publishing, 2008), p. 226.

[459] Gordon Cox, *Living Music in Schools 1923–1999: Studies in the History of Music Education in England* (London: Ashgate, 2002), p. 7.

[460] National Curriculum, Fourth Report of Session, 1 (2009), p. 4.http://www.educationengland.org.uk/documents/pdfs/2009-CSFC-national-curriculum.pdf

of knowledge and 'liking for the best music.' [461] By the 1960s, government administrations had begun the attempt to universalise and theorise teaching practice regarding music, though there was little agreement regarding the social, moral and political benefits beyond the advantages of an 'aesthetic education' which might provide 'guidelines for a (educational) process that...must be both ongoing and open-ended.'[462] Reimer summarised contemporary thinking on music education in schools as:

1. That children should be educated about all the arts and that it is possible to structure such an inclusive curriculum

2. Teachers and practitioners all shared a vision that the arts should be accorded a higher status in school-based education than previously and that all arts subjects should henceforth become core curriculum subjects rather than electives

3. All students should be able to participate and this is a benefit for all despite perceived levels of talent (or lack of talent)

4. Experts would agree to disagree about the level of extra-aesthetic (moral, political etc…) content of such lessons

5. There is no single accepted educational theory for the implication of such a desirable NC.[463]

By the 1970s, and propelled by the publication of the seminal work, *Sound and Silence* (Paynter and Aston, 1970), the aesthetic movement's influence and the incorporation of 'creativity' as central to the learning environment, had taken sway. Political and economic reality, however, led to public concern that the UK was not being well-served by its schools. A national 'core curriculum' was proposed with 'employability' rather than Reimer's aesthetic ideals at its core. The 1988 Education Reform Act established the framework for this NC. The key principles in developing the NC were that:

[461] *Music Teacher*, June 1948 as cited in 'Teaching Music in School - some historical reflections' by Gordon Cox in 'Issues in music teaching' (by Philpott and Plummeridge, 2001).
[462] Bennett Reimer, 'Essential and Nonessential Characteristics of Aesthetic Education' in *Philosopher, Teacher, Musician Perspectives on Music Education,* ed. by Estelle R. Jorgensen (Illinois: University of Illinois, 1991), pp. 193–194.
[463] Reimer, op. cit. p. 195.

1. It would be underpinned by two aims – and echoing the 1944 statement – in order to promote pupils' mental and physical well-being as well as their cultural, moral and spiritual development, and to make pupils ready for adult experiences, opportunities and responsibilities

2. It would be structured around 'Key Stages' and be subject-based, covering the 'core' subjects of English, mathematics and science, and the 'foundation' subjects of art, geography, history, music, physical education and technology, with all subjects studied from age 5 up to year 9 and modern foreign languages from age 11

3. The syllabus for each subject at each Key Stage would be set out in a 'Programme of Study', which would also include a scale of attainment targets to guide teacher assessment.[464]

The introduction of the NC was presented by the government as the opportunity to overcome such variations but Swanwick and Taylor's research established that major variations between teachers still exist.[465] While Plummeridge states that 'it is possible to look at the reforms optimistically and as a basis for the promotion of more meaningful forms of music education in our schools,' he also concedes that this would require a 'democratisation' of control structures,[466] and critics like Dennis Lawton suggests that this move was a regression from general acceptance of the Owen model (discussed on pp. 141–142), and would prevent teachers and schools from being creative innovators and demote them to 'curriculum deliverers.'[467] While the inclusion of music within the NC was welcomed by academics and practitioners, Roese noted that this curriculum had severed the idea of music-making from that of music understanding (or appreciation) – the content of which was heavily built around the Western 'classical' tradition. John Finney felt it was important to revise the NC in order to view music education through 'a child-centred lens'[468] which would nurture

[464] National Curriculum, Fourth Report of Session 2008–09, 1 (2009), p. 11. http://www.educationengland.org.uk/documents/pdfs/2009-CSFC-national-curriculum.pdf
[465] Ibid.
[466] Charles Plummeridge, *Music Education: Trends and Issues* (London: Institute of Education: University of London, 1996), pp. 27–28.
[467] Anna Riggall and Caroline Sharp, 'The Structure of Primary Education in England and Other Countries' INTERIM Reports: *National Foundation for Educational Research,* 9/1(Cambridge: University of Cambridge, 2008), pp. 1–19.
[468] John Finney, *Music Education in England 1950–2010: The Child Progressive Tradition* (Surrey: Ashgate, 2011), p. 2.

'freedom, self-expression and self-realisation'[469] and proposed the inclusion of a list of educational ideals, as first devised by Bonnett:

1. Rules and conventions
2. Facts, evidence, data
3. Knowledge of patterns, webs of explanations
4. Compatibility with existing beliefs
5. Appreciation of its underlying motive
6. Empathy – ability to enter into
7. Active involvement – sense of responding and responsibility
8. Active sympathy – being able to positively relate to
9. Personal experiences
10. Being affected – having outlook transformed, sense of wonder or astonishment
11. Felt relationship to own concerns.

Finney, however, is insistent that such a strategy could not work unless included in its entirety, otherwise the teaching task would be transformed from 'taking his/her students from implicit 'know how' to explicit 'know that.'[470] This removes the focus from deep learning to very shallow knowledge acquisition as Swanwick puts it: 'Identification of concepts inevitably picks up only fragments of the total experience and can detract from the 'thisness' of musical experience.'[471] The narrow focus on modular learning, in other words, misses the overall benefits to the human spirit of an enriched, musical experience.

All UK schools were now legally obliged to offer music as a compulsory subject though each individual teacher's decision-making began to be prescribed. This led to some discomfiture in the music teaching profession since it failed to take into account children's interests and resulted in teachers becoming 'less inclined to deal with those elements of audience-listening and music history associated with the second Attainment Target'[472] (i.e. Classical music traditions) – the very real risk of the imposition of a NC that had been identified earlier. The teaching of notations was

[469] Michael Bonnett, *Children's Thinking: Promoting Understanding in the Primary School* (London: Cassell, 1994), p. 142.
[470] Finney, *Music Education In England, 1950–2010,* op. cit. p. 142.
[471] Keith Swanwick, 'Music Curriculum Development and the Concept of Teachers', in *Philosopher, Teacher, Musician: Perspective on Music Education*, ed. by Estelle R. Jorgenson (Urbana: University of Illinois Press, 1991), p. 152.
[472] Dorothy Lawson, Charles Plummeridge, and Keith Swanwick, 'Music and the National Curriculum in Primary Schools', *British Journal of Music Education,* 11/1 (2008), pp. 7, 3–14.

now a prescribed element, despite the resistance of educators like Paul Terry who considered that 'the learning of staff notation will only be of value to specialist performers who intend to spend the greater part of their professional lives performing or studying existing musical literature.'[473] Despite this comment, the NC stresses the inclusion of 'notations' rather than any single 'notation' and symbolic representations of sounds may well be useful for a certain proportion of the learners. It then becomes important to make decisions about what emphasis to place on the inclusion of notation rather than whether it should be included at all.[474]

6.3.2 Updated National Curriculum in England (since 2007)

In 2007 circular 095/2007: national strategy Music Programme for Key stage 3 was dispatched to all headteachers of secondary and special schools in England. It contained the following statement:

> Full implementation of the materials should improve pupils' understanding of, and their engagement with music by enabling teachers to plan and deliver more effective lessons. Central to this planning will be an extension of rich musical experiences, more opportunity for expression and clearer individual targets for progression. The programme…has been described as the best CPD [continuing Professional Development] that music teachers are likely to experience in their careers both specifically for music and in the way it integrates key improvements which are already a part of current whole-school initiatives.[475]

This document was a source of much optimism for music teachers since it seemed to signal a new approach. While the Strategy remained non-statutory, a detailed model of music pedagogy would now be available for the first time since the establishment of universal education in 1870.[476] The National Plan for Music Education was commissioned in 2012.[477] The Office for Standards in Education (OFSTED), declared that effective music, drama and art instruction is critical to ensure that students are

[473] Paul Terry, Musical Notation in Secondary Education: Some aspects of theory and practice', *British Journal of Music Education,* 11/2 (1994), p. 110.
[474] John White, *Rethinking The School Curriculum: Values, Aims and Purposes* (Psychology Press, 2004), p. 8.
[475] Biggin (2007), cited in John Finney, *Music Education in England, 1950–2010: The Child Progressive Tradition* (Surrey: Ashgate, 2011), p. 126.
[476] Finney, *Music Education in England, 1950–2010,* op. cit. p. 126.
[477] Council, Staffordshire County, The Importance of Music-A National Plan for Music Education (2012), p. 1. https://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education

able to enjoy a rich as well as an effective curriculum.[478] This was particularly relevant given OFSTED's discovery that only roughly one-third of schools showed 'good or outstanding' music lessons compared to 70% of 'good or outstanding' lessons across the NC as a whole.[479] This statistic either suggests that the average quality of an English music lesson lags far behind that of a maths or English lesson or that very few music lessons were observed. While assessment criteria used in the sphere of music are, in any event, frequently disputed, Green acknowledges that this adaptation of the NC should be designed to enable more informal learning practices and she lists five main characteristics of such an evolved pedagogic system.[480] The characteristics would, ideally, include:

1. Allowing learners to choose the music themselves
2. Learning by listening and copying recordings
3. Learning in friendship groups with minimum adult guidance
4. Learning in personal, often haphazard ways
5. Integrating listening, playing, singing, improvising and composing throughout the learning process.

Such a methodology would lead to 'personal autonomy and the awakening of the capacity to learn music independently and provide for life-long critical and practical engagement with it. In this way the school as an institution of musical education would be working positively for the majority if not all pupils.'[481] This new direction, which became the foundation of the Musical Futures project, was designed to customise the NC according to 'the learner's mental and action schemas, or ways of knowing and understanding…In starting from a desire for expressive outcomes rather than objective-led outcomes, Musical Futures might also be capable of engaging young people at a more personally meaningful level.' [482] Such a methodology, specifically designed to encourage learning through personal autonomy of both the

[478] Council, Staffordshire County, The Importance of Music-A National Plan for Music Education (2012), p. 1. https://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education
[479] Music in Schools: Wider still, and wider Quality and inequality in music education 2008–11, pp. 4-5 https://www.gov.uk/government/publications/music-in-schools
[480] Lucy Green, 'Popular Music Education in and For Itself, and For 'Other' Music: Current research in the classroom', *International Society for Music Education,* 24/2 (2006), p. 106.
[481] Finney, op. cit. pp. 135–136.
[482] Ibid. p. 136.

pupil and the teacher, would, possibly, lead to improved results as, presumably, motivations would be greater from all parties.

It is, more generally, profoundly important to link music to the external world by establishing in what ways it can be functional, cognitive, contextualised and social. As Finney notes, 'Our interest is in qualities far beyond the attainment of task criteria, for completing a task is in itself irrelevant to…richer learning.'[483] While the elements of a 'good music education' naturally include large numbers learning and musical excellence,[484] the 'richer learning' referred to by Finney incorporates a music education which provides the fundamental aspects of music;[485] original and high quality pedagogical innovations; essential teachings about positive societal behaviour and opposition to destructive behaviour such as violence and addiction,[486] and the translation of classroom education into good practice which improves the possibility of finding gainful employment.[487] While all the above general principles are universally accepted, it should also be noted that their implementation will, in practice, vary according to the cultural and societal (and frequently subjective) norms of each individual nation or indeed, each individual music teacher.

Biesta[488] has discussed this customisation of learning methods, noting that, even with the framework of a NC, each teacher makes a new and separate judgment call regarding teaching methods, which can be vastly different from teacher to teacher. In effect, and as discussed by Reimer on p. 146, all pupils should be able to participate as unique individuals and, as a consequence, education has to be personalised for both teachers and pupils. The expectation and goal of the teacher, whatever the NC might suggest, is ultimately to make sure that every student is taken into account. Biesta states that no single educational fad should be permitted to dominate (and it is important to note, here, the key differences in ambition between the search for an educational 'model' which might not be durable) and the more

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[483] Finney (2006: 2) cited in Keith Swanwick, 'The 'Good-enough' Music Teacher', *British Journal of Music Education,* 25/1 (2008), p. 10.
pp. 9 –22 DOI: 10.1017/S0265051707007693, Published online: 26 March 2008
[484] David Bray, *Creating A Musical School* (Oxford: Oxford University Press, 2009), p. 6.
[485] David Barney, and Keven A. Prusak, 'Effects Of Music On Physical Activity Rates Of Elementary Physical Education Students', *Physical Educator,* 72/2 (2015), pp. 236–244.
[486] Christopher J. Roberts, 'Situational Interest Of Fourth-Grade Children In Music At School', *Journal Of Research In Music Education,* 63/2 (2015), pp.180–197.
[487] Music & Video Industry Profiles: The United Kingdom, (2015), pp. 1–32.
http://www.reportlinker.com/p0137412/Music-Video-in-the-United-Kingdom.html
[488] George Biesta, 'Good Education and the Teacher: Reclaiming Educational Professionalism', in *Flip The System: Changing Education From The Ground Up,* ed. by J. Evers, J. and R. Kneyber (London: Routledge, 2015), p. 82.

concrete desire to include WCM within any single specified NC). In answer to the question of what comprises 'good' education, Biesta concludes that it is important to understand what education is attempting to achieve. In the case of music, this would include the process of understanding its nature, its qualities and its place in the world.[489]

The current version of the NC was, nominally, designed to respond to this earlier commentary and findings on earlier research, in relation to Key Stages 1 to 3. Key stage 1 requires the teaching of the use of voice expressively through song; the ability to play an instrument and the ability to listen 'to a range of high-quality live and recorded music' which should lead to the ability to experiment with sound. Key Stage 2 builds on this foundation by requiring the teaching of singing 'with increasing confidence; an understanding of composition, playing instruments in both solo and group contexts, enhanced listening skills, musical notation, an appreciation of 'a wide range of high-quality live and recorded music' and an understanding of the history of music. In Key Stage 3, pupils 'should build on their previous knowledge and skills through performing, composing and listening.' They are encouraged to do so through the development of 'vocal and/or instrumental fluency; an understanding of musical styles, playing and performing confidently, composition, enhanced listening and notation skills, an appreciation of 'a wide range of musical contexts and styles' and finally 'a deepening understanding' of musical history.[490]

On the face of it, this revised NC appears to demand more transferrable knowledge than previous versions in terms of the learning of musical notation and musical history and appears to be more prescriptive in terms of its focus on 'high-quality' music with the implicit side-effect that it will be the Minister who decides on definition of 'high-quality'. Finney points out that this new NC also highlights the importance of pupils learning live and recorded music,[491] and that the new curriculum appears to focus intently on the opportunity for pupils to develop meaningful music with the expectation that teachers will, at some point, evaluate pupils' knowledge of musical sounds and symbols.[492]

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[489] Beista, op. cit. p. 82.
[490] https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/210969/NC_framework_document_-_FINAL.pdf p. 219.
[491] Finney, op. cit. pp. 12–15.
[492] Martin R. Ashley, 'Broken Voices or A Broken Curriculum? The impact of research on UK school choral practice with boys', *British Journal of Music Education,* 30/03 (2013), pp. 311–327.

Randles and Smith recommend the use of music technology, particularly in Key Stage 3, and indicate that students should learn to play musical instruments using technological advancements in music instruction, like computers.[493] In practice, the need to deliver such specialist instrumental lessons in primary schools led to the evolution of alternatively funded programmes such as 'First Access', run by Oxfordshire County Music Service (OCMS).[494] Primary schools across Oxfordshire now frequently resort to this programme to outsource the tuition requirements which are supplied by private, profit-making companies using the 'First Access' site and whose ultimate aims may well not be the educational outcomes of the primary school children.

Another consequence of the compulsory emphasis on music education is that state schools must also incorporate a broad, and relevant, variety of material in order to promote engagement in music learning. In theory, such resources might broaden interest as well as the provision of the beginnings of a new assessment with an increased emphasis on performance and composition. Teaching resources and time limitations are also crucial (as discussed in the literature, see Chapter 5, pp. 112–113) The demands of the new NC, thus, appear to include enhanced demands on schools with more sophisticated assessment measures,[495] while, in reality, budgets are increasingly restricted and schools might have real problems overcoming the mismatch between policy and practice. Primary schools would also need to consider creativity in learning while the new curriculum requires evidence of learning and achievement – a time-consuming activity for teachers. Nonetheless, clear documentation provides an opportunity to improve the NC, via clear stated policy aims and assessment procedures.

Encouragingly, the new NC promotes and protects the role of creativity in areas such as singing, improvisation and composition, which are all used as enhancements to creativity. While composing, listening and performing must be taught and assessed holistically (as discussed above), the practical task for each teacher, in this context, is to match this lofty ambition and desire for individualisation of learning with the highly prescriptive and outcome-driven demands of an exam-

[493] Clint Randles, and Gareth Dylan Smith, 'A First Comparison of Pre-service Music Teachers' Identities As Creative Musicians in The United States and England', *Research Studies in Music Education,* 34/2 (2012), pp. 173–187.
[494] http://www.worldbeatsmusic.co.uk/our-schools-programme/first-access-programme-for-schools/
[495] Fautley, op. cit. p. 30.

centred NC. In this context, the NC, now included an increased focus on singing as a teaching activity, since, as Stephens et al note, 'If developed consistently, singing […] strengthens aural perception and aural memory, which may lead to the learning of written notation.'[496]

The actual prescriptions of the NC, state, within Key Stages 1 and 2,[497] that students must learn how to use their voices creatively and expressively, through different rhymes, chants and songs. This rubric includes the ability to play tuned and untuned instruments muiscally; to listen intently and to have an understanding of different types of live and recorded music. It also includes the invitation to experiment with the creation and combination of sounds and to apply additional musical elements to the work. Stage 2's key elements highlight the need for students to be taught to sing and play musically. The musical curriculum also includes improvisation and composition. Appreciation and understanding of varied musical traditions also forms part of the English music NC.[498] This implies that the NC has a very linear concept of academic progression, though, in reality, pupils do not always learn in this way. The NC for music also highlights that pupils should be able to perform from memory as well as to create short compositions and manipulate musical elements. Students would, ideally, have knowledge of how to perform both solo and in group settings, and to use their voices or instruments as flexibly as possible.

The new NC's stated goals in relation to music are that pupils are 'expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.'[499] While regular class observations are carried out to ensure that music in schools is provided, it is, however, unusual for music lessons to be covered by an OFSTED inspection.[500] While the advent of the NC, and its outcome-driven manifesto, has led to an increased emphasis on formal learning within the UK, one positive consequence of this development, therefore, is that the notable

[496] Stephens *et al* (1995: 34), cited in John Finney, 'Curriculum Stagnation: The case of singing in the English National Curriculum', *Music Education Research,* 2/2 (2000), pp. 203–211.
[497] 'National Curriculum in England: Music programmes of study' (2013). https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study
[498] 'National Curriculum in England: Music programmes of study' (2013). https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study
[499] National Curriculum, 'History programmes of study: key stages 1 and 2,' (2013) https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/239035/PRIMARY_national_curriculum_-_History.pdf
[500] Cathy Benedict and Patrick Schmidt, 'The National Curriculum as Manifest Destiny', in *Debates in Music Teaching,* ed. by Chris Philpott and Gary Spruce (London: Routledge, 2012), pp. 102–108.

differences between 'popular' and other types of music have begun to blur.

Since the 1990s, new instrumental grades for popular music have been introduced outside the NC and,[501] the new GCSE in music includes jazz and 'world music.' This widening of material, alongside the provision to perform on any instrument, including sitar or electric guitar, suggests that, as Green and others have stated, classical music has lost its hegemonic position in the learning hierarchy (and that many other genres, such as Chinese and Latin American music, now regularly form part of the curriculum) though students still report that formal learning is a helpful addition to their performance toolkit 'The blues stuff was quite useful for my saxophone playing, because it helped me, it helped me to hear chord changes and stuff, and just learn the 12-bar sequence of it. So it was quite useful.'[502] There has, in addition, been a growth in the provision of community music networks and other non-formal music education networks, with support from such organisations as the Musical Futures organisation and the Paul Hamlyn Foundation[503] though such funding is precarious.

Alternative curricula exist at specialised WCM institutions such as the Purcell School, Chethams and the Menuhim School, while, on the other end of the musical spectrum, the Brit School[504] and the LIPA sixth form college,[505] for example, adapt the NC for their own purposes. While group and solo playing and composition are still core components, here, music appreciation no longer features and the study of specific composers is totally absent from this framework. The focus is entirely on practical performance, pupil engagement and employability. By all accounts, the Brit School has been an enormous success and has given rise to a number of hugely lucrative musical careers, including the best-selling female performer of all time, Adele. In this sense, this adaptation of the 'good music education' has been a huge success, within its own terms but it is very limited in its scope and potential. Participation and retention in such highly selective and specialised institutions is hugely dependent on the principles of 'good music education' though this is facilitated by the fact that the students are focussed on a subject that they have elected to follow and which will enable them, ideally, to make a living in the modern world.

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[501] Lucy Green, *How Popular Musicians Learn: A Way Ahead For Music Education* (New York: Routledge, 2002), p. 152.
[502] Green, op. cit. p. 163.
[503] The Musical Futures. https://www.musicalfutures.org/why-it-matters/musical-futures-stories
[504] http://www.brit.croydon.sch.uk
[505] lipasixthformcollege.org

Such basic principles of a 'good music education' have become increasingly important in a modern, global context. There are, of course, many reasons why institutions such as the Brit School are not (yet) suitable models for Oman – particularly since, as seen above, societal and cultural norms in Oman differ from those in south London and yet, it is still important to conclude that many different models can be successful and the key to success appears to be to match the content and style of the curriculum to the demands and expectations of the pupils, within the limitations of a formal government structure.

An additional, undesirable, limitation of the NC is that while primary school teachers may not have sufficient expertise to transmit knowledge, the same may just as well be said of the assessors of the music education curriculum who are unlikely to have the required expertise to undertake the evaluation process to the extent required by the challenges of the implementation of an extremely prescriptive new music curriculum.[506] In addition, teachers on the ground report that the education sector does not even have sufficient employees to evaluate the credibility of music teachers across England (see Chapter Seven, p. 192). In this respect, the assessment of the music curriculum remains poor and this negatively influences the choices made by learners when they advance to secondary schools.[507] Time restrictions within the NC suggest that such a broad set of ambitions may be over-ambitious, particularly at primary level. It is important next to discuss the range of approaches to music education used in English schools. It is noteworthy that certain approaches – and specifically the Kodaly and Orff approaches – are embedded in the English music education system and it is therefore, worthwhile, investigating the content and value of these approaches and the other leading approaches, their achievements and the various critiques of each approach. These approaches are by no means exclusive but it is important to assess their value since a theoretical stance is needed from which to derive a prospective pilot – though always bearing in mind that this theoretical stance may well evolve in practice and both the stance and the evolution might have implications for the implementation of WCM into the Omani national music curriculum.

[506] Fitzpatrick, op. cit. pp. 98–110.
[507] John Wagstaff, 'The Wheel Still Turns: Music Librarianship Training at Aberystwyth University, 15 Years On', *Fontes Artis Musicae,* 60/3 (2013), pp. 207–216.

6.4 How The NC is Taught

Music NC across the world contain common themes. Almost all include the elements of performance and listening in different proportions, with composition or creative work sometimes complementing these activities and variations contained around the amount of guidance and prescription awarded to individual learning environments.[508] Some countries incorporate the physical elements of dance and movement into their curriculum, some encourage active music making through play activities,[509] some have focused on the utility of new media and technology[510] while others emphasise the importance of ensemble performance as a form of team building and problem solving (though all involve elements of performance, evaluation, singing, composition and a basic understanding of music theory).[511]

Many other nations states Tucker, have chosen to build their own national curricula around the English model for a variety of reasons both administrative and pedagogic while other countries have continued to recognise the need to examine their own practice in this rigorous way.[512] Hong Kong, for example, has adopted the UK model in order to emphasise an integrated learning practice in which performance of the pupils' own compositions is seen to enable children to listen and appraise their own work. Schools are offered central guidance on curriculum planning, learning and teaching activities, assessment, and learning and teaching resources.[513] In other words,

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[508] Caroline Hilton, Jo Saunders, Jennie Henley, Liisa Henriksson-Macaulay, Graham F. Welch EMP Maths Review of Literature 1 European Music Portfolio (EMP) – Maths: Sounding Ways Into Mathematics (2015), p. 28. UCL Institute of Education, London DOI: 10.13140/RG.2.1.2739.1843 http://www.researchgate.net/publication/280647930

[509] Lee, P.-N., & Lin, S.-H. (2013), cited in Jennie Henley, 'Music: Naturally Inclusive, Potentially Exclusive?', In *Inclusive Pedagogy Across the Curriculum* (2015), pp. 161–186: http://dx.doi.org/10.1108/S1479-363620150000007015
34.

[510] Byrne, C., & Macdonald, R. A. R. (2002). The use of information and communication tech- nology (IandCT) in the Scottish music curriculum: A focus group investigation of themes and issues. Music Education Research, 4/2, pp. 263–273. doi:10.1080/ 1461380022000011957. Cited in Jennie Henley, 'Music: Naturally Inclusive, Potentially Exclusive?', *In* Inclusive Pedagogy Across the Curriculum. Published online: 04 Dec 2015; 161-186: http://dx.doi.org/10.1108/S1479-363620150000007015

[511] See for example, Graca Mota, and M. J. Araújo, 'Music and Drama in Primary Schools in The Madeira Island – Narratives of Ownership and Leadership', *Music Education Research*, 15/3 (2013), pp. 275–289.

[512] J. Tucker, Before the National Curriculum: A study of music education in Jamaican post-primary institutions', *Music Education Research,* 5/2 (2003), pp. 57–167.

[513] Curriculum Development Council. (2003). Music Curriculum Guide (Primary 1 - Secondary 3). Hong Kong: Curriculum Development Council. http://www.edb.gov.hk/attachment/en/curriculum-development/kla/arts-edu/references/music%20complete%20guide_eng.pdf [last accessed 13.03.2015]. cited in Caroline Hilton, Jo Saunders, Jennie Henley, Liisa Henriksson-Macaulay, Graham F Welch EMP Maths Review of Literature 1 European Music Portfolio (EMP) – Maths: Sounding Ways Into Mathematics (2015), p. 30.

many national curricula regulate the content of music education in relation to that nation's ideologies, cultural context and trends in the music industry.[514] This emphasis on adaptation and evolution according to a particular system's history and characteristics is both logical and embedded within a national cultural framework and, it is acutely necessary to incorporate these factors into the creation of a music NC. There is a plethora of different pedagogic traditions relating to music classroom teaching, giving rise to a wide and fruitful variety of teaching schools and systems and these are generally termed 'approaches'.[515] Zoltan Kodaly (1882–1967), Carl Orff (1895–1982), Suzuki (1898–1998), John Paynter (1931–2010), and Yamaha,[516] for example, have all been incorporated as approaches in the field of music teaching and have led to separate, and quite distinct, approaches to music education. The broad range of some of these approaches will be investigated in order to assess content and, subsequently, validity or potential use within an Omani system.

6.4.1 The goal of a musical approach

All approaches to music education are designed to enhance children's learning, though each contains different focuses, all of which it is worth analysing in order to decide which to implement in an Omani school curriculum. Kodaly's ultimate goal was based on the notion that some children have 'an ear for music' and that this must be trained from birth to adulthood in order to explore it fully.[517,518] This approach, therefore, should begin during early childhood and in one's mother-tongue. It involves a daily practice regime and an emphasis on what Kodaly termed 'quality music.'[519] This early Eurocentric approach was evolved by a German composer, Carl Orff, who believed that Kodaly's system could be enhanced by a more holistic emphasis on body and mind (through, singing and playing), in order, to facilitate

[514] Michael R. Callahan, 'Teaching And Learning Undergraduate Music Theory At The Keyboard: Challenges, solutions, and impacts', *Music Theory Online,* 21/3 (2015), pp. 1–22.
[515] Bennett Reimer, 'Music Education in Our Multimusical Culture', *Music Educators Journal,* 79/7 (1993), pp. 21–26.
[516] Yamaha music approach was founded in the 1950's by the director Genichi Kawakami, head of the Yamaha Corporation. http://www.ymsboston.com/music-education-system
[517] Klara Kokas, 'Psychological Testing in Hungarian Music Education', *Journal of Research in Music Education* (1969), pp. 125–134.
[518] Karen L. Wolff, 'The Nonmusical Outcomes of Music Education: A review of the literature', *Bulletin of the Council For Research in Music Education* (2004), pp. 74–91.
[519] Brooke, Katie B., 'The Kodaly Method: Standardizing Hungarian Music Education', *Journal of Music Education* (2005).

learning at children's own developmental level.[520] Kodaly's critics, such as Brooker, point out that his pedagogy is very heavily based on European musical values and that it is, thus, difficult to integrate into other cultures,[521] though many non-European cultures such as Taiwan[522] have, nonetheless, successfully integrated elements of Kodaly's approach into their music learning pedagogy.

In the mid-20th Century, Dr. Shinichi Suzuki, a Japanese composer, drew on new philosophies of child development while still basing his work on the principle that music acquisition is similar to that of language.[523] His 'Mother-Tongue' approach was premised on constant repetition, parental involvement and loving encouragement alongside enhancement of listening skills and group performance[524] in order to 'improve the lives and sensitivity of the learners and to nurture the inherent musical potential that all children possess.'[525] Genichi Kawakami developed Suzuki's principles into 'the Yamaha approach',[526] which emphasised that music can be taught in much the same way as all language acquisition i.e. through imitation of what is heard and that reading and writing will, in these circumstances, naturally follow.[527,528]

From the 1970s onwards, however, it was Paynter's approach (discussed on p. 146) that began to hold sway in UK music circles and schools and which, subsequently, influenced the new GCSE examination and, later the UK's national music curriculum. Paynter believed that 'music is about feeling. It is about being sensitive to sounds. About listening to sounds you've never heard before.'[529] For him, the ultimate goal of a musical approach was to illustrate the important role of

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[520] Colwell, Cynthia M. et al, 'The Orff Approach to Music Therapy', in *Introduction to Approaches in Music Therapy,* ed. by A. A Darrow (2004), pp. 3–14.
[521] Paul Woodford, 'Is Kodaly Obsolete', *Alla Breve. SpecialRresearch Edition of the Newsletter of the Kodály Society of Canada,* 24/1 (2000), pp. 10–18.
[522] See Ying-Shu Liu, Jere T. Humphreys,and Albert Kai-Wai Wong, 'The Role of North American Music Educators in the Introduction of the Kodály Method in Taiwan', *Journal of Historical Research in Music Education*, 35/1 (2013).
[523] David Clark, 'Suzuki Organ in Australia: A Musical Revelation in Organ Pedagogy', *TEACH Journal of Christian Education,* 8/1 (2014), p. 11.
[524] Suzuki, Shin'ichi, Elizabeth Mills, and Therese Cecile Murphy. *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education* (Diablo Press, Incorporated, 1973), p. 35.
[525] Clark, op. cit. p. 12.
[526] Martina L. Miranda, 'Developmentally Appropriate Practice in a Yamaha Music School', *Journal of Research in Music Education,* 48/4 (2000), pp. 294–309.
[527] Darrell Lee Bailey, *The Effects of Computer-based Instruction on Achievement of Four, Five and Six-Year-Old Children in the Yamaha Music Education System Primary One Course* (Diss: University of Illinois at Urbana-Champaign, 1989), p. 3.
[528] Shehan, Patricia K, 'Major Approaches to Music Education: An Account of Method', *Music Educators Journal,* 72/6 (1986), pp. 26–31.
[529] John Paynter, *Here and Now: An Introduction to Modern Music in School* (London, Universal Edition, 1972), p. 7.

creativity in musical education and its integration with the other Arts.[530,531] Students should be encouraged to use their imaginations to create music which had meaning for them,[532] and to have some sense of the lives of professional musicians through group work and ensemble playing.[533] As Finney later described the process:

> Work with classes could move forward organically […] there was no end to the idea of experiment and exploration. This was radically different from the idea of sequences of musical skills taught and progression from simple songs to more complex songs with repertoire running dry before the end of term. [The teacher] no longer needed to express overt authority.[534]

The Paynter approach encouraged child learners to think as creative composers in order to nurture their musical sensitivity and to enhance their lives.[535] The most important factor in this creative approach, as Finney comments 'was the relationship between teacher and child and what was being learnt.' […] Paynter's approach was designed to bring to an end the cultural hegemony of WCM education in which learning is 'a linear and predictable process, involving the submission to non-negotiable standards.'[536] Paynter's model of the music teacher as 'co-composer, co-adventurer' demanded an atmosphere of mutual respect that is impracticable in many contemporary classrooms and requires a teacher with 'a range of skills that few teachers possessed or were motivated to acquire.'[537]

6.4.2 Sound before symbol/listening approach

An emphasis on listening skills was based on the mid-20th century ideas of Dr. Shinichi Suzuki.[538] Before students learn to play specific musical pieces, they are required to listen to audio material for a length of time, before they are presented with

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[530] Ryan Zellner, *A Study of the Relationship Between Instrumental Music Education and Critical Thinking in 8th and 11th Grade Students* (London: Universal Publishers, 2011), p. 3.
[531] Jonathan Stephens, John Paynter, *Sound and Structure* (Cambridge: Cambridge University Press, 1992), p. 224. ISBN 0 5213 55818', *International Journal of Music Education,* 1 (1994), pp. 83–84.
[532] Heidi Westerlund and Lauri Väkevä, 'Who Needs Theory Anyway? The Relationship Between Theory and Practice of Music Education in a Philosophical Outlook', *British Journal of Music Education*, 28/01 (2011), pp. 37–49.
[533] Ibid. p. 78.
[534] John Finney, *Music Education in England, 1950–2010: The Child Progressive Tradition* (Surrey: Ashgate, 2011), p. 55.
[535] John Paynter, and Janet Mills, *Thinking and Making: Selections From the Writings of John Paynter on Music in Education* (New York: Oxford University Press, 2008), pp. 1–10.
[536] Finney, op. cit. pp. 57–60.
[537] Ibid. p. 70.
[538] Clark, op. cit. p. 11.

a written score.[539] This approach, termed 'sound before symbol,' aims to assist the child to develop an ear for music as well as its tone, its rhythm and pitch. Suzuki encourages children to begin the process at a very early age and, therefore, to have plentiful time to acquire advanced skills,[540] while composers like Odam emphasise the importance of global culture and cross-curricular skills to this listening approach.[541] It is the amalgamation of all these skills, however, which, as Zellner notes, is deemed to enable a personal engagement with the music though the personal engagement in this case is frequently deemed elitist and inaccessible for a large majority of school-age children.[542] Green notes that WCM musicians generally consider it an advantage to be able to play accurately by ear,[543] while Bigler notes that musicians generally look at the Suzuki system in a favourable light with the caveat that 'all children can be well educated especially where their social circumstances support their musical education.'[544] Small group learning appears to be preferable to whole class learning, therefore, and social circumstance is a key element of the method's success and may not be equally accessible to all.

The Paynter approach adopted some of this emphasis on listening and sound before symbol but used it to focus on the degree to which pupils of all ages were able to experience joy through the appreciation of musical sounds and via improvisation, creation and composition.[545] In, 'Sound of Silence', written with Peter Aston, Paynter discussed music's relationship to language as well as mathematics and stressed that music 'can give immense pleasure to the listener and to the performer.'[546] Paynter prioritises creativity but does not abandon the specific nature of performance and focuses on ways of enabling students to explore and instigate their own decisions and to interpret sounds while working on compositions.[547]

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[539] Zellner, op. cit. p. 7.
[540] Shin'ichi Suzuki, *Nurtured by Love: The Classic Approach to Talent Education* (London: Alfred Music Publishing, 1983), p. 82 and 90.
[541] George Odam, 'Child Centred Music Education', in *A changing Role for the Composer in Society: A study of historical background and current methodologies of creative music-making*, ed. by Jolyon Laycock (Bern: Peter Lang AG; European Academic Publishers), p. 76.
[542] Zellner, op. cit. pp. 4–5.
[543] Green, *How Popular Musicians Learn*, op. cit. p. 23.
[544] Carole Bigler, Valery Lloyd-Watts, and Shinichi Suzuki, *Studying Suzuki¨ Piano: More Than Music: A Handbook for Teachers, Parents, and Students* (New York: Alfred Music, 1979), p. 2.
[545] Graham Vulliamy, Developing Theory in the Sociology of Music Education', in *Doing Sociology of Education,* ed. by Geoffrey Walford (Oxford: Routledge, 2012), p. 247.
[546] John Paynter and Peter Aston, *Sound and Silence: Classroom Projects in Creative Music* (Cambridge: Cambridge University Press, 1970), p. 3.
[547] Vulliamy, op. cit. p. 247.

6.4.3 Musical memory

The theory of musical memory is key to many approaches since it is based on a child's innate ability to remember key sounds within a piece of music, in a similar way, as neuro-linguists such as Chomsky suggest, to the natural acquisition of language.[548] Kodaly uses voice as the primary skill through which to express this music memory[549] and his approach, therefore, involved listening to folk songs, at pentatonic levels, singing them, learning to understand how and why they are effective, reading and writing and, ultimately, using all these skills to create new music.[550] Suzuki also emphasises that music memory is a key to learning but, in this system, students must study a fixed repertoire in a specific order, with gradually increasing difficulty. Complete recall is eventually expected without recourse to a musical score.[551,552] Following his study of the Suzuki approach's implementation in Zimbabwe, Munyaradzi [553] concluded that implementing the Suzuki approach is considerably less successful in high-density institutions and that the Suzuki approach, which stresses neither expression nor sensitivity, occasionally functions at the expense of a deeper connection to the music.[554] As with Suzuki, it seems that the Suzuki approach is, perhaps, more appropriate for technical instruction, rather than individual expression.[555] In the Orff approach, songs are memorised, largely through hand signals and sol-fa notation.[556] In order to increase accessibility, small-scale percussion instruments are employed (xylophones, marimbas, drums, shakers),[557] and these are often played using the whole hand, rather than fingers. Here the emphasis on memory is blended with the desire to make the technical aspects of performance more

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[548] See Noam Chomsky, *Language and Mind* (2006), p. 23.
[549] S. Scott, *KODALY? ORFF? Early Years Music Methods*, 65/364 (2008). http://carrieelliott.weebly.com/uploads/3/0/3/4/3034331/kodaly_and_orff_comparison.pdf
[550] Katie B. Brooke, *The Kodaly Method: Standardizing Hungarian Music Education* (University of Mississippi Department of Music Scruggs Hall University, 2005).
[551] Roseanne Kelly Rosenthal, 'The Relative Effects of Guided Model, Model Only, Guide Only, and Practice Only Treatments on the Accuracy of Advanced Instrumentalists' Musical Performance', *Journal of Research in Music Education,* 32/4 (1984), pp. 265–273.
[552] Comeau Gilles, 'Playing By Ear in The Suzuki Method: Supporting evidence and concerns in the context of piano playing', *The Canadian Music Teacher,* 62/3 (2012), p. 42.
[553] Givewell Munyaradzi, 'Analysis of Applicability of the Suzuki Method in Zimbabwean Music Education: A Case of Primary Schools in Masvingo Urba', *Global Journal of Interdisciplinary Social Studies*, 3/6 (2014), pp. 39–41.
[554] Mills, and Murphy, op. cit. p. 35.
[555] Stephen Zdzinski, 'Parental Involvement, Selected Student Attributes, and Learning Outcomes in Instrumental Music', *Journal of Research in Music Education,* 44/1 (1996), pp. 34–48.
[556] Watson, op. cit. p. 36.
[557] Ying-Shu Liu, *The Kodaly Method in Taiwan: Its Introduction and Adaptation to Elementary Music Education 1987–2000* (New York: ProQuest, 2008), p. 7.

accessible and this softened version of Suzuki appears to have similar outcomes (for small groups) but in a more accessible framework.

6.4.4 Early learning

In Suzuki, early learning begins between the ages of 3 and 4.[558] The approach focuses on the skills available to young children i.e. the development of listening skills as a means of expressing rhythm through singing and body movements.[559] Yamaha also emphasises early learning but expresses it through imitation, group relay and rhythm steps. Story-telling techniques are then used to develop dynamics and a sense of pitch.[560] Unlike Suzuki, children tend to start after the age of four, primarily with the use of keyboards and are divided by age. Critics feel that this presents challenges for younger learners though, of course, all children are different and learn, just like adults, in different ways (see Diamond & Kirkham, in press; Kuhn, 2001; Zelazo, Craik, & Booth, 2004).

6.4.5 Group learning

Suzuki suggests that children learn best by playing with children whose musical abilities lie at a similar level.[561] Group learning, therefore, enables individuals to learn from observations without private lessons though, in practice, students also attend private music lessons every week, while also being required to attend group lessons on a weekly basis, during which they listen to each other and increase their performance skills.[562] Yamaha also involves participation in weekly group lessons. Genichi pointed out that group lessons are advantageous to children and can enable them to gain a deeper, more cooperative understanding of music as well as to make new friends.[563] Munyaradzi's study however, noted that successful outcomes additionally rely on engaged parental involvement, which is not always possible. 'Large classes are also a barrier to meaningful individual assistance especially in music education where a pupil has to learn a different musical instrument.'[564] The

[558] Vicki Watson, 'Teaching Your Children Music (from baby and up)', (2012). http://www.brillkids.com/media/ebooks/ebook-teaching-your-young-child-music.pdf, p, 35.
[559] Lois Singer, 'The Yamaha Approach to Keyboard Improvisation', *Reaching In and Reaching Out: VIIIth National Conference Proceedings* (Australian Society for Music Education, 1991).
[560] Martina L., op. cit. pp. 294–309.
[561] Williams, Marian Kay, An Alternative Class Piano Approach Based on Selected Suzuki Principles (PHD Dissertation: Texas Tech University, 2000).
[562] Watson, op. cit. p. 36.
[563] Ibid.
[564] Munyaradzi, op. cit. p. 38.

group learning experience, in other words, may come at the expense of individual needs and creativity.

6.4.6 Enculturation

Enculturation theory suggests that a teacher in a specific environment does not need to 'explain' local music to pupils since, as Hallam notes, they have 'lived it' for years in their everyday existence.[565] The learning of folk music, in many Arabic countries, works precisely in this way, while in a Western classroom, the process of contemporary enculturation is rather more likely to apply to a familiarity with the tropes of pop music which teachers can use as a scaffold to make the pupil aware of its structure rather than its content. Kodaly's approach involves just such subconscious learning based around children's pre-existing awareness of certain rhythms via folk songs and musical games. The process is therefore imitative, enjoyable and spontaneous. Early learning through enculturation is largely dependent on children's pre-existing knowledge of local music while the technical issues of instrumental learning are eliminated.[566] Kodaly's approach was, in this sense, designed to be highly democratic since it was accessible to all local people, young or old.[567] In a modern European context, the Kodaly approach might be considered far less accessible since pupils stem from many different cultural bases, with common cultural capital often severely limited in scope. In a monocultural country like Oman, music is still frequently taught via one shared cultural framework and, in this sense, an encultured approach is highly relevant to Eastern or Middle Eastern traditions of learning.

6.4.7 Rhythm

An appreciation of rhythm is fundamental to the Kodaly approach, which incorporates physical sounds from tapping, clicking, stomping and clapping.[568] While different cultures sound-making techniques may vary widely, it is universally true, that an appreciation of rhythm enables children to gain awareness of different pitches, and

[565] Suasan Hallam 'Learning in Music: Complexity and Diversity', in *Issues in Music Education*, ed .by Chris Philpott, Charles Plummeridge (2001).
[566] Mícheál Houlahan and Philip Tacka, *Kodaly Today: A Cognitive Approach to Elementary Music Education* (New York: Oxford University Press, 2008), p. 24.
[567] Kokas, op. cit. p. 126.
[568] Watson, op. cit.

that this helps to enhance other musical skills like improvisation.[569] Children secure a sense of rhythm and hand signs are a democratic tool which every child possesses in order to match pitch.[570] Orff used this child-centred approach to develop an innate sense of movement and rhythm.[571] Since choral practice had always been a well-established German community activity, group rhythmic singing, often in the round, became a crucial aspect of the Orff approach[572] and enhanced it with movement to create 'Elemental Music-Making.'[573] This non-competitive, rhythmic learning uses speech patterns as the foundation for developing rhythm before using body improvisation techniques such as putsch, snap, stomp and clap to explore rhythm in detail. [574] Children states Watson, are enabled, through literacy, exploration, visualiation and composition, to read and write music. According to Orff, children, unlike adults, frequently use repetition in speech, which makes ostinati an imperative tool for use in improvisation.[575] It is noteworthy, states Harris, that, while Yamaha stemmed from a very different national tradition, it also regards rhythm as the basis of music education, which also ties in with the Steiner-based principles of Dalcroze Eurythmics,[576] which sought to represent the sound of speech through expressive movement and dance.

6.4.8 Notation

The highly technical demands of formal notation are the subject of much debate between varying learning approaches. Sight-reading has always been a fundamental requirement for orchestral ensembles in the UK and is, thus, crucial for membership. [577] While insufficient notation skills, states Watson, might cause

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[569] Emily Mason, 'Kodaly Or Orff: Preservice Teachers' Perceptions of and Preference for Two Different Methodologies Used in Teaching Elementary General Music', (PHD Dissertation: The Florida State University, 2008), p. 50.
[570] S. Cousins, and D. Cummings Persellin, 'The Effect of Curwen Hand Signs on Vocal Accuracy of Young Children', *Texas Music Education Research,* 6 (1999), pp. 7–21.
[571] Wolff, n. 114, p. 22.
[572] Doug, Goodkin, 'Orff-Schulwerk in the New Millennium', *Music Educators Journal,* 88/3 (2001), 17–23.
[573] William K. Amoaku, 'Parallelisms in Traditional African System of Music Education and Orff Schulwerk', *African Music* (1982), pp. 116–119.
[574] Centre Franco-ontarien De Ressources Pédagogiques, *Comparing Dalcroze, Orff and Kodály: Choosing Your Approach to Teaching Music* (Vanier, Ont.: Centre Franco-ontarien de Ressources Pédagogiques, 1995).
[575] Watson, op. cit. p. 36.
[576] Maureen Harris, *Music and the Young Mind: Enhancing Brain Development and Engaging Learning* (London: R&L Education, 2009), p. 42. See Rudolf Steiner, *Truth and Science*, *Wahrheit und Wissenschaft* (1892).
[577] Zdzinski, op. cit. pp. 34–48.

embarrassment for young players, Suzuki enthusiasts state that the benefits of developing an aural sense are more critical than sight-reading skills and notation can be learnt later as an additional intellectual achievement. It is undoubtedly true, however, that an appreciation of notation as a symbolic system is required for an advanced sense of composition as well as for music appreciation. The Yamaha system also encourages this learning process as a naturally flowing series of steps with children moving from listening to a specific rhythm, learning to sing it, playing it on the keyboard and finally learning how to translate the rhythm into notes all in one lesson,[578] while Kodaly formally recognises the need for a symbolic notation system but incorporates it into an encultured learning process, through a series of defined steps.[579] Pramling's research explored this idea that it is not a specific notation system that needs to be acquired but, rather, an understanding of a functional system of symbolic representation. 'By means of visuospatial representations, sounding and conversing about them, the children are able to communicate their understanding of the relationship between representation (sign) and sound.'[580] Omani music lessons, currently, do not teach musical notation (as will be discussed in the next chapter) so, in this context, it is worth noting that while even where content is alien, visuospatial representations may be transferrable and the learning activity, thus, remains identical. It should be noted that Omani music is, in fact, notated just as WCM (as demonstrated on p. 45), though with additional symbols for quarter-tones. This incorporation of notation into a natural learning progression, via whatever symbolic representations are required, merges the formal requirements of music learning into a smooth learning curve though the requirements of such a method, in the classroom, may not always be practical.

6.4.9 Public performance

Suzuki frequently involves public performance as a crucial aspect of musical learning, despite the differing levels of talent on show.[581] Yamaha also places great emphasis on public performance as 'enjoyable and sociable',[582] with children being instructed

[578] Watson, op. cit. pp. 12 and 36.
[579] Ibid. p. 50.
[580] Niklas Pramling, External Representation and the Architecture of Music: Children inventing and speaking about notations', *British Journal For Music Education*, 26/3 (2009), p. 273.
[581] Cheri Fuller, *How to Grow A Music Lover* (London: Crown Publishing, Group, 2010), p. 158.
[582] Bailey, op. cit. pp. 1–5.

on keyboard as a tool of musical education, rather than a learning goal.[583] On the face of it, this seems like a more holistic use of public performance than as a mere tool for demonstrating levels of achievement, since it should enhance the desire to practice, and subsequently perform, while potentially, eliminating the terror of failure.

6.4.10 Parental involvement

Suzuki requires parents to attend lessons alongside their children and to practise alongside their children on a daily basis.[584,585] Parents, state Guerriero, and Hoy, become integral to the education process and, effectively, substitute teachers. Some parents may, however, find it difficult to impose learning at home,[586] and some children do not have parents or may not wish them to be involved. Parental involvement, notes Bressler, is still considered to be a key element of children's learning in Yamaha, but participation is less active.[587] CD tracks, states Martina, are supplied for home listening and parental involvement is bedtime coercion rather than active involvement.[588] While this may still present issues, the less onerous aspects of these listening tasks might prove to be more attainable goals for parents and children of all backgrounds and nationalities.

6.5 Conclusion

Through the NC music has become a statutory subject in English schools up to the age of 14. Docking states that the new NC's protection of creativity and related processes, such as performance, singing and improvisation are all used as mechanisms and processes to support music's practical elements. The text of the NC includes brief statements relating to aims, purpose and content, including an increased focus on singing in schools at many different learning points though this frequently appears to be for financial rather than pedagogic reasons. Listening, performing processes and composition are now compulsory and assessed holistically,[589] and, in the alternative

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[583] Fuller, op. cit. p. 159.
[584] Clare Bugeja, 'Parental Involvement in he Musical Education of Violin Students: Suzuki and traditional approaches compared', *Australian Journal of Music Education,* 1 (2009), p. 19.
[585] Fuller, op. cit. p. 267.
[586] E. Guerriero, and M. Hoy, 'Starting Young: Developing A Successful Instrumental Music Program in Kindergarten', *Alternative Approaches in Music Education: Case Studies From the Field,* (2010), p. 105.
[587] Liora Bressler, *International Handbook of Research in Arts Education* (New York: Springer, 2007), p. 750.
[588] Martina, op. cit. pp. 294–309.
[589] Jim Docking, *New Labour's Policies for Schools: Raising the Standard* (London: Routledge, 2012), pp. 23–24.

case of the BTEC, the need to assess work in a written formal context has been eliminated. Ideally, the content of a NC should be varied and broad enough to encompass all interests, both of the teacher and the pupils while still enabling a universal set of musical standards to be incorporated.

Common themes have also emerged across the range of approaches discussed above to musical teaching. The fundamental question is the weight of importance lent to each of the elements (listening, performance, composition) within each approach. Since the universality of certain characteristics of musical learning has been recognised, elements of all of the above approaches have been formally integrated into the global music learning experience, primarily in the arena of European WCM. As a result, the approaches have, in different combinations, been adopted into a cross-section of national curricula, primarily in a WCM context. It is also noteworthy, however, that the weight given to each of the elements has fluctuated and evolved according to current trends in teaching, local resources and pedagogic philosophy. It is only logical that the same variables apply in equal measure in Oman, where creativity has never been a taught element, and where the introduction of this new variable would, therefore, help to create a more balanced curriculum.

Chapter Seven
The English Curriculum in Practice

7.1 Introduction

Following a comprehensive literature review of the historical and theoretical framework behind music education in England, this chapter identifies the ways in which this theoretical basis is integrated into a music lesson within an actual English classroom. In order to acquire a comprehensive image of the ways in which this integration is achieved, and to investigate whether, as Swanwick points out, there is a gap between 'ideal' policy and classroom practice.[590] It was crucial, in this context, to carry out observations in English schools, to establish what actually happens in practice. Following the research methodology set out in Chapter One, and in order to gather the requisite qualitative data, I set out to carry out fieldwork observation of daily practice within an English music classroom. This was intended to establish which curriculum content is in actual use in a practical context, via comparison of documentation, lesson observations and semi-structured interviews with teachers. To this end, I conducted observations in two primary and two secondary schools as well as one Saturday Community Music School. I attended and observed a consecutive series of music lessons over a period of one month in each school plus the Saturday Community School (see appendix 8, pp. 43–56 for sample extracts of detailed field notes taken in the English schools' observations). I intended to establish which aspects of the National Curriculum (NC) are rarely integrated (primarily as reported by the teachers), or integrated to a lesser degree, when classroom teachers did not consider them to be beneficial. An analysis of the data acquired following these outsider observations in English schools was intended to be subsequently analysed in order to lead to the design of a sequence of participative pilot music lessons in Omani state schools.

7.2 Observations in The English schools

Content - stated learning objectives

Within the observed primary classroom lessons, the learning objectives, as stated by the class teachers in each lesson, were simple and relatively straightforward. While there

[590] Keith Swanwick, *Music, Mind and Education* (New York: Routledge, 1988), p. 89. Also see Marina Gall, 'Trainee Teachers' Perceptions: Factors that constrain the use of music technology in teaching placements', *Journal of Music, Technology & Education,* 6/1 (2013), pp. 5–27.

was an emphasis on the building blocks of music, these were viewed through the specific lens of the learning capabilities of a large, mixed-ability group of young children. The stated learning objectives, therefore, focused, as the NC demands (discussed on p. 152), around rhythm and time structure, as well as more general learning skills including the inculcation of classroom discipline, listening skills and appropriate behaviour. Secondary school learning objectives were much more closely aligned to the end-outcomes of the NC (see p. 152) and knowledge-based with, for example, one secondary school Head of Music stating that all pupils would be able, by the end of term, to fulfill one specific element of the NC, i.e. to compose and perform a piece of Chinese-style music based on pentatonic scales on the keyboard with the assistance of a fellow pupil or, in the other school, to compose three short pieces of film music. This specificity of learning was much more apparent, overall, in the secondary sector, where public examination is a dominant factor in the learning process.

7.2.1 Schemes of work

Learning objectives were largely achieved through pre-designed Schemes of Work. These, generally, stated, at the beginning of each term, exactly what would happen in any given lesson throughout that term. As the first primary teacher, however, pointed out 'I could follow this system as the formal music curriculum for primary schools is fairly flexible.' This flexibility enabled the teacher to create a Scheme of Work based on teaching key concepts but also to adapt them for the needs and interests of individual groups – the ideal policy identified by Biesta on pp. 151–152 – and, as a result, to please himself. He stated that this was feasible within a primary school context since primary school pupils are not restricted by the rigour of a public examination in music. As an outside observer, it was hard to establish, in this classroom context, whether the key concepts had been fully intellectually absorbed by all pupils but the teacher's comment to me on this topic was, remarkably, repeated almost verbatim by another teacher whose lessons I observed in the Secondary School. She said that 'Years 7 to 9 are really flexible and this allows me to create Schemes of Work that are based on teaching key concepts but also to look at my pupils' interests which tend to focus on contemporary music like Rap.' I noted the similarity in broad approach and the way that content is dictated by formal structures but is modified by individual teachers, (see Swanwick on

teacher autonomy p. 142).[591] Teachers of older secondary pupils, however, stated that, even despite the fact that this did not form part of the NC, their Schemes of Work largely revolved around preparation for public examination and that this precluded flexibility in the same way.

7.2.3 Warm-up activity

Age-appropriateness in lessons appeared to be crucial. While almost all lessons, therefore, began with a warm-up activity, this was particularly important at primary level, where lessons frequently began with an introductory chat and an engaging, warm-up activity. These consisted of group and solo singing exercises, including scales, clapping exercises and general stretching activities. These were, as all primary teachers commented (and as noted in Chapter 6 as significant elements of both the Suzuki and Yamaha approaches, see p. 158), intended to achieve musical learning through incremental learning steps with constant repetition and consolidation with a specific focus on the accessible mechanism of singing, which, as inferred by the discussion on pp. 153–154, is the medium that requires the fewest internal financial resources. All warm-up songs had been extracted from a number of general music textbooks, not specifically published to complement the NC[592] though, as many teachers commented, each had personally adapted and developed exercises in order to customise them for individual purposes. Secondary school lessons sometimes incorporated a short warm-up activity (group clapping or a brief group discussion) but teachers commented that these had to be extremely brief or they would not have time to cover the material, as required in the NC (see p. 153).

7.2.4 Awareness of individual pupils

It was fundamental to good school practice, across the board, that all teachers knew every pupil's name since this built confidence and trust between the teachers and the pupils. Individual knowledge of pupils, just as demonstrated in the warm-up activity, was also important for teachers so that they could adapt and develop content according to individual need. Several class teachers told me that, on acquiring the post in these schools, they had spent long periods of time memorising the pupils' photos before they

[591] Hilton, Saunders, Henley, Henriksson, and Welch, op. cit. p. 31.
[592] Examples included extracts from: Beaters, a series in various volumes – *Strike Five; Knucklebones 1; Jazzylophone; Jason Jones*. Schott and Co, Music for Children, vols. 1-3, American Orff Edition, Schott and Co., and The Kodaly way to music, vol. 1, Vajda, C. Boosey & Hawkes.

began in order to be able to build trust and to individualise learning from the very first lesson and to start on a good footing, given the outcome-driven pressures of the NC identified on pp. 154–155.

7.2.5 Listening

Within the school environment, listening is the key skill since it is accessible to all mainstream pupils and is key to a huge range of learning experiences. It was very important for the teacher to recognise and promote accurate and mindful listening, as promoted by Suzuki and evolved by Paynter – and, indeed, is implicitly present in all five of Green's fundamental learning principles (see p. 150). In the primary lessons that I observed, almost all exercises were initiated through listening exercises, which were, eventually, used as the basis for other exercises. Listening generally involved the playing of simple rhythmic music by the teacher, followed by straight-forward, whole-class questions, for example 'How many phrases did you hear in that song?' It was then possible for a variety of children to shout out answers without feeling self-conscious though, in order to effect such a plan, the rhythmic structures were required to be of extreme simplicity. As listening became more demanding, the pupils continued to throw out responses as fast as possible, perhaps because young children want to show goodwill, whether or not they actually know the answer. This resulted in pupils frequently supplying erroneous answers though the teacher's strategy for dealing with this was merely to direct the pupils to the correct answer. It was clearly important not to humiliate young children and, as Green's 2nd principle suggests, their enthusiasm for the exercise was much more important at this age then their actually acquisition of musical knowledge.

Teachers played numerous, repetitive examples with very slight variations and fun listening exercises. They frequently enlivened this repetition via the use of comical phrases like 'chicka-hanka' to denote a rhythmic value ('you need two chicka-hankas to match the rhythm of the single word 'train'). This 'fun' element promoted enthusiastic listening, as well as its relationship to rhythm, and worked very well. Children were keen to prove that they could do this without the teacher's assistance, despite the increasing level of difficulty of the listening exercises. Primary teachers constantly encouraged group applause and frequently offered individual praise.

Listening, within the primary environment, was made manifest as a participative and fun way to promote a 'natural' skill. The children were enthused and

appeared actively to enjoy themselves. The outcome was that they listened more actively not merely to the music but also to the teacher and to others' comments and performances. This listening through repetition and marginal difference is, indeed, the exact structure employed during the early grades of the Associated Board examinations and this might place those children who undertake private instrumental lessons at an advantage since pupils without a musical background or home culture could not be expected to have prior knowledge of this information, as demonstrated in the many examples of enculturation in Chapter 6 (see p. 164). Listening skills were organically built up into strategies for learning about rhythm. At primary level, rhythm was frequently reinforced through physical activity and teachers often demonstrated how rhythm might be applied in practice by encouraging children to sing specific songs with which the teacher recognised that almost all pupils were familiar, through the process of enculturation i.e. 'This Old Man' or 'Old MacDonald'. Later lessons often also introduced more complex rhythms and syncopation with songs repeated over various lessons in various pitches and scales so that children achieved aural familiarity whilst gradually increasing their knowledge base and musicality, as suggested by Suzuki and Yamaha (see pp. 158). Eurhythmy approaches encouraged pupils to move around the classroom in different rhythmic combinations, including large and small circles, and to imitate rhythms by tapping their feet in time with the teacher. The teachers constantly asked the pupils how they felt, while they were marching around and, in this way, encouraged further mindful listening. Eurythmic theory [593] was, thus, frequently integrated into the content in order to bring music learning to life for young children in a physical way that was eminently suitable, and attainable, for a mainstream music classroom. Dynamics were also introduced and primary level children needed frequently alerting to the fact that they were singing at high volume and that quieter sounds could also be effective.

Observation was carried out in lessons for Years 3 (age 6-7), 7 (age 11-12), 8 (age 12-13) and 9 (age 13-14) and it became abundantly clear that the fundamental learning objective in the primary lessons I observed was the internalisation of the rhythmic structure through repetitive listening and that this was achieved through incremental learning steps suitable for young children. Pupils' identification of notes

[593] Eurythmy was an early 20th century art form founded on the anthroposophic principles of Rudolf Steiner. It sought to express the represent the sound of speech through expressive movement and dance. See Rudolf Steiner, *Truth and Science*, *Wahrheit und Wissenschaft* (1892).

also improved through such listening exercises and teachers were able to promote accurate listening without crushing the pupils' enthusiasm or ambition, as strongly suggested by the tenets of the Musical Futures programme, discussed on pp. 150–151. While teachers relied on individual pupils to supply answers, with varying degrees of success, this strategy established ownership of listening skills and individual responsibility for overall learning. By the end of the primary sessions, in particular, it was noticeable that all children had been incorporated within the lessons (i.e. each had supplied individual responses at certain points) and all had, at one point, supplied the correct answer. Teachers must, therefore, have known the pupils well enough to distribute easier and harder questions throughout the classroom in order to facilitate self-confidence through successful responses (see Sotto, 2007: 35). It was important for teachers also to be aware, however, that not all pupils did provide the 'correct answer' and that this needed engagement also.

Within the secondary school environment, there was much more curriculum to cover and, while listening was still deemed a crucial skill, listening exercises were, on occasion, curtailed by the limitations of the timetable and the curriculum. The listening component itself was more challenging since it had developed beyond habitual listening and involved actively learning to listen to unfamiliar instruments and sounds i.e. music and African traditional instruments. Contrary to Green's first principle of appropriate music selection, the choice of music appeared to be partially dictated by the curriculum. While private instrumental tuition might enable greater freedom of selection of material on behalf of the teacher and the pupil, group teaching can never be this permissive and teachers' personal preferences will always be constrained by examination necessity. In the circumstances, teachers chose to tackle these totally unfamiliar sounds by breaking them down into short examples, generally played by the teacher on the keyboard. There was then plenty of time for discussion about what the pupils understood about what they had heard. Teachers frequently held up actual physical examples of the traditional instruments and then asked pupils if they had ever seen these before. Teachers advanced these listening skills by playing additional musical extracts and then asking pupils to attempt to identify whether these extracts were being played on instruments that were being plucked, hit, bowed or blown. Despite the fact that this exercise appeared to demand schematic rather than mindful listening, pupils responded enthusiastically to these attempts at identification. One teacher went on to introduce Blues as another unfamiliar sound but used this to contextualise sound by going on to explain the history

of the Blues and how it related to that of slavery in the US. Students were fascinated by this linkage between listening skills and historical concepts of freedom and how one might shed light on the other. This appeared to suggest, and somewhat contrary to many 'mindful' listening principles, that listening can lead directly to profound emotional engagement (see Meyer's '*Emotion and Meaning in Music*' 1956).

Once samples had been demonstrated and explored, pupils attempted to compose their own examples, which became the subject of new listening exercises which were repeated in the same way. This cyclical and spiral learning was a frequent listening strategy with teachers encouraging pupils to discuss listening samples in small groups and then allocating the samples a marked grade with an appropriate grade level. This blending of composition and listening skills already assumed a higher level of basic listening skill than that at primary level. It successfully integrated two separate key skills (the art of composition and listening) while adding a new level of complexity in the form of self-assessment which, theoretically, adds a level of critical enquiry into the music-making process. The pattern of listening via constant repetition was again remarkably consistent through all age groups but the Secondary level had added the key ability to be critical, and self-critical, in a natural progression upwards from the primary level. Overall, listening skills were frequently labeled as 'audience skills' and were used to encourage a sense of 'Owen's' socialised behaviour (discussed on pp. 136–137) via watching, listening and periods of silence. Pupils were, generally, aware of this need to listen to others, though with differing levels of respectfulness. Teachers employed different strategies to encourage these 'audience skills.' Some, indeed, attempted to use Owen's 19th century self-discipline models and expressed these models via forceful threats of punishment and, when these failed, by sending pupils to stand in the corridor to instill an understanding of individual disruptive behaviour on group activity. Others employed rounds of applause and public reward systems, such as house points, to encourage listening in silence since 'being rewarded immediately must reinforce their activity' (see Sotto, 2007: 35). The second strategy appeared to be the more effective one, both for the teacher and the pupils since it was more motivating for the pupils and encouraged, and incentivised, good behaviour.

7.2.6 Composition

At primary level, strategies often involved the technical basics of composition being taught as notation via note values symbolised on a piece of paper with children

encouraged to absorb these, one by one, before building up the pieces of paper into a sequence of more complex note values. While it appeared that one single, large chart might have been quicker to organise and easier to manipulate, teachers commented that this would have been less fun as a learning tool and, as discussed as part of the Kodaly approach on pp. 164–165, therefore less 'enjoyable'. Towards the end of term, and once children had absorbed the necessary basic listening and notation skills, they were encouraged, just as Green's taxonomy (p. 150) suggests, to integrate all elements of learning. They formed groups and played with the structures in order to create new rhythmic structures – in other words, listening, playing and improvisation were all facilitated through independent engagement and group learning. I did not observe any specific attempts at composition though free performance was encouraged, presumably as a step towards composition at a more mature stage of development. It appeared that young children can, theoretically, be encouraged to write down rhythms, once they have been taught basic notation, but that the facilities in primary schools are limited by time and facilities as well as the huge range of abilities and knowledge within the classroom.

Secondary school teachers still attempted to blend all the learning elements defined in the NC and frequently introduced the concept of composition techniques by moving on from learning to listen to unfamiliar sounds. Composition is a key part of the GCSE assessed curriculum, however, and thus great emphasis is placed upon its role in the classroom and teachers encouraged an appreciation of the concepts by emphasising the fact that film music is 'composed in real life' and that 'people actually make a living from doing this.' Scenes from dramatic, or well-known, films were played with their accompanying soundtracks and pupils were encouraged to discuss the genres of music that were being used to illustrate a 'happy' scene, a death scene or an action sequence. Students were also informed about dissonance and that this could be a useful musical tool but all were told that they had to cover three basic elements of composition 'in order to achieve full marks'. These were identified as:

1. Melody
2. Harmony
3. Bass line.

Pupils took note of these instructions since they realised that they formed part of the marking criteria and teachers frequently attempted to make content more accessible via such strategies as, for example, the incorporation of pentatonic scales into the framework of a term's teaching of Chinese-based music and the introduction of

historical context into the Blues. The process of this content learning also happened via incremental steps, just as in the primary school, but here the steps were more significant and the knowledge base more sophisticated, for certain pupils. Each week pupils were introduced to more complex scales and, eventually, formal notation systems. Teachers constantly formatively assessed pupils orally in order to check that all pupils were internalising the material (exactly as suggested by Fautley, see p. 153), within the natural restrictions of timetabling, while following traditional composition schemes of work incorporating listening, repeating orally until familiar, and then transcribing. In exactly the same way as in the primary school, the outcomes of this content learning would be made manifest via partnered composition work towards the end of the term with the difference that these were older children and the compositions needed to be formally, and possibly externally, assessed. A teacher informed me that, in normal circumstances, several representative pieces of GCSE work are externally assessed and moderated in order to eliminate teacher bias and subjectivity and to ensure national standards.

The importance of a 'successful' composition was stressed on a number of occasions with success measured by specific marking criteria, with which all pupils were extremely familiar. Most pupils' work began with improvisation skills which the students referred to as 'making it up as we go along.'[594] As their skills developed, they worked hard on their compositions, despite a lack of familiarity with both genre and skillset, though it was noticeable that the focus was frequently on final outcomes rather than self-expression. They were all aware, it seemed of the concept that Elliot has labelled the 'specific national outcome' (discussed on pp. 142–143). This seemed like the logical outcome given the strictures of the examination system, particularly since pupils were actively encouraged to self-assess and to nominate one piece as 'the best', both from their own work and, frequently, from amongst the whole cohort. It was notable that these compulsory compositions were frequently based on non-WCM models and this was somewhat puzzling to me since the children did not yet appear to be entirely familiar with WCM. This challenged my preconception that WCM is the dominant musical influence in Western society and it would seem logical, theoretically, to have a sound basis of fundamental WCM curriculum building blocks before moving

[594] For further discussion see: Martin Fautley, 'A New Model of the Group Composing Process of Lower Secondary School Students', *Music Education Research*, 7/1 (2005), pp. 39–57.

on to unfamiliar genres. As teachers also pointed out, the required examination levels were unsatisfactory since pupils who intend to enter the popular music industry were unlikely to need the technical music skills required to complete these composition tasks and yet, they appeared to be too simple for the more able pupils in this specific classroom environment (though this will, of course, be different in every classroom). The curriculum appeared to be attempting to remain suitable for all candidates when the teachers whom I observed, frequently complained that 'this is an impossible outcome in practice.' An ideal policy, it seems, is often hard to effect in practice.

7.2.7 Performance

Performance in the primary schools consisted mainly of singing. Children were encouraged to sing together and to listen to each other. Teachers appeared to listen carefully and asked all pupils who sang out of tune to repeat verses. As suggested by the work of Abril, this strategy required delicate negotiation since, clearly, any child who experiences humiliation during a performance at this young age is unlikely ever to perform in public again.[595] Performance was repeated frequently while involving different combinations of pupils. Group singing frequently took place with the addition of clapping accompaniments in which pupils were often rotated so that every child had the opportunity either to clap or to sing in public at least once. As time went on and pupils became more confident (and assuming that they did), new performance elements were added, in a spiral learning strategy that included the beating of familiar rhythms on the floor with sticks or hitting sticks together in the air for rests. Such exercises appeared successfully to convey the idea of performance as a structured exercise, which includes instruments.

Performances were rotated between individuals and each pupil repeated a few bars, after which the next student took over, continuing from where the previous one had stopped. The benefits of constant repetition and consolidation work became quite clear as the level of performance improved radically as the weeks progressed. Teachers stated that constant repetition was crucial at primary level since younger children need more reinforcement than older children. They all conceded that constant repetition might, in the long run, become less engaging if new elements are not continually added. While this approach to performance encouraged, to a certain extent, playing by memory

[595] Carlos R. Abril, 'I Have A Voice But I Just Can't Sing: A narrative investigation of singing and social anxiety', *Music Education Research*, 9/1 (2007).

and guesswork based on experience as well as an element of risk-taking, this did not hamper children's enthusiasm for performance. The group work element of the performance was extremely effective since the entire group's positive reinforcement of each activity was extremely encouraging and, just as Owen suggested,[596] enhanced socialisation (see p. 137).

At secondary level, the performance mainly revolved around public performance of the compositions, which were being formally assessed. Individual pupils were required to play their short compositions which were either in pairs with live performance on an electric keyboard or via a pre-recorded piece of music on a computer. Pupils were encouraged to applaud without criticism at this stage but this appeared to be more likely to happen in the girls' school than in the mixed school where compositions were frequently met with apathy or low-level disruption. On several occasions, I observed the voluntary 'Saturday Community School' which operates outside formal education and does not, therefore, need to follow the NC. This enrichment activity was much more specifically focused on performance and was building up towards an end of term performance. The participants were from across the local London borough but around half of the GCSE music pupils from one of the observed secondary schools also participated in this Saturday School. It was notable that the same students who had been reluctant to play their own compositions in a school classroom, appeared to be much happier to perform standard repertoire pieces, composed by other people, since this was both a fun, group activity (alongside other local friends from outside the rigid school framework) and did not lead to a feeling of public exposure. Overall, such responses appear to support Hallam's concept of enculturation, as discussed on p. 164, since it is much easier for pupils to feel comfortable with genres of music which they have already absorbed through years of lived experience.

7.2.8 Approach

The two primary school teachers I observed were acutely aware of the age of their pupils and the need to be constantly engaging. One confirmed that he incorporated Dalcroze eurythmic theory (see pp. 165–166) into his lesson plans since it helped the children to 'recognise pulse and to learn to respond flexibly.' The approach seemed appropriate since it enabled young children to become involved in a physical activity

[596] Ian Donnachie, op. cit.

within a formal classroom structure (see Orff p. 158), but in a fun, engaging manner. The creative use of space suggested by Eurhythmy also enabled the teacher to incorporate my presence into the lesson structure and this inclusivity felt very reassuring both to me and to the pupils. This aspect of the approach appeared to be particular suitable in a large space in a multi-cultural classroom, where the pupils are literally blending in with the teacher and myself. The other teacher used a more holistic approach, mixing elements of Eurythmy with aspects of the Kodaly approach in order to engage every member of the class since, as he stated, 'I find that the mix of approaches aids different skillsets and abilities.'[597] Both teachers incorporated constant as a specific confidence-boosting approach. This personalisation of approach appeared to motivate the children and induced them to keep concentrating. Individual and detailed knowledge of each pupil meant that the selection of approaches, as Wright suggests, could be tailored classes in a highly effective way.[598]

Since music is compulsory for all primary school pupils and 'musical ability' (whatever that is interpreted to mean) is, therefore, extremely mixed, all approaches incorporated repetition, a gradual increase in complexity and physical appropriation of space. Group reinforcement was also key to this 'constructive reinforcement' approach and as the teacher pointed out 'it is a constant process of going backwards and forwards through the information.' The approach appeared to be effective and teachers managed to increase the complexity levels so gradually that the children themselves did not notice that they were undergoing a learning transformation. Teachers additionally commented that the former NC had contained very distinct and separate activities for music learning and that music was not learned in this way. They were particularly glad that the new curriculum had enabled the use of a blend of approaches to music teaching, which, they felt was much more for this age group. In the secondary school, the overall approach to lessons was heavily influenced by the need to cover coursework in KS3 and curriculum and public examination demands in KS4. One teacher stated publicly in the classroom that she was keen to explore the pupils' personal interests in a child-centred approach to music learning but, in general, it appeared that the administrative demands on schools were so intensely emphasised that theoretical approaches to learning were somewhat abandoned in favour of the completion of national assessment criteria. Most secondary

[597] Teacher, primary school in Islington, north London (11 January 2016).
[598] Ruth Wright 'Addressing Individual Needs and Equality of Opportunity in the Music Currivulum', in *Learning to Teach Music in the Secondary School*, ed. by Chris Philpott and Gary Spruce, 2nd edn (Oxford: Routledge, 2001), p. 193.

school approaches appeared to be designed to incorporate as much of the Paynter, child-centred learning theory as possible, but were, in reality, a blend of the traditional approach to knowledge-based acquisition and each teacher's personal preferences alongside a certain element of freedom of creativity for the children, once they had managed to achieve all the necessary external learning criteria.

7.2.9 Assessment

Primary school teachers tended to use formative assessment procedures, as discussed by Fautley[599] and these were very well managed since a primary necessity is for teachers to 'sensitive and articulate critics.'[600] The most able and the keenest pupils were praised and the less motivated were gently reassured. Constructive tips were given to those who did less well but these were generally imparted on a one-to-one basis for maximum impact and minimal humiliation. Most teachers gave each pupil the opportunity to perform both as part of a group and individually in order to conduct effective assessment procedures. I observed some of the teachers take copious notes after each lesson, as rapidly as possible, in order to maintain an effective written record. Assessment criteria were based on good concentration levels, behaviour and outcomes. At the end of many lessons, teachers made sure to reward individual pupils with pupils (much as theorised by Sotto, see pp. 175) frequently asked to stand up in a line, and being rewarded ticks, house points or gold stars. Pupils appeared genuinely pleased to receive individual praise from teachers since the detailed, specific nature of such praise appeared to be truly meaningful. The use of ticks and stars in a primary environment also appeared to be an excellent tool, which motivated pupils and encouraged them to concentrate and to perform at a high level as well as in a spirit of positive and constructive competition with each other. The apparent equity of this structure, alongside teachers' personal and in-depth knowledge of pupils, meant that pupils were truly responsive to both praise and criticism and that the children who had done less well were actively, and personally, motivated to improve their performances and assured teachers that their behaviour would improve immediately. Teachers appeared to be able to move successfully from group assessment to individual assessment and could assess individual pupils without actively appearing to have done so. This scaffolding of learning was very fruitful for all.

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[599] Martin Fautley, *Assessment in Music Education* (2010).
[600] Keith Swanwick, *Teaching Music Musically* (London: Routledge, 1999), p. 73.

Assessment in the Secondary school was, naturally, a much more formal affair. Pupils were being prepared for public composition examinations which would be the means of external assessment and the grade for which would become part of their formal, national, assessment grading, according to set criteria as generally defined by Swanwick at certain levels from basic recognition of dynamics to sophisticated critical analysis.[601] Summative assessment then became a hugely important and pivotal part of the school programme and lesson structure (see Fautley, 2010: 199). Teachers used a large proportion of each lesson to improve the pupils' chances of receiving a high grade on the date of the examined composition (rather than the broad based, good practice suggested by Fautley. Teachers noted that on assessment days (of which I personally witnessed one), performances tended to be mixed, which was fully to be anticipated given the mixed ability nature of the classes that I had observed. Some pupils performed extremely strongly and some were barely able to manage the technical aspects of performance, let alone composition. In terms of recorded compositions, as Fautley notes, it was not always clear whether moderators were being asked to assess the process of the composing or the final outcome composition and this presented challenges. Pupils designated lower ability had difficulty locating particular notes on the keyboard or playing with two hands at the same time or, indeed, managing to retain the framework of a pentatonic scale. The relevant teacher indicated that this was largely the result of vastly different access to musical instruments and private instrumental lessons in the home environment and she felt that this was one of the specific challenges of being a classroom music teacher as discussed by Donnachie (see pp. 136–137). The teacher took in written work and allocated it a formal grade according to set, external criteria.

At the secondary school and on the day selected for the distribution of formal assessment grades, the teacher distributed the marked work at the beginning of the lesson and informed the pupils that they could take note of their grades and discuss them with her personally later. Several of the pupils were noticeably disappointed with their grades and this was the reason, presumably, for private discussion at a later date. This privacy of disclosure, additionally, was also intended to eliminate some of the more negative aspects of assessment and competition (bullying, public humiliation) and to instill a sense that the grade matters but reflects personal achievement rather than public stratification. Interestingly, it appeared, overall, that many of the assessment

[601] Swanwick, op. cit. *Teaching Music Musically,* pp. 81–82.

criteria for the GCSE in music bore little relation to the pupils' own appreciation, enjoyment or ability to perform music. The apparently highly prescriptive requirements of the composition examination did not appear sufficient to incentivise the more able pupils while the non-musical children were not present since they had not elected to study for a GCSE in music. The formal assessment criteria for GCSE music appeared, from these observations, not to follow ideal holistic models suggested by, amongst others, Mills[602] but, rather, to attempt to match the needs of all pupils and teachers while frequently failing to satisfy the demands of any specific individuals.

7.2.10 Differentiation

At all levels, teachers were acutely aware of the very mixed abilities within the classroom. Strategies for overcoming this challenge at primary level included constantly switching pupils around so that each pupil had the opportunity to complete every activity without feeling either self-conscious or bored. While most activities were conducted through a mixture of group work and individual performance, each child was, thus, enabled to perform at his or her own level. At both primary and secondary levels, teachers' experience affected the ways that they were able to judge both group progress and individual progress as the lesson proceeded and the more experienced teachers were able to use assessment measures to move through different activities, refining them for individual pupils as lessons progressed. They were able to identify which pupils were performing less well and, therefore, to ask them to repeat activities individually until they reached an appropriate level of attainment – though there was far less time to do so at secondary level. Entire activities were frequently repeated with the group in unison so that individuals did not feel exposed or vulnerable. This subtle integration of differentiation into the classroom was enabled through experience and, more importantly, and just as noted in the great majority of literature, personal knowledge of the pupils applied in an even-handed manner. Differentiation between pupils and activities in this way is only possible for an experienced teacher and differentiation activities are, thus, highly dependent on vast experience in the field and knowledge of each individual pupil.

[602] Mills, op. cit. p. 179.

7.3 Outcomes

The specific learning objective in both Year 3 primary schools was to establish and consolidate the children's learning on rhythm and musicianship as the fundamental building blocks of music. Rhythm was introduced repeatedly and it was clear from listening and watching that the learning had been reinforced. This constant reinforcement and consolidation (as promoted by Suzuki, and Yamaha) led to a transparent increase in self-confidence in musicianship. In these ways, it was clear that the primary learning objectives had been fully realised. The stated learning objective in the Year 9 classes in the secondary schools was that, by the end of the term, the pupils would be able to identify a particular musical genre and then to compose and perform a short piece of music in this genre, in the case of one school in a Chinese-style, based on pentatonic scales, and in the other, successfully matching sound to image in a short piece for film. This objective also, therefore, included the ability to work in pairs on the keyboards as a formative part of the technical and socialisation aspects of music learning, as promoted in Owen's original goals. It was relatively easy to establish whether the first objective had been achieved since formal assessment procedures incorporate rigorous marking criteria, which are externally moderated. All pupils managed to achieve a level of formal success, though these levels varied considerably, which was not surprising given the vast range of pre-existing abilities within each group. It appeared, more generally, that, by the end of the lessons, pupils recognised and could manage some measure of manipulation of musical scales, notes and rhythms. This would seem to imply, in effect, that the lesson outcomes were successful, for the majority of pupils, within the terms of their stated objectives.

7.4 Challenges in a Real Life Classroom

7.4.1 Teachers' experience

One substantial limitation on what might be achieved within a primary classroom appeared to be the level of knowledge of the individual class teacher (particularly given the lack of specialised primary training provided, as noted in the work of Henley).[603] In one observed case, this level was extremely high and the outcomes were, thus, advanced. In another case, the teacher was a general classroom primary teacher with little experience or knowledge of music. Teachers clearly wished to create activities

[603] Jennie Henley, How Musical Are Primary Generalist Student Teachers?', *Music Rducation Research* (2015), pp. 1–15.

which matched the pre-existing knowledge of both themselves and the pupils though, again, in practice, this is not always possible. The enormous differences in pupils' existing levels of attainment appeared to arise as a result of extra-curricular private instrumental lessons (which were, in turn, largely dependent on parental income). This discrepancy presented pedagogic challenges both in terms of the lack of basic knowledge of certain pupils and the vast differences in pre-existing attainment of class members. This limitation did not appear to be insuperable and experienced, sophisticated teaching appeared to be able to respond satisfactorily to the needs and requirements of the majority of children. The most effective teaching observed at primary level, indeed, involved structured learning steps that were so minuscule and well-defined that all pupils were enabled to achieve relatively strong outcomes by the end of the term, while more able children remained engaged.

7.4.2 Individualisation

At both primary and secondary level, a related limitation, as specifically mentioned by teachers, was the differing levels of participation in the social aspect of music. All children, just like all adults, have different and unique personalities and some simply did not want to participate in, or contribute to, the communal nature of the group activities. Effective teachers allowed for this difference in personalities and did not compel any pupil to perform unwillingly, while encouraging all pupils to 'have a go'. In one specific case, indeed, the pupil with the highest technical level of achievement (as reported by the class teacher) was also the one with the lowest level of group participation. This could have been the result of personality, group dynamics, or a relationship with the teacher. It is impossible to draw any conclusion without additional, in-depth interviews though its effect was a powerful force within several group dynamics. All the primary teachers I observed noted that, for this younger age group, variety and stimulation are essential. The most effective teacher had devised a range of additional and differentiated activities and, when he encountered restlessness, he would rapidly switch to a new activity. All primary teachers noted that longer, more individualised, lessons would have achieved more advanced results. Effective lessons were highly dependent on repetition as a pedagogic methodology though these, too, appeared to suffer from the insufficiency of this schedule. Less effective lessons occurred when teachers did not have enough time to slow down the lesson sufficiently to ensure that all children had fully absorbed the material.

7.4.3 Poor behaviour

A major challenge in the secondary schools was the behaviour of the pupils. Low-level disruption was a constant factor and certain combative pupils consistently interrupted and were actively rude to the teacher, occasionally, even being physically obstructive and confrontational to both the teacher and their fellow pupils. It was not uncommon to observe objects being thrown around the classroom or to see pupils simply get up and leave the classroom without warning. Teachers' strategies observed involved repeatedly calling for silence (which proved ineffectual), sending pupils out into the corridor (with the concomitant logistical difficulties) and sending pupils to Senior Management. These unengaged pupils frequently also disrupted the learning of other pupils. As one head-teacher told me, this disconnect, in his school, was generally related to chaotic home environments and the inability, for whatever reasons, of parents and carers to become involved in extra-curricular (or any) school activities. 'Emotional disturbances', he explained (and as highlighted in Meyer[604]), 'were many and varied but extremely common.'[605]

7.4.4 Time limitations

It was extremely disappointing, as an observer, that, while all teachers did their utmost to integrate all curriculum activities fully, in order to encourage maximum inclusivity, and so that every pupil has an individual understanding of the material, time limitations meant that this was simply not possible in any of the schools, particularly within the limited framework of these observations and, more generally, the discrete nature of music teaching.[606] In primary schools this was due, primarily, to a lack of timetabled music lessons. In secondary schools, the lack of time was frequently a result of time-wasting, rather than a formal lack of timetabled activity but, for reasons of external assessment, this time limitation had more visible effects on learning outcomes since the pupils were required to be externally assessed at the end of term. It appeared, in all cases, from pupils' questions in class as well as from performance and written outcomes that certain learning objectives had not been fully mastered, or even understood, by individual pupils and teachers had insufficient time fully to address the concerns of

[604] Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), p. 16.
[605] Head-teacher at Preston Manor Secondary School, London.
[606] See Jennie Henley, 'Music: Naturally Inclusive, Potentially Exclusive?', *Inclusive Pedagogy Across the Curriculum,* 6 (2015). http://dx.doi.org/10.1108/S1479-363620150000007015

individual pupils. At primary level, there were always pupils who remained confused by content or learning objective and these pupils had difficulties maintaining achievement levels and enthusiasm, yet their questions were left unanswered. Technical issues within the secondary school compositions remained frequently unresolved, primarily through lack of time (although good practice was demonstrated in this instance, time management in general is predicated on effective control of student behaviour rather than musical Schemes of Work).

Lack of time, syllabus overload, behavioural challenges and individual ability levels all, in other words, affected learning outcomes for a number of challenging pupils and the learning outcomes of every other pupil in the class. The ultimate outcome was that fundamental issues remained unsatisfactorily incomplete or unaddressed since classroom behaviour rendered it challenging for the teachers to cover the requisite amount of material, as specified by the NC.

7.4.5 Enabling good practice (and eliminating problems) following UK observations

As recommended by good practice (see Swanwick's '*Good Enough Music Teacher'*, 2008), primary school teachers displayed admirable levels of flexibility alongside the ability to adapt and evolve a lesson plan when faced with the unexpected. It would be eminently desirable to emulate this model as standard good practice though it would appear to require great experience, self-confidence and an extensive knowledge both of the curriculum and the individual pupils. One specific manifestation of the unexpected was the sudden failure of technology. More experienced teachers were well-prepared for such an eventuality and, wisely, had an astute back-up plan ready and available. The problem could, thus, be instantly, eliminated, demonstrating very good practice though it would seem sensible, in any music lesson, to have a set of acoustic instruments on hand and readily available for just such an eventuality.

At secondary level, the overall learning objective of the lessons might have been easier to achieve if the lesson objectives had, occasionally, been made clearer to the pupils. The requirements of external examination meant that pupils were attempting to master moderately advanced composition techniques in alien genres without the fundamental building blocks of musical knowledge which would have better enabled good practice. The majority did not express any familiarity with WCM, let alone a technical mastery of the genre, and this mismatch between curriculum and students (see

Cullen et al 2000), partially, led to boredom and lack of engagement since there was a lack of comprehension and, therefore, concentration with subsequent poor behaviour. One strategy for preventing this is, as Cambourne suggests, to highlight that how music 'somehow further the purposes of their lives.'[607] This might be overcome if more lesson time could be allocated to listening to extracts of WCM that are more closely aligned to the pupils' own listening habits and then comparing the structure to that of familiar genres but such exercises appeared to be prohibited by time restrictions. This element of good practice was of the utmost relevance to my planning of lessons and Schemes of Work in Oman. It seemed, from the responses of certain pupils, that it was perfectly possible for teachers and pupils to evince levels of interest and engagement in alien musical genres and concepts, without this interest precluding an interest in their native music (or whatever they listen to at home) and yet there was little opportunity to demonstrate this parallel interest within the classroom. This vacuum was particular noteworthy since the pupils' 'Chinese-style' compositions appeared, in practice, to be Westernised appropriations of Chinese music rather than any attempt at a genuine imitation of 'Chinese' music. This might have been partially avoided (see Mills '*Music in the School'* 2005: 149), were the requirements of the syllabus expressed in a slightly different format and, were constant prompts offered to connect these 'novel' sounds to more familiar ones as it is appears to be much easier, in terms of enculturation, for the students to recognise and manipulate material with which they are already familiar, as discussed by Hallam (see p. 164).

7.4.6 Pupils' attitudes towards WCM

In the Secondary schools, I had the opportunity, during group exercises, to wander around the classroom, engage with the pupils and question them about their attitudes to music. A few pupils enjoyed WCM and practised it at home on their chosen orchestral instruments or piano. The majority expressed the view that they had only ever heard WCM in the secondary school music classroom and that they had not liked the sound of WCM since 'it is old fashioned and for old people', 'it's boring', 'it's got no words', and 'it made me want to fall asleep.' This personalised value judgment might also reflect, as Swanwick notes, the ability to 'understand music and still not find value, to play a Bach Sarabande quite expressively but find it quite boring.'[608] The children,

[607] (Cambourne, 1988, 52), cited in Spruce, op. cit. *Teaching Music*, p. 68.
[608] Swanwick, op. cit. *Musical Knowledge: Intuition, Analysis and Music Education,* p. 163.

indeed, expressed a strong preference for music with which they were already familiar in their home environments and this consisted, predominantly, of Western hip-hop, rap music, R&B and pop music. Most, on the other hand, were not familiar with the names of any WCM instruments and composers, which suggests that while these students have total internet access to WCM, it has no entertainment or cultural value for them – perhaps because of lack of familiarity in the home environment or because simply 'don't like the sound'. This finding is of immediate relevance to Oman in that here, too, most households have access to an uncensored Internet and yet, currently, are unfamiliar with WCM.

7.4.7 Teachers' thoughts

Following the observations, I discussed my findings with the four teachers whose lessons I had observed (in order to retain anonymity, these teachers will be referred to Teacher A/B and Primary/Secondary). Certain themes emerged as the primary concerns of the teachers, as follows:

1. **Introducing the new through the familiar**. Teachers in primary schools tended to agree that, while familiarity was useful, young children are flexible and more open to different kinds of music. Teacher A (primary) said 'The pupils would just be happy to listen to any music I played as it's basically all new to them.'[609] Secondary school teachers, however, expressed the view that the most fruitful way to introduce WCM is to use sounds with which the pupils are already familiar, as they already had pre-conceived ideas about preferences and dislikes. This meant, in effect, the use of pop music. As Teaher B (secondary) noted: 'I wouldn't try and teach music through Beethoven. You have to come to WCM through music that the kids love already.'[610] Teacher B (secondary) also stated that 'I asked the kids the name of their current favourite artist and then used him as the model for the listening exercise in the next lesson.'[611] As reflected in the pupils' comments above, it appears that the most engaging approach for the unfamiliar, paraticularly with older children, is to access it through what the pupils already know.

[609] Teacher, primary school in Islington, north London (25 January 2016).
[610] Teacher, secondary school in Isleworth, west London (22 February 2016).
[611] Ibid).

2. **Engagement of all pupils**. The Secondary school pupils were particularly active in this debate since, without active pupil engagement, behaviour management issues will, inevitably, follow. Teacher A (secondary) stated that:

> 'Behaviour is most problematic in years 8-9. The kids want to demonstrate power in the classroom and they haven't got any external exams with years of compulsory school still to go. They feel that they want to rebel and show off and demonstrate that they are really bored by the authoritarian structure of school itself.'[612]

This rejection of authority by boys, in particular, means that, as Teacher B (secondary) stated 'The boys see it as a "badge of pride" to push me to my limits and see if I lose it in class.'[613] It becomes increasingly important, therefore, to engage all pupils as actively as possible, in order to eliminate bad behaviour. As discussed above in reference to Green's informal learning principles, if the teacher makes the lesson fun and engaging, behaviour will improve.

3. **Limited time**. All music teachers expressed the view that their options were extremely limited by timetable restrictions. Teacher A (primary) stated 'We see our students once a week so there's only so much we can do.'[614] Teacher A (secondary) stated 'I have one period a week and 60 pupils so I barely have enough time to get them quiet in the classroom before the bell goes.'[615] Teachers felt frustrated by this limitation but attempted to work effectively within it.

4. **Whatever works.** Most teachers expressed the view that it was important to be flexible and to employ whatever strategies work most effectively within their own classrooms. As Teacher A (primary) stated 'I use elements of many different pedagogic approaches'[616] This was a key point reflected by other teachers and reinforced the literature (see Biesta, pp. 151–152). As

[612] Teacher, secondary school in Isleworth, Middlesex - London (25 January 2016).
[613] See Jayanti Owens, 'Early Childhood Behaviour Problems and the Gender Gap in Educational Attainment in the United States', *Sociology of Education* (2016). DOI: 10.1177/0038040716650926
[614] Teacher, primary school in Islington.
[615] Teacher, secondary school in Isleworth.
[616] Teacher, primary school in Islington.

Teacher B (secondary) stated: 'I just do whatever works!'[617] This suggests it is important to individualise each lesson for each group of pupils and to remain as flexible as possible in terms of approach.

5. **Tickbox requirements.** Teachers in English classrooms are often overwhelmed by anxieties regarding OFSTED. Teachers appeared to be heavily stressed by inspections and expressed genuine fears about the effects of such a highly pressurised environment. Teacher A (secondary) stated 'I spent most of this term preparing for OFSTED as I was genuinely worried about my future as a teacher if I didn't get a 'good' rating.'[618] Teacher A (primary) stated that 'In 20 years as a primary teacher, OFSTED inspectors have only come into my music lesson three times and, even then, they just sat down, smiled and left again after 15 minutes but I needed to prepare all term for that 15 mins.'[619] These OFSTED requirements frequently lead lessons to be dominated by 'tickbox' requirements which leads to a disconnect between the OFSTED requirements of the teaching process and the practical effects within a classroom with subsequent added demoralisation on the teachers.

6. **Parental input** The majority of teachers expressed the view that, as Bugeja notes (see p. 167), parental input is a crucial element, both positively and negatively. As Teacher B (secondary) noted 'Pupils who take private instrumental lessons are much more confident and able in class than those who don't.'[620] As Teacher A (secondary) noted, 'Very few of my pupils have every been anywhere near a private music lesson and so it's much harder to engage them in the idea of music as a formal lesson.'[621] Teacher B (secondary) also noted that 'loads of kids want to do music but their parents can't afford it.'[622] It appeared to be extremely challenging to overcome this limitation but one method appeared to be to link the ways that music is

[617] Teacher, secondary school in Wembley, (March 2016).
[618] Teacher, secondary school in Isleworth.
[619] Teacher, primary school in Islington.
[620] Teacher, secondary school in Wembley.
[621] Teacher, primary school in Islington.
[622] Teacher, secondary school in Wembley.

employed within a home environment with what the teacher is attempting to do in the classroom or to link the NC more closely to home listening trends.

7. **Funding** Limited funding (as discussed on p. 155) for music was mentioned by all the teachers. As Teacher B (secondary) stated 'there is simply not enough money' to teach music effectively and 'we don't have enough instruments and the ones we have are in a really poor state. And, in any event, we just don't have enough teachers on staff to cover all the classes'[623] In addition, parents have to pay for private instrumental lessons at school, thus exacerbating the issue.

8. **Motivation** Teachers' primary motivation was enjoyment of the work, despite all the inherent problems that they identified within the state system. Teacher A (Secondary) stated that 'Teaching music is really rewarding, but it's exhausting too. My department is small and my workload is huge – and I have after-school activities too. And I don't get paid extra for running the clubs.'[624] Music teachers are, in theory, fully prepared to dedicate hours of voluntary activity to extra-curricular activities since they are primarily motivated by love of their subject rather than financial reward.

Although the teachers were discussing their concerns about English classrooms, our mutual discussions led to the conclusion that many of these issues might be relevant to music teaching in an Omani classroom, both in its current format and, more particularly, in future were WCM to be introduced.

7.5 Conclusion

Observations in English music lessons were designed directly to inform the design of my pilot projects in the Omani schools. In order to achieve this outcome, I attended a number of different schools in England where I observed a variety of timetabled music lessons involving different age groups and abilities. This enabled an understanding of which aspects of the lessons had worked well and might, in future, be theoretically transferrable to an entirely different nation and culture and which aspects worked less well or would be untranslatable in an Omani context.

[623] Teacher B, secondary school in Wembley.
[624] Teacher A, secondary school in Isleworth.

In primary classroom lessons, learning objectives were straightforward and revolved around listening skills and good behaviour. Schemes of Work were flexible and focused on good learning patterns rather than acquisition of knowledge. Lessons frequently began with an engaging warm-up activity, to draw the children in to the lesson and went on to incorporate physical activity. In addition, teachers tended to have strong awareness of individual pupils and all of these were characteristic of good practice as defined broadly in Green's five basic principles as discussed on p. 150. At secondary level, more formal objectives, as required by the NC, led to more rigid lesson plans, both in terms of content and outcome. Schemes of Work entailed defined, and assessed, learning outcomes via external examination, and this created formal parameters, which were frequently seen by both teachers and pupils as restrictions on learning and creativity with less 'fun' in lessons. As a result of time restrictions and class sizes, teachers had limited individual knowledge of individual pupils and, in composition sessions, for example, the secondary teacher at one school was able to devote less than one minute to each student's work. This meant that the teacher's ability to critique pupils' work was severely limited. Although teachers stated that they were expected to make up for this by marking work at home, there are clearly technical difficulties in doing so and interactive critiques are much more constructive when a creative medium is involved. For the students, working at home in a modern, technological environment can be impossible without the necessary books or software. Learning skills appeared to revolve around three key areas identified in all three Key Stages of the NC - listening, composition and performance (see pp. 152–153) – though a host of other learning skills were encompassed within these broad parameters. Listening was a particularly critical skill at primary level, in terms of broader learning and development while Secondary listening skills were developed through the introduction of alien sounds. Composition skills, even at primary level, involved the teaching of basic note values while, at secondary level, composition became the primary means of assessment and, therefore, took on huge formal value, as discussed on pp. 151–153. Performance skills at primary level enhanced self-confidence and, eventually, enabled solo and group performance. At secondary level, performance was more problematic due to increased self-consciousness, though public performances of pre-recorded computer material helped to create healthy competition.

Approaches at primary level revolved around physical movement and rhythm and followed a basic Kodaly approach. At secondary level, the approach attempted to be

child-centred, but included a greater focus on knowledge acquisition. Assessment at primary level was formative, via individualised knowledge of pupils, and incorporated public reward systems. At secondary level, assessment took place via formal, external examination with fixed criteria. There was little opportunity for the kind of differentiation of assessment recommended by Fautley at primary schools while, at secondary school, it was incorporated as a formal part of the assessment criteria. The outcomes at primary level were fully realised when teaching was effective. At secondary level, formal assessment made it easy to measure outcomes in a public, prescriptive way though these were achieved at vastly differing levels and, as Fautley points out, the assessment of 'creativity' remained problematic as moderators need to decide whether they are assessing the process of composing or the end-product, the composition itself (see p. 177). Limitations at primary level revolved around the vastly differing knowledge bases of teachers and pupils. At secondary levels, limitations were more likely to revolve around self-consciousness. Challenges at primary level, therefore, revolved around time restrictions and abilities while secondary level challenges were much more aligned to technical acquisition of knowledge required for formal assessment and the barriers to such acquisition as a result of challenging behaviour in the classroom.

Observations of good practice at both levels were demonstrated in a number of ways which it was worth bearing in mind during the preparation of the Omani pilots. Good practice consisted of:

1. Admirable levels of flexibility
2. The ability to adapt and evolve a lesson plan when faced with the unexpected
3. Levels of experience leading to self-confidence
4. Extensive knowledge of the curriculum and the individual student
5. Very clear instruction and dissemination of final goals
6. Strong discipline.

Alongside this list, it was just as important to note the key limitations to good practice of which a major instance was the absence of basic musical knowledge. It led, inevitably, to a lack of concentration and poor behaviour though this could be overcome by integrating music with which the pupils were familiar into the NC. While

teachers pointed out that this was an inevitable problem with the syllabus, since it was predicated on a prescriptive examination system. In this context, and exactly as suggested by the literature on enculturation, the vast majority of pupils with whom I chatted expressed a strong preference for pop music while few were familiar with WCM or its composers. In these circumstances, it is interesting to compare these responses to those of Omani school pupils who, superficially, had even less exposure to WCM but, in practice, were barely less encultured in WCM than their English counterparts. It was extremely important to establish whether one, or a combination of certain elements, of these teaching approaches might, successfully be incorporated into Oman's NC. The entire range of my observations in English schools, and my analysis of their outcomes, led directly to the design of my pilot projects for the Omani schools, which are intended to form a model for future educational plans in Oman and are discussed in the following chapter.

Chapter Eight

Translating English Music Education into an Omani Context

8.1 Introduction

This Chapter describes the implementation of my Omani pilots, the practical design of which arose as a culmination of my observations in English schools, supplemented by my reviews of the literature and the national music curricula in both England and Oman. In designing these pilots, it was critical to consider which had been the most fruitful elements observed in the English state system, in order to assess the potential effectiveness of such pilots within Oman. Factors to be taken into account included the appropriateness of the lesson content, the approaches that teachers in England had adopted and the facilities available in the classroom both in terms of technology and the availability of musical instruments. These elements had to be incorporated into an Omani teaching model in which even the music teaching staff had no pre-existing knowledge of many of the cultural or knowledge elements involved in the English model. It was therefore incumbent on me to make decisions about how much alien 'cultural capital' to import into each scheme of work and how to integrate this successfully within the framework of a dynamic, energetic lesson for primary and secondary age children who had limited critical thinking tools with which to understand or appreciate the 'musical meaning' of WCM (see Benamou 2010:199). It was, therefore, extremely important to acknowledge the psychological arguments around the concept of universal 'musical meaning' which incorporate music's social and personal connotations as well as its ritual and social functions and its purely aesthetic elements and then to incorporate these arguments into an exploriation of the strategies for the introduction of a genre that has only ever been included in the Omani NC in the form of a brief history of each historical movement.

I designed one programme of lessons for primary schools and another for secondary schools. The primary school lessons were designed to take place in the equivalent of English Year 3, and the secondary lessons in the equivalent of Year 7. Each was designed to be carried out in two different schools at each level and this was in order to have some point of comparison between children of identical ages. For the purposes of this research, I shall refer to the two Primary schools as Primary A and Primary B and the two Secondary schools as Secondary A and Secondary B, where

relevant. Primary School A's lessons took place on Sundays and Wednesdays while Primary School B's took place on Mondays and Thursdays. I later repeated this pattern with Secondary Schools A and B. Each class had around twenty pupils. I had observed that an experienced teacher in England was able to adapt an existing lesson plan to cover all learning objectives (according to the stated demands of OFSTED or the NC) and I was determined to be equally flexible and to adapt my pilots within the classroom framework wherever unforeseen eventualities arose (following the good practice recommended in Swanwick's '*Good Enough Music Teacher*, 2008'), particularly as I had no idea, prior to the lessons taking place, which aspects of my design would translate effectively from England and which would not. The implementation of these pilots involved my personal development from the status of passive observer within the English school system to participant, active observer within Oman. This evolution incorporated the need to become a full member of the classroom in as natural a manner as possible and to adapt what I had learned theoretically in English schools in order to be able to translate English music educational theory into a practical Omani context and it seemed important to model my teaching practice on the English schools I had observed as closely as possible. The challenge in this context was to reflect upon my observations in the English schools and then, bearing in mind Benamou's psychological summary of 'musical meaning', to decide how to translate and evolve this material into an Omani context i.e. which aspects of the English schools lessons would work well and which would be completely, or partially, inapplicable in an Omani classroom. Decisive factors when devising the pilots soon appeared to coalesce around the selection of material (in particular in relation to cultural factors, in terms of both familiarity and appropriate material, and, secondly, the selection of teaching approach. This decision process was highly influenced by my reading of Hallam's work on enculturation and discussions with Dr. Jennie Henley at the RCM.

8.1.2 Material

1. I decided to include aspects that introduced the genre of WCM i.e. to include elements around the introduction of a WCM orchestra and its component orchestral instruments. These elements seemed to form the fundamental building blocks of any understanding of WCM and it would be impossible to form any impression of WCM without an initial familiarity with these building

blocks. In addition, I knew that ROSO already existed in Oman and that it broadcasts regularly on Omani national television and radio. I assumed, therefore, that at least a few of the pupils would, therefore, have been exposed to ROSO in some limited form. The introduction of a traditional orchestra, therefore, seemed like a logical, though limited, knowledge base from which to begin. There is also some very limited exposure to the history of WCM within the Omani music NC so certain pupils might already have accessed this through this direct school pathway.

2. Following the principles on enculturation elucidated by Hallam (see p. 164), I then decided to exclude the elements that I had observed in English schools but which would almost certainly be perceived as unrelated to WCM, within an Omani school context. Despite the obvious benefits of widening the curriculum to include multi-cultural elements, this approach would be extremely alien in a mono-cultural society like Oman where, indeed, the concept of WCM is still relatively unfamiliar in itself. In this context, and as discussed in the literature review (pp. 159–160), the Chinese and Latin American music lessons that I had observed in English secondary schools (see p. 176) seemed, initially, too 'other' for an Omani secondary school at this early stage of the pilot.

3. I was very keen to integrate composition into the Omani curriculum since, currently, this creative element is currently lacking and all literature, particularly the work of Philpott,[625] and observation, suggested that these aspects of learning are key to the development of a music programme and to pupils' ultimate happiness and success, (where success is defined as Csikszentmihalyi states as the 'product of a societal judgement'). [626] Composition was, however, entirely alien and I, therefore, attempted to simplify all the composition elements to their absolute basic elements. There were also technical issues involved the introduction of WCM into an Omani classroom since, currently, there is little technology available and I could use

[625] Chris Philpott, 'Creativity and Music Education', in *Learning to Teach Music in the Secondary School*, ed. by Chris Philpott and Gary Spruce (Oxford: Routledge, 2001), p. 133.
[626] Pamela Burnard,and Hsu-Chan Kuo, 'The Individual and Social Worlds of Children's Musical Creativities', in *The child As Musician: A hand book of musical development,* ed. by Gary E. McPherson (Oxford: Oxford University Press, 2006), p. 488.

only what was easily accessible. I was also aware of the public exposure elements of an end-product composition and was very keen not to impose public performance of private composition as a compulsory element. 'Spontaneous originality ought to be treasured and nurtured in children,' proposes Elliott (1995: 221). In this vein, I invited all pupils to 'have a go' with the limited resources available and to create one simple composition to accompany a single scene and then to try to encourage them to share end-products but without any compulsory edicts.

4. In order to enhance the learning through using pre-existing familiarity, I used Arabic songs, music, scales, and instruments with which the pupils were already familiar, and constantly compared these to WCM in order to demonstrate the differences, and similarities between the two genres. I was keen, at all times, not to impose a musical hierarchy and refrained, initially, from asking the pupils which genre they preferred.

8.1.3 Teaching approach

This was, probably, the most interesting and challenging aspect of the pilots pedagogically as teaching approach to music in Oman is totally different to that in England. In the circumstances, it was necessary to formulate a combination of approaches, in different combinations, so that the pupils had some familiarity with the lesson structure but so that I could also incorporate English schools' good practice, which incorporates far more creativity, room for individual expression and ability to challenge the teacher without terrifying the pupils. I had personally experienced the Omani model of teacher to pupil knowledge transmission as a child and was, therefore, entirely embedded within this approach. I had memorised material from textbooks and taken written exams in the same style in which pupils currently learn. In order to enable good practice alongside the more innovative aspects that I had observed in English schools, I tried to find ways to transmit material that would not be wildly at odds with the ways that pupils had previously experienced learning but then developed these. I also determined to be as flexible as possible within the teaching environment as I absolutely could not predict how the pupils would respond to the novel material and approach and, just as I had observed in England, I ensured,

therefore, that I always had a Plan B to which I could revert if Plan A did not appear to be engaging the pupils.

Before any discussion of the content and outcome of the pilots, however, it is important to give a full account of the existing content of the Omani music NC in order to understand the pedagogic position to which the pupils are currently exposed and its place, and context, in the overall Omani education system. Without this, it would not be possible to analyse or assess the overall utility and ultimate benefits of the country's current music system and the ways in which WCM lessons might be incorporated into the Omani system and the role of WCM expanded.

8.2 Oman's National Curriculum For Music

Since there was no written history of the Omani music curriculum, it was necessary to gather all information about the curriculum from my personal knowledge and meeting with the Ministry of Education in Oman, and my analysis of the twelve books in the three cycles of the Omani music curriculum. Oman's first official National Music Curriculum was established in 1997. Before this date, music in Oman's schools was an informal, elective activity with no specific curriculum and no formal examination framework. Unlike the formalised and centrally-governed English system,[627] Oman's music education has, traditionally, been devised by Arabic teachers whose teacher training was, primarily, conducted in Jordan, though also in Egypt and across the Arab world. Until now WCM has been taught only at the Royal Oman Symphony Orchestra (ROSO) and some international private schools such as the American British School (ABA), and The American International School Muscat (TAISM). These are all located within the capital city, Muscat, which is, obviously, the only possible location for aspiring professional performers as well as home to most international business people and their families.

Since 1997, pupils across the rest of the state education system, have followed one official music curriculum across the whole of Oman which is mainly formulated around the technical aspects of Arabic music. Music is an integral part of the NC but it is, primarily, practiced on traditional Arabic instruments. There is, currently, almost no place for WCM and, when the occasional Western instrument is incorporated (guitar,

[627] Caroline Hilton, Jo Saunders, Jennie Henley, Liisa Henriksson-Macaulay, Graham F Welch EMP Maths Review of Literature 1 European Music Portfolio (EMP) – Maths: Sounding Ways Into Mathematics. AUGUST 2015, p. 171. UCL Institute of Education, London DOI: 10.13140/RG.2.1.2739.1843 http://www.researchgate.net/publication/280647930

keyboard, cello, drum kit), this is used to perform traditional Arabic music.

8.2.1 Current music curriculum in Oman

Stated Aims

One of the primary aims of the NC in Oman is 'To preserve national musical heritage and to develop a national sense of identity through the performance of national songs'. As discussed in the literature by James (see p. 106), and further identified by Diamond 'allow(ing) for the use (of music) as a way of recounting history, predicting the future, passing on local wisdom, reflecting on meaningful places and contexts and clarifying one's role within a nation and a clan.[628] This stated aim is essential in this context since it is emphasises the central tenet of the Oman curriculum to preserve tradition while still allowing for novel elements. The curriculum itself is divided into twelve school year groups within the Omani school system and these divide into three different 'cycles of learning' according to age. These three 'cycles' comprise Cycle 1 (Years 1–4 and ages 5–9) together with Cycle 2 (Years 5–10 and ages 10-16) – during both of which music is a compulsory subject (unlike in the UK) and a Senior group (Years 11 and 12 and ages 16–18) during which period music becomes an elective only subject. Although Oman has a National School Curriculum, which includes the teaching of music as a core subject, this teaching, as has been noted is entirely based around Arabic traditional music, notation, scales and instruments (discussed below). All schools follow an identical core curriculum and, thus, none are introduced to WCM beyond a brief introduction to its history and genres. WCM is taught, as has been noted, only in some private international schools but tuition in these international schools focuses on music appreciation and the playing of instruments.' [629] This is, of course, focused on individual instrumental tuition, ABRSM exams and history of the genre of WCM which is somewhat different to the teaching approach that I adopted and which, while I still intended to provide a basic introduction to the genre of WCM, was based around curriculum based group-work, individual tuition, and creative enhancement.

Historically, there has been no demand for the creative elements of composition or for training in this area and while a wider understanding of musical

[628] (Diamond 2008), cited in Patrecia Shehan Cambell, Global Practices', in *The child As Musician: A hand book of musical development,* ed. by Gary E. McPherson (Oxford: Oxford University Press, 2006), p. 569.
[629] Head of Music at a leading independent school in Muscat. Interviewed in Muscat 12th April 2015.

culture and historical context beyond the Arabic music curriculum of Oman is included it has not, traditionally, played a huge role – though this is now being expanded. There has also been little guidance to teachers in the national school system as to what a musical curriculum should incorporate or how to implement the elements that exist. There has been no guidance on pedagogic practice or on the nature of the teacher's role. There is also little understanding of the role and nature of peer and self-assessment, since this is, according to the Senior Music Inspector, not valued in Oman's education system.[630] The aims of the current curriculum are contained within a single series of textbooks and are repeated in the introduction to each of the textbooks, which are used in all twelve-year groups. It is worth noting that the basic notational elements of music are similar in both Western and Arabic music with the addition of extra signs for quarter notes in Arabic scales and all of these are mentioned in the textbooks. The overall aim of this system is to enable the students to appreciate what they are learning and the importance of the Arts, with a particular focus on music and fine art. Schools are encouraged to follow these guidebooks, particularly since they are the only source of available teaching material in Arabic though it should be noted that the aims and learning elements are very similar to any Western curriculum save for the absence of creative expression. The goals stated in the introduction to each of the musical textbooks are identical and listed as follows:

1. To acquire musical knowledge
2. To acquire a basic repertoire of traditional folk tunes/songs/instrumental technique
3. To learn about other cultures[631]
4. To raise musical tastes through an awareness of other cultures
5. To learn to use the human voice in an advanced manner
6. To find a balance between the intellectual and the spiritual
7. To develop individual and group singing
8. To preserve national musical heritage and to develop a national sense of identity through the performance of national songs
9. To develop and encourage teamwork

[630] Ro'a Al'lamki is the Senior Music Inspector and supervisor for all Muscat's schools. Interviewed in Muscat 20th April, and 15th September 2016.
[631] The inclusion of an awareness of other cultures is particularly surprising in this context since this is a very recent inclusion within the Omani curriculum and did not exist for past generations of schoolchildren.

10. To identify a pathway through which talented students can develop their musical careers.
11. To participate in local and international celebrations as representatives of Omani culture.

Within Cycle 1, these aims are cited as being achieved through the following learning curriculum:

1. Basic, general information about rhythm/rest/theory
2. Rhythmic signs and their equivalent rest signs
3. Drawing of staves (which are written in exactly the same way as in WCM with notes and rhythms appearing identically to their Western counterparts and the only additional element being the extra quarter-tone signs. Additionally, music is, exceptionally and counter-intuitively for an Arabic readership, written from left to right)
4. Identification of selected instruments
5. Naming of parts of selected instruments
6. Writing and reading simple music
7. Repeating of basic Arabic and Folk tunes
8. Singing back of basic rhythmic structures
9. Differentiation of basic voice and instruments
10. Individual and choral singing
11. Basic tuition on percussive instruments (triangle/drums etc…)
12. Development of group work through music
13. Developing a sense of enjoyment of music
14. Developing an enjoyment of traditional Omani music.

These goals are maintained in Cycle 2 (School Years 5-10) with the addition of the following aims for School Year 5:

1. Learning of the anasheed (anthology) of religious chants and national anthems. This is an important element at this stage of education since it is also the age at which prayer becomes a life activity for both boys and girls and, thus, children possibly become aware of the significance of liturgy as well as beginning to develop the intellectual capacity to understand the metaphorical elements of poetry. Additionally, this element might be particularly important

in this context since it emphasises the role that music can play in the affirmation of the relationship between the students and their understanding of Islam and other world religions
2. Performance of anasheed in class
3. In-depth learning of specific folk tunes
4. Games based on musical interaction between students.

By School Year 6, the textbook states that the goals should be:

1. Raise the awareness of pupils about the importance of music
2. Preservation and performance of traditional folk tunes
3. Learning about the national Royal Oman Symphony Orchestra (ROSO)
4. Awareness that music can become a professional career
5. Musical theory
6. Introduction of additional musical instruments.

In Year 7, the curriculum includes:

1. Appreciation of traditional music from across Oman
2. Performance of traditional music from across Oman
3. Additional traditional instrument including the Ney (wooden flute)
4. Acquisition of additional anasheed.

Years 8-10 include:

1. Further concentration on traditional music
2. In-depth learning of additional anasheed
3. Introduction of famous Omani musicians
4. More advanced musical theory including Arabic *maqamat* (scales) and Arabic style improvisation
5. Brief history of Western music.

Cycle 3 (School Years 11 and 12) comprises the final two years of the Omani school system and incorporates the following additional goals:

1. Revision of all musical elements
2. Consolidation of learning on rhythm and melody

3. Modes of expression
4. Introduction to harmony
5. Introduction to the Guitar
6. Major Arabic scales
7. Traditional Omani music
8. History of other Arabic music that did not originate in Oman
9. The human voice
10. Andalusian music
11. More advanced theory including scales.

It should also be noted that the only instruments currently taught in Omani schools are traditional Arabic instruments which are quarter-tone tempered and are tuned to Arabic music scales e.g. string instruments are tuned in fourths. These instruments comprise:

1. Violin
2. Oud (lute)
3. Mandolin
4. Qanoon (Zither)
5. Electric keyboard
6. Ney (wooden flute)
7. Arabic accordion
8. Trumpet
9. Side-Drum
10. Cymbals
11. Some Omani drums
12. Cello, guitar (but only in the rare circumstances in which the local teacher plays these instruments and can loan his own instrument for performance within the classroom).

8.2.2 Exams

Since 1997, Music has been a publicly assessed subject in Oman though it is acknowledged that no pupil is failed. The consequence, in terms of the Omani educational system, is that the music exam has a less elevated status than other core

curriculum subjects and children have no previous expectation or experience of failure in music. This seems important both in terms of the children's psychological attitude to music (they have been educated to believe that it is an aspect of education in which it is impossible to fail as a group activity but perfectly possible to fail in terms of individual achievement). This would also seem to have implications for their attitude to music in terms of personal development. Swanwick's work supports this ambivalent position pedagogically, stating that 'testing in the simplistic sense will never be of much, if any, value to us (teachers working in the arts).'[632] He also points out, however, that 'we ought to be able to sustain an alternative vision of assessment as an extension of teaching, assessment as *criticism*, appraisal […] all those objects and events in the real world.'[633] While Rowntree's vision of assessment suggests that the ultimate purpose of assessment is to aid the puils to 'know themselves and know each other,'[634] Fautley suggests that formal summative assessment may be of little creative benefit to the pupils if unthinkingly adopted as it results 'in artificial distortion and pupils over-emphasising, say dynamic contrast at the expense of general musicianship,' [635] in other words, constant informal, but constructive, developmental criticism is always more beneficial than official mark schemes that follow a prescriptive score sheet and hamper creativity. Additionally, in Oman, young people do not take individual grades in music performance and the ABRSM or other Boards are unknown in Omani state schools. Young performers at the National Orchestra School in Muscat, however, do follow the ABRSM syllabus, as do pupils at the private, international schools, but these are the only performers in the country who submit themselves to any kind of formal musical assessment.

8.2.3 Performance - performance groups – celebrations on school premises

There is only group performance within Omani schools. While children are encouraged to play together in front of teachers, parents and governing bodies on occasions such as national holidays, there is no concept of solo public performance within the school environment. In addition, there are neither internal music competitions nor 'talent shows' designed to highlight individual competence. This has positive aspects since it creates a collaborative environment while a sense of

[632] Keith Swanwick, *Music, Mind, and Education* (New York: Routledge, 1988), p. 150.
[633] Ibid.
[634] Rowntree 1977; cited in Philpott and Spruce, op. cit. p. 209.
[635] Fautley, op. cit. p. 146.

competition is not considered a negative attribute. On the other hand, it emphasises the fact that music has never held academic status within the Omani school system.

8.2.4 Teaching staff: Omani and other Arabic nationals

Music in Omani schools is taught by subject-specific instructors. The music teachers (similar to UK secondary schools) – who only teach music and no other subjects - are specialists in Arabic music. While they have to be able to play an instrument, their role within the school system is primarily as 'educator' and their professional music identity and expertise are not always fully utilised. Since 1997, and the introduction of music into the Omani NC, 'Omani-born music teachers have mainly been sent to Jordan to undertake music teaching diplomas, since this is the nearest country with music teacher training facilities.' There are considerable implications as a result of this music teacher-training regime since the pedagogical approach in the UK is utterly different to the existing Omani teaching-regime which, has been engendered by the music teacher training system in place in Jordan. The majority of music teachers in Omani state schools, however, are non-Omani born and comprise mainly of other Arabs, including Egyptians and Tunisians, who have experienced the more extensive teaching frameworks in their own countries but which largely follow the same teaching structures as the schools in Jordan.'[636] These teachers have chosen to teach music and have music teaching qualifications from their native countries.

The following section goes on to describe the series of pilot lessons which I carried out across a variety of state schools in Oman, following this review of the current Omani music NC; the ways that it is implemented by staff and an analysis of the data acquired in the English schools. These participative pilot music lessons were intended to act as an experimental basis via which to incorporate and merge suitable elements from the English Curriculum and model with existing elements in the Omani Curriculum and to observe the results.

8.3 Omani Pilots

8.3.1 Selection of venues and duration of pilots

The first practical issue with which I needed to engage was how to select the most useful range of schools in which to carry out the pilot studies. Most primary schools in

[636] Ro'a, music education inspector.

Oman are co-educational while all secondary schools in Oman are single sex. While the Ministry of Education in Oman would always have the final say on where the pilots would be carried out, I requested that the pilots be located in two primary schools plus two secondary schools in order to cover as broad a range of potential outcomes as possible. Each Omani class has two music lessons per week and the Ministry of Education informed me that I could not be accommodated in any single school for longer than one month since a longer pilot would interfere with the official exam sessions. The Ministry also noted that the Inspector of Music Education was required to attend every lesson, in order to fulfill government requirements, and such attendance would have been impossible to coordinate for more than one month's worth of lessons. I was also told that the rationale for the selection of school venues was primarily related to the geographical constraints, namely that the Inspector needed to attend every session. For this reason, all selected schools were located in Muscat. The Ministry of Education then selected two co-educational primary schools in Muscat for my first set of pilot lessons and two single sex secondary schools, also in Muscat, for the subsequent pilots.

8.3.2 First impressions

The first primary school lesson was, as related anecdotally at the beginning of this thesis, accompanied by a number of colleagues from the Royal Oman Symphony Orchestra (ROSO). My intention was to lead the lessons and to introduce my colleagues whenever expert instrumental tuition was required. Since these colleagues were native English practitioners, I would also act as a simultaneous translator. Despite this distancing technique, simultaneous translation appeared to be the only practical way to eliminate potential linguistic difficulties. The school's Director was welcoming but immediately invited us to meet a gathering of parents who, having read my introductory letter, were waiting to voice concerns. One father, in particular, began to upbraid me, stating that, 'We are very upset about your attempts to corrupt our children and we don't want them to participate in your music lessons. We have formally requested to withdraw our children from your music classes and the director had requested that we come and tell you personally.' I had not anticipated such a confrontational introduction – and had no idea how widespread his attitudes were – but, in the circumstances, determined to be as accommodating as possible, particularly

since the Ministry was insistent that attendance at all music lessons would be compulsory.

As noted on p. 1 of the thesis, certain parents had initially requested to withdraw their children from lessons and I was particularly interested in their responses since I had already been informed that all pupils already attended music lessons within the school. Parents' objections revolved around issues of 'Western influence' and lack of awareness rather than to music as a medium. I resolved this challenge by inviting all the parents to remain at school to attend the first lesson. The Director of Music, who was present, assured the parents that this was a positive development and that she would personally attend all lessons. All but the single most volubly dissenting parent then agreed to attend. He stated that 'I am not coming to your lesson, and (facing the director) I don't want my son to attend.'

The Director then led the entire group (save for the dissenting father) to the designated classroom where I explained my presence and my reasons for running the pilot to the pupils in extremely straight-forward language. I announced that I was about to project a video of a Western symphony orchestra playing a famous symphony and asked the pupils if they had any visual concept of what they were about to witness. The majority appeared to be familiar only with Western pop music videos and two parents immediately stated that they anticipated a video containing a raunchy, and extremely loud, performance of a rock song. I then projected an extract from 'Night on the Bare Mountain' in which the performers' costumes were elegant and discreet. I also played a brief extract of myself performing on the viola in Muscat as part of an official ROSO event. The majority of the pupils and parents appeared, from their facial expressions, to be utterly bewildered by the content of the video material and, when questioned, responded that they had no idea what they were watching or that this type of performance existed in a Western context (an additional potential benefit see p.144). They were entirely unaware that any other genre of music, except rock music, existed in the West. A minority of parents and pupils stated that they had, however, previously seen ROSO on Omani television and a few children said that they had visited the Royal Opera House Muscat in Muscat on a school excursion but that they could not label the event that they had witnessed and did not know, therefore, whether they had ever seen a symphony orchestra. They did, however, have some familiarity with Western pop music and were, therefore, surprised by the apparent 'modesty' of the performance since they primarily

associated Western music with alcoholic consumption and sexual degeneracy.

The pupils were more aurally alert to the differences in the sounds themselves and stated that they had never previously heard such a sound combination. This proved to be a useful starting point for the lesson, and for stating the overall learning objectives of the pilot scheme since the vast majority of the children expressed total ignorance of all the instruments in the video. I gave an overview of the scheme of work for the forthcoming month and explained that it would include introductions to the individual instruments that we had just witnessed, whether played solo, in sections or as a full orchestra. Each lesson would also contain an explanation of the ways in which these instruments, and this genre of music, are taught in order to achieve a high level of attainment. Above all, I stressed the fact that I was not imposing any kind of musical hierarchy on these lessons (see 'Longwell-Grice study' p. 117). I did not intend to devalue native Arabic music and, indeed, valued it as highly as any other genre. This, indeed, fell in line with Edexcel's comment (as noted on p.118) that new musical genres must never be perceived to be in competition with previously popular genres. Its place in Omani society was embedded and critical and Omani music and culture play a fundamental role in Omani heritage. The purpose of these pilots was merely to introduce them to another, equally valid, genre and so that they could experience something new and other in order to broaden their horizons without casting any judgement on their existing cultural values or systems.

At this point, the parents who had remained in the classroom indicated that they were now satisfied that the classroom was not, in fact, a den of iniquity, and that they were happy, *en masse*, for their children to remain in the classroom. The Director was delighted by this swift transformation, which had clearly been due to an initial lack of awareness of WCM. The parents formally apologised and then withdrew. It appeared that the discussions around 'immorality' had been overcome for the vast majority of the parents at a very early stage in the pilot. After the parents departed, I continued to explain to the children that no one genre of music is 'better' than any other and that all are equally valid and important. An awareness of additional genres, alongside those that they had already learned to love and perform, could only be of assistance to their intellectual development. This genre, indeed, was not even new to Oman, since the national orchestra ROSO had already been performing the genre for many decades. I also pointed out that if any of the pupils were particularly interested in music and eventually joined an orchestra in Oman themselves, they would need to

be aware of the WCM tradition.

This brief but unanticipated detour during the first lesson at the first school, alerted me to the level of the problems that might subsequently be encountered across Oman. It also highlighted the fact that it was possible to counter-act the hostility merely by playing two short extracts of a Western symphony orchestra. The flexibility to acknowledge pupils' preferences and then explore and incorporate them (as noted in Green's first principle, see p. 150) is theoretically desirable, since it affords the pupils the possibility to express themselves and to remain engaged via a selection of different musical genres, without allowing this to undermine the teacher's authority in the classroom (which might lead to chaos in the classroom). However, if children are not aware of the existence of a particular genre, it is not possible for them to choose it. Children's experiences of different musical genres are, by definition, limited and their ability to choose music is, therefore, also bound to be limited. It is important, therefore, that teachers remain ultimate control while refraining from imposing their own on the selection of musicon the classroom – which might lead to a narrow curriculum. It is, additionally, possible to allay fears rapidly by using dynamic, practical examples. I determined to be aware of this realisation throughout the remaining pilot lessons and to be as flexible as possible as a result and then continued with my original lesson plan, bearing this need for flexibility in mind. In practice, this initial resistance was not encountered in any other schools involved in the pilot scheme.

8.3.3 Descriptive synthesis of the pilot lessons

Lessons 1 to 5

I used Lessons 1 to 5, both at primary and secondary level, as a general introduction to WCM via an immersive sequence of immediately consecutive lessons. This involved a general introduction to Western classical instruments and the sound of a WCM orchestra alongside a specific introduction to the playing techniques involved across the main sections of a WCM orchestra. I also incorporated basic theory and listening skills. The lessons in the Secondary schools were conducted at a faster pace and included more content than those in the primary schools with the additional component of composition. The overall learning objectives were, however, very similar.

Lesson 1

It was very important to set up Lesson 1 at both primary and secondary level in a constructive and engaging way in order to create interest and enthusiasm for the entire learning process amongst a set of young people. I also needed to establish existing knowledge bases and familiarity with WCM. At primary level, I introduced myself to the class and played an extract of 'Night on Bare Mountain'. I then asked the pupils if they had any pre-existing knowledge of WCM or a WCM orchestra and encouraged them to discuss any prior knowledge with each other. After this brief introduction, I played an extract of 'Peter and the Wolf,' which immediately addressed issues of cultural capital since, in the Arabic musical tradition, no piece of music is named after an animal. I then established existing knowledge bases by asking the pupils what they knew about the WCM orchestra. It emerged that, at primary level, only one child recognised the WCM instruments. I also introduced the novel idea of creativity at this early stage by leading 'imaginative' exercises, informing the pupils that there is no such thing as a 'right' answer as discussed by Sotto (see p. 174). The children had never previously encountered such a teaching approach and were, initially, wary of supplying the 'wrong' answer, despite my assertions to the contrary. At secondary level, I also began by playing a WCM video and I noted that the pupils had an increased, but still limited, acquaintance with WCM instruments. I had designed the secondary school lesson to be more technical with increased knowledge transmission though subjectivity, creativity and inclusivity were all introduced (as proposed by Jaap and Patrick 2014),[637] and, in England, I had observed the efficacy of reward systems and was keen to replicate this at all levels. At primary level, I was informed that, as an external teacher, I was not entitled to allocate house points so, after discussion, I had arrived equipped with an alternative reward i.e. chocolate. The one-off novelty factor of the chocolate proved very popular as they had never previously received food in the classroom. I determined to designate reward at secondary level via applause and stars since 'being rewarded immediately must reinforce their activity' (see Sotto, 2007: 35).

At primary level, cultural issues immediately came to the fore as it proved very challenging, though vastly amusing, for the children to match Western classical

[637] Cited in Jennie Henley, 'Music: Naturally Inclusive, Potentially Exclusive?', In *Inclusive Pedagogy Across the Curriculum* (2015), pp. 161–186: http://dx.doi.org/10.1108/S1479-363620150000007015, p. 6.

sounds to specific animals. In a demonstration of the issues raised by Benamou highlighting similarities proved a profitable way of briging a cultural gap while identifying differences was a 'first step towards mutual understanding.' [638] I encouraged all children to applaud all answers, and, in particular, creative or comic responses. This spirit of collective praise and mild competition, engendered through fun, was a novel, stimulating experience for the children who, subsequently, demonstrated high concentration levels as well as a spirit of competition and enthusiasm.

At both primary and secondary levels, I then introduced technical knowledge. At primary level, I used a whiteboard to demonstrate note value, reinforcing the concept of rhythm and performance through clapping repetition exercises (just as modelled in the warm-up activities in English primary schools, see p. 171). The children responded enthusiastically. At secondary school level, I introduced the concept of music theory at this early stage through note value in a more interactive way since the pupils were already partially familiar with the concepts. In both cases, and just as I had observed in good practice in England, I also introduced differentiation at this early stage. Less experienced pupils at primary level understood the idea of the rhythmic symbols (crochets, quavers) but were, initially, unable to imitate these in an active clapping context. Since they were able to clap the rhythms back after hearing, the challenge, for these pupils, was to teach them to interpret the written rhythmic symbols. At secondary levels, the weaker pupils also struggled, largely as a result of different levels of familiarity. In both cases, I encouraged repetition and consolidation to overcome these hurdles, just as I had witnessed in the English schools. All children appeared able to verbalise the note values but had only a basic familiarity with music notation and symbols which does not form the main focus of study since, currently, the main teaching focus is on memoristaion. They were, however, familiar with the concept of abstract notation, partly through basic music notation and, additionally, through the medium of mathematics (see Pramling on pp. 165–166) and I continually experimented with speed and difficulty. This was important since all classes, nominally, contained mixed ability children.

I acknowledge that different age groups have different needs and requirements and, thus, the second half of each lesson differed substantively between primary and

[638] Mark Benamou, *Rasa: Affect and Intuition in Javanese Musical Aesthetics* (New York: Oxford University Press, 2010), p. 210.

secondary schools. At primary level, I introduced a specialist percussionist colleague from the orchestra, in order to create the immediacy of live performance, and the children then attempted to play together with varying degrees of success but high levels of enthusiasm. The ability to perform by imitative process was entirely separate to their lack of technical ability to read a formal notation system. This may well have been because their current learning system involves the rote memorisation of tunes and no written scores. At secondary level, several pupils already took lessons in a WCM instrument and, to encompass all skillsets and abilities, I very briefly introduced the instruments but concentrated on exploring, exploiting and increasing existing knowledge.

In England, I had observed the teacher's approach to building up familiarity within a primary school classroom in incremental steps and I had found this eminently appropriate for a mainstream, primary age classroom. I was, therefore, keen to emulate this process in Oman and, indeed, felt that the Kodaly approach was eminently more suitable to a contemporary Omani classroom than to the one that I had observed in a multi-cultural London demographic. In this context, I played a traditional Arabic song, alongside WCM percussion, as it was a relevant introduction to WCM though it, simultaneously, felt important to acknowledge the English teacher's concession that constant repetition of the familiar might, in the long run, become boring,[639] and I determined continually to introduce new elements of increasing difficulty particularly with the secondary school children. Certain pupils (and teachers) at all levels, in addition, appeared to master tasks more rapidly than others and I, therefore, needed to factor in differentiation at all levels by creating both support and extension activities at all stages. An additional factor was that the class teachers were also required to be present. While one primary class teacher immediately chose to participate fully, visibly clapping along and offering an imitative model to her pupils, other teachers, particularly at secondary level, were, just as I had observed in English secondary schools, less demonstrative. I attempted to be inclusive without actively coercing the teachers into participation. My post-lesson interviews (discussed on p. 241) established in more detail the emotion and rationale behind the teachers' varied responses.

The overall learning objective of the first lesson was identical at both primary and secondary levels. I intended to establish existing levels of familiarity with WCM

[639] See Janet Mills, *Music in the School* (Oxford: Oxford University Press, 2005), p. 35.

and, where this did not exist, to supply a broad-based but basic introduction to the sound of WCM and the image of a WCM orchestra. The means of achieving these objectives were amended slightly for the different age groups but was, essentially, very similar and, indeed, the active playing of material and distribution of instruments appeared to achieve similar effects across all age groups. The primary pupils were more open to active involvement and expressions of enjoyment while the older pupils appeared keener to acquire knowledge about the West and to hear about my personal journey to becoming a professional musician. I encouraged every member of each class to participate and to express an opinion since this was a novelty in Oman, while also establishing that my career was not the focus of the lesson but that the focus was, rather, their learning outcomes.

I concluded both the primary and the secondary first lesson by repeating the rhythmic activity with the group in unison, just as I had observed in England and following principles suggested by Suzuki, Yamaha and Genichi, so that everyone was invited to contribute but no individual felt exposed or vulnerable and so that children were enabled 'to gain a deeper, more cooperative understanding' (see pp. 163–164). More detailed knowledge of individual pupils might have enabled greater differentiation in the classroom at this stage, as seen in the English classroom, but this was impractical without any prior knowledge of the pupils. I then concluded the lesson with a brief plenary discussion revolving around what the pupils had learned and what they had found to be the most useful and entertaining elements of the lesson. Responses were extremely varied though all stated that they had enjoyed the lesson. Typical responses included such statements as 'It's actually quite similar to Arabic music, it is just the approach to learning that is different' alongside the desire to 'get it right.' The pupils had never previously been taught in a physically active, collaborative and interactive manner. I asked the primary children if they would like me to return later that week and they screamed 'YES' because 'it is great fun', 'it's not boring' and 'I learnt new things about music.' I considered the possibility that this enthusiasm was solely engendered by the promise of chocolate but dismissed it since I had offered the chocolate in only one session out of eight. In the secondary school, I was much less personally demonstrative and stressed the idea that it was the pupils who should be expressing themselves. Many also noted that they had enjoyed the lesson and the individual and group performances with a few noting that 'getting up and playing was fun' and that 'it was good to move around the classroom without any

particular direction from the teacher' (as cited in Eurythmic theory see p. 173). They appeared similarly keen to learn, though with more tangible academic goals in mind – 'this might be useful' and 'do you actually make money doing this?' were typical responses.

Lesson 2, at both primary and secondary level, was designed to consolidate learning from the previous lesson; introduce the ways that rhythm and melody can create mood and character and impart a more detailed introduction to Western classical string instruments. The secondary school lesson plan also included more advanced transmission of technical knowledge, including plucking, bowing and music theory, and listening to more sophisticated orchestral pieces. The primary school child whose reluctant parent had previously excluded him, now re-appeared in class though it seemed inappropriate (and potentially humiliating) to question him about this.[640] At primary level, we moved on to discuss the obvious visual differences between WCM instruments and Arabic instruments and the children discussed how these might affect the sound that each produces. It was notable that, after the video extracts, it emerged that none of the pupils had heard of Mozart though this had also been the case in the English primary schools that I observed. There was, indeed, remarkable similarity in attitude between the lessons that I had observed in English schools and those that I observed in Oman.

At primary school level, I had arrived with a viola, a violin and a cello and I ensured that every child had the opportunity to play each instrument. This method was impractical at secondary level because the classes were bigger, so, at the request of the pupils, they merely observed and picked up the string instruments and then watched me play my own viola. We then discussed basic string, and holding, techniques and introduced the names of the different parts of the instruments and their function. By the end of the primary lesson, each child had enjoyed the opportunity to hold a violin, a cello or a viola, which they appeared to find stimulating. The primary children were, unsurprisingly, less self-conscious (see cf. Husserl 1952: 265) then the secondary school children and the primary session was very energetic with most children keen to produce a sound on all the instruments, using the bow. The primary lesson also featured an oud ('lute' with which the pupils were familiar) and a viola

[640] After the lesson, I asked the School Director about the boy's appearance and she informed me that she had requested a follow-up discussion with the boy's parent and, following further discussion and explanation, the parent's fears appeared to have been allayed.

performance by me, as well as a violin and cello performances by colleagues. All children expressed delight at experiencing a live performance in the classroom (supporting the position that live performance is a key element for 'hooking children in' to the lesson), stating that this was much more exciting than a video recording and I then led a discussion around the differences in sound and expectation between the instruments and I asked the children to consider the comparisons between the three performances and the difference between recorded and live performance.

At primary level, I did try to afford all the children the opportunity to perform though a few refused and we did not insist. I had noted, during the English observations, that the teacher never insisted on individual performance by children who expressed a timidity or reluctance to perform. I, therefore, adopted this approach as it appeared to have worked successfully within the English system. At secondary level, I used the second lesson to expand on basic music theory, to introduce rhythm and music terminology and to begin to explore the ideas of creativity and public performance. I introduced such concepts as 'forte' and 'piano,' using the correct terminology, but also translating the terms into Arabic. I played single notes at different volumes to demonstrate the effects of dynamics and I concluded the lesson with a plenary group conversation about what aspects of the lesson they had enjoyed and how the lesson might have been made more accessible, enjoyable or instructive. Lessons 3, 4 and 5 at both primary and secondary levels, followed similar patterns, with the substitution of certain sections of the orchestra for others i.e. lesson 3 introduced brass instruments, lesson 4 woodwind and lesson 5 keyboards. The primary sessions incorporated constant oral demonstration of recall and consolidation of previous lessons through discussion and occasional performance while the secondary lessons included more advanced technical information with a brief overview of the elements of basic music theory.

Following my observations of good teaching practice in England, the intended learning outcome of this pattern was to enable a comprehensive introduction to Western classical instruments and orchestras in order that the children should, by the end of the series, have a basic appreciation of how each section sounds, looks and works within a WCM orchestra. At primary level, this consolidation was built around 'fun' listening exercises, which involved constant repetition and singing of melodies with increasing levels of difficulty and interval shifts. Importantly, this was particularly challenging for the Omani children as Arabic musical tones and scales are

different to Western scales and the children, though familiar with, and able to sing, the Western scales, aurally anticipated an extra note between each semi-tone. This process appeared to be sub-conscious as they had never formally been taught Arabic scales. This was equally true for the secondary school pupils, but they were more familiar with Western music and the effect was not quite as acute. Nevertheless, I continually rehearsed intervals and pitch exercises, since, without this consolidation, all pupils stated that 'the music sounds as if it's missing some notes.' This was entirely predictable, given the background. I also introduced simple rhythmic exercises, which, in the case of the primary school, including an adapted version of the English 'chicka-hanka' exercise' while the secondary school exercises were similar but more complex. Just as in England, this approach enabled children to shout out answers without feeling self-conscious (since I eliminated the threat of humiliation as observed in English schools) though the rhythmic structures were, initially, needed to extremely simple. As the exercise grew more complex, the pupils continued to demonstrate goodwill, whether or not they knew the answer. Pupils frequently supplied erroneous answers after which I asked them to try again, while directing them to the correct answer, just as I had observed in the UK. The pupils were completely familiar with this type of exercise as imitative repetition is the standard approach to music learning in Oman and singing is taught through the 'solfege' system.

At all levels, each lesson also featured video extracts of world-renowned pieces of WCM, in order to illustrate the role of a section within the orchestra. I also provided a brief history of each section and, at primary level, specialist colleagues from ROSO came to the lessons to demonstrate their instruments, basic techniques and the range of dynamics available to that section. While this would not be possible for a national roll-out, it was an unmissable opportunity for the pilot and we always attempted to follow a demonstration with a group workshop on those instruments, following which the children conducted a group rehearsal followed by a performance in which they performed for each other. I led regular discussions on how the WCM instruments compare to local instruments (such as the ney) and whether the sounds create similar effects. The children were particularly fascinated by the bassoon ('because it looks and sounds funny') and I explained the connection between the length and height of the sound by pulling apart the instrument and demonstrating its component parts. At secondary level, these exercises included more advanced

discussion of performance, rhythm, structure, dynamics and technical elements such as embrasure, vibration and the inclusion of video material on how professional musicians physically create viable sounds. Active learning exercises were employed, including versions of musical bingo, involving the identification of musical symbols, note values and dynamic signs. The levels of involvement and competition were very impressive. By the end of Lesson 4, and at secondary level only, I had also begun to explore the idea of improvisation and creativity, which was totally new to the pupils. The concept was introduced with a discussion on the effect of music in films. The pupils had never previously discussed such concepts and a sensitive introduction was, therefore, crucial for acceptance and further development. I consistently stressed the fact that they were not being judged on their tastes or preferences.

Lesson 5's 'introduction to keyboards' introduced, for both levels, the concept of chords, which was entirely new to the primary children. For all pupils, I projected photos of, variously, a harpsichord, an organ (with its component parts) and an electric keyboard alongside a basic history of the evolution of hammered sound. For the secondary pupils, I additionally emphasised the novel concept that personal preference is involved and that this is an emotional response with no theoretically 'correct' answer.

In order to reinforce this novel element of creativity, each of the primary sessions concluded with a group performance (whether Arabic or WCM based) by the children, as a manifestation of self-expression, creativity and a general exploration of the capabilities of each instrument. The group performance also acted as a purely 'fun' summative conclusion to each session, after which I led a group plenary discussion on what the children felt that they had learned during that day's session and whether they had enjoyed it. When unfamiliar questions led to silence in the classroom, I employed such techniques as 'Talking Partners' and 'Talking Walls' (using sticky post-it notes) to encourage full participation and to help pupils express their opinions. I continued to emphasise the fact that there is no single 'correct' response and I encouraged the pupils to identify patterns across the instruments and the topics of discussion.

At secondary level the process was similar but I also began to discuss composition by including the concepts of melody, harmony and bass line and how each of these elements has a role to play. It was important also to provide practical tools with which to compose and I therefore introduced simple notation including

staves and explained why the use of keyboards is particularly helpful. I played a short extract from the theme of 'Chariots of Fire' and explained why I had selected this particular piece of music (fun, excellent match of image to sound, Olympic year). Despite its 'British' qualities, I asked the pupils if they could observe universal elements. We discussed what the composer was trying to achieve and how, and I introduced the ideas of major/minor, dynamics/melody/quantity and the importance of silence. We played games that highlighted links between character and sound and pupils remained animated around these discussions. This comprehensive introduction to musical appreciation was an important tool since it explored how music can be used to illustrate a scene, which led, naturally, into composition theory. These ideas were then reinforced through group performance skills and creativity before the students even attempted to compose a short piece for themselves with the limited range of instruments available to them.

Lessons 6 and 7

I had used lessons 1 to 5 in the primary schools as an introduction to the fundamentals of WCM instruments, orchestras and sounds. In lessons 6 and 7, I moved on to a more nuanced introduction to music appreciation, particularly in terms of WCM but also in terms of its comparison with the pupils' native Arabic music. It was important to establish that many genres exist and I continually emphasised that no genre is superior. My aim was to introduce additional genres, which would help to expand musical knowledge (and which already exists in Oman in a professional context) without imposing a musical hierarchy. I also incorporated increasingly advanced music theory and rhythm. The learning objectives in the secondary schools were very similar but with additional emphasis on technical knowledge and a more sophisticated introduction to music theory and a brief introduction to the idea of composition as illustrated in film scores.

Having established these learning parameters, I began session 6 in the primary schools with a discussion of the children's normal listening material (on television and internet). To illustrate the universality of 'popular' listening trends, I played short video extracts of both Western folk music and Arabic folk music ('Cardamom Tree' in comparison with 'Greensleeves') and asked the children if they could hear or identify any differences. The children responded energetically to these discussions (mostly commenting on volume and costume) and I commented that folk music is an

integral part of the Omani NC. As a group, we discussed the fact that appreciation of a wide variety of different musical genres is perfectly possible and normal and that all genres are equally valid. We discussed the ways in which music might form a part of national identity via such manifestations as the national anthem (which they sing each morning in assembly). In lesson 7, I broadened out this discussion on cultural capital and asked whether the children had ever heard WCM opera. The vast majority had not. I projected extracts of 'Papageno's aria' and 'The Queen of the Night'. Responses were almost universally astounded and positive and, again, focused on the 'glamorous' costumes and the vibrant colours. The visual impact provided an important extra element here and I constantly emphasised that all personal preferences were valid and valuable and we attempted to deconstruct, in an extremely simple and age-appropriate, manner, the different rhythmic patterns and structures. A few children stated that they had no emotional response to the opera along the lines that 'I don't understand it and I've never heard anything like that.' A few children also appeared, from their comments, to have been influenced by parental distaste for music in general. Despite this state of mind, all children were happy to join in with the discussion and classwork.

The introduction to lesson 6 in the secondary schools also emphasised the need to appreciate differences in cultural norms. These older children were much more able to elucidate what they enjoyed and why and they had a more formed notion of personal identity. This might have led to a greater sense of rejection of 'different' musical genres but, in fact, caused most of the children to have a greater appreciation of the opportunity to listen to other genres. This introduction was reinforced by the introduction of a set of bagpipes and we discussed why these might be important for Scottish identity and what kind of music might, therefore, be played on them. The children were fascinated by the bagpipes since they enabled a comparison with the use of Arabic folk instruments such as the ney and oud.

The primary school session continued with practical singing lessons, focused on vocal technique, and I encouraged the children to copy and replicate increasingly complex speeds and rhythms both in groups and, eventually, individually. With the assistance of a ROSO vocal coach, all children attempted to identify their own vocal pitch and range. Most of the children were already able to recite sections of the Qu'ran and had received vocal training in this field. Several had excellent voices and were able to apply their Quranic recitation training to the singing of WCM folk tunes.

The children were excited by this cross-cultural transmission and we used it as the basis for more advanced learning of rhythm. Certain members of the class found these clapping exercises very challenging and could not clap and march at different rhythms. We discussed why this might be the case and agreed that it was because the whole idea was so new to them. In the UK, the teacher had used 'This Old Man' as a model to overcome such problems and I, likewise, employed 'The Cardamom Tree' – a tune with which all Omani children are familiar. Just as in England, I repeated the song over both lessons 6 and 7, so that the children could use familiarity to increase their knowledge bases and self-confidence. All pupils, however, were thrilled to be physically moving around the classroom within the formal lesson structure since this was highly unusual within an Arabic classroom.

In the secondary classroom, we built on the earlier fundamentals to carry out a more formal identification of the ideas and emotions created in film music composition and the pupils wrote essays on how music is able to affect a film audience. In order to enable a more advanced composition toolkit, I introduced keywords such as tempo, texture and melody and played extracts from famous film scores. While the content was entirely unfamiliar, the mode of transmission (listening and note-taking) was familiar and the pupils were, therefore, receptive to this part of the lesson, particularly since they were aware that a 'test' element would shortly be introduced. Having discussed the moods created in the film extracts, the pupils were then encouraged to compose a very short 8 bar tune while asking themselves what effect their music created. Listening skills were reinforced alongside the novel element of creativity and I circulated around the room, questioning the pupils as to whether they felt that they had made the most appropriate choices of sound (i.e. voices and instruments) and whether they felt that their music accurately matched the imagery. The pupils really enjoyed this part of the lesson as it was exhilarating for them to be able to express themselves in this very 'free' way. I encouraged them to discuss their creations and responses with their parents and to invite any parents who had questions to get in touch with me. In fact, no parents got in touch which, the form teacher suggested, would normally imply that no parents had objections at this stage.

I concluded lessons 6 and 7 in the primary school with group and individual performance of familiar Arabic folk singing by both male and female volunteers, alongside individual Quranic recitation. It was particularly remarkable that, after lesson 7, during which I played a video extract of 'The Magic Flute', one girl

requested individual private after-school lessons, after which she voluntarily performed a fairly accurate extract of the Queen of the Night's aria to the rest of the class. In the secondary schools, I concluded lessons 6 and 7 with a group discussion on the fear of cultural subordination or appropriation. None of the pupils had expressed any personal worries or concerns but it was important to alert them to the issues. I continually stressed the equal validity of all musical genres and allowed the pupils to express their preferences and opinions. It appeared that the range of responses and emotional connections was just as broad and nuanced as in the English lessons.

The final lesson, number 8, began, in the primary schools, with an introduction to more advanced aspects of theory, focussing on the concept of major and minor scales and the differences between WCM and Arabic scales, including a basic technical introduction to the absence of quarter tones. I reinforced this learning objective by playing musical extracts and asking children to state whether they were in a major or a minor scale. I then led musical games to illustrate this point and I was pleased to note that the teacher also participated in these exercises though I had not specifically requested this. One of the teachers later commented that physical participation and engagement with the pupils was unusual and she had felt that participation might be motivating for the pupils as well as entertaining for herself. The final lesson in the secondary schools was similar in tone but more sophisticated in content. I played film extracts employing major and minor keys and asked all pupils to indicate which they preferred. This process of self-reflection was novel for the Omani pupils and teachers who enthusiastically participated. Keyboards were then made available for the conclusion of the composition exercise in which the pupils had been asked to compose the music for the beach running scene in 'Chariots of Fire'. A few managed to complete the task and the majority managed to produce some work, despite the (fully expected) technical limitations and the limited availability of equipment. A few pupils were too shy to write down any notation. This ongoing struggle with the unfamiliar concept of self-expression had been notable throughout the sessions but the majority of the reluctant pupils appeared happy to discuss orally what they might have written down. I then invited all pupils to perform their piece for the rest of the class. All parents had been invited by the school to attend this performance session and four or five pupils from each class volunteered to perform their pieces. A few compositions sounded quite accomplished despite the relatively

short induction period. The self-selecting parents who attended were extremely complimentary (mainly of their own children). I encouraged all pupils to applaud and the majority of children were happy to do so (full details of lesson content can be found in appendix 9, pp. 57–93, and include each lesson at all four schools, two primary and two secondary, while video extracts and still photographs of the lessons can be found on the USB stick, tracks 2, and 3).

Having previously requested permission from the Ministry of Education, and, following all child protection regulations within Oman, I then concluded the lessons in both primary and secondary schools by gathering feedback. All parents had been invited to attend this final session by the school and, while my colleagues helped individual children with rehearsals for one final group performance, I conducted very short individual mini-interviews with each of the children and their class teacher, in a quiet corner of the classroom. I asked the parents if they would agree to remain behind at the end of the lesson for an informal feedback session (see full transcripts of some interviews in Appendix 10, pp. 94–123).

As a grand finale, I then conducted a short plenary discussion with all pupils at the end of the lesson. I asked them what they had learned and whether the sessions had been enjoyable and we concluded all sessions with a short group performance, which involved singing a traditional Arabic song with a percussion accompaniment by certain children, the teachers and myself. I led the group applause and congratulated all the pupils on their fabulous contributions and thanked them, and the teachers, for allowing me into the classroom. I then invited all parents to stay behind for an informal discussion and feedback session. In the primary schools, 13 parents participated in the feedback session (out of a possible 78 parents) and, in the secondary schools, around 16 parents stayed behind (out of a possible 80 parents). These informal conversations were intended to establish how the pilots had been perceived and received by the parents in Oman.

8.4 Outcome

Distinct themes emerged from the Omani pilots and the subsequent data analysis. The following section discusses and analyses these themes, which were further illuminated by the interviews and informal discussions that I undertook at the end of each pilot scheme with students, parents and music teachers across all schools. These supplementary interviews were conducted in order to gain an understanding not just

of what the pupils had learned in the lessons but of how they and their families and carers felt about what they had learned and whether this limited exposure to WCM had engendered a desire for further exposure to WCM. After the conclusion of all the pilot schemes, I interviewed the relevant administrator (Inspector and Supervisor of Music Education) at the Ministry for Education who had, as demanded, attended all the pilot lessons and whose views were extremely supportive and would hold executive power in any future decision making process (see appendix 11, p. 124–126).

8.4.1 Themes

Analysis of the data garnered from the Omani pilot lessons revealed eight emergent themes, many of which were suggested by the existing literature: 1) Absence of pre-existing knowledge; 2) Excitement of Novelty; 3) Aural Development; 4) Visual Stimuli; 5) Growth of Cultural Capital; 6) Space for Individual Creativity; 7) Parental and Social Influence; 8) Development of Professional Potential; and 9) Rejection of the New.

1) Absence of pre-existing knowledge

Students at all levels had very little, or no, knowledge or awareness of WCM. At primary level, most had never heard WCM and were not aware of the existence of the national orchestra, ROSO. A very few select pupils had been to a classical concert with the school but had little intellectual understanding of what they had heard. By secondary school, a few pupils had some awareness of WCM since they had watched events on television or had parents who had paid for WC instrumental lessons (primarily violin and keyboard) and therefore had a limited knowledge base from which they made aural comparisons. The vast majority, however, had no concept of what WCM is or how it might sound.

> 'Wow, that was really weird. I have never seen something like this. It seemed fine but I didn't really know what I was supposed to think. Do all Western countries have this kind of music or is it only in London?' (Samira, 9 years old).

> 'That orchestra video on the first day was a real surprise to me. So many things were happening at the same time. There were so many instruments and different sounds, unlike our music. It was very interesting and confusing at the same time' (Yassir, 13).

> ‘The first few lessons were really strange. Everything sounded strange and hilarious. I wanted to giggle. After a bit, it got more normal and I stopped wanting to laugh. I feel I know it a bit more now and I could identify WCM easily if I hear it anywhere, I think’ (Tahir, 12).

Students were amazed at the size of the orchestras in the videos and the enormous variety of utterly unfamiliar instruments in a WCM orchestra. This was utterly different to the Arabic orchestras and instruments with which they are familiar.

> ‘When you played the music video with all the people playing, I had never heard or seen anything like that before. I don’t know what it was. It didn’t sound like anything we listen to at home. At the time, I was just thinking ‘what are all those things? And then, when you brought the instruments into the classroom, I was just thinking that I wanted to try the other big one that you put on the floor (cello). It was huge and seemed like a really fun, exciting instrument’ (Ahmed, 8 years old).

> That was huge, and sounded so big! It is still in my head now, I loved it. How can they all play and hear each other at the same time? I wished I was there watching them live when they were actually playing. It must have been really exciting to see that number of musicians in reality playing in front of you (Nasra, 13).

> There were so many of them. I was amazed they could fit that many people and instruments on the stage without them all knocking into each other and crashing off the stage. I just had no idea how they all knew what to do at the same time. In real life, it must have been so loud! (Mustafa, 13).

This was not a surprising result, particularly given the array of literature on enculturation (see p. 164) and since I had undertaken observations in central London schools and the discussions with these cosmopolitan pupils in England had also elicited similar responses. A few secondary pupils had seen Western films and had, therefore, passively listened to WCM without being aware that were doing so.

> ‘That music you played sounded like the music they play when I go shopping with my mum in Sabco (a mall in Central Muscat). When you played it in the lesson, I knew I’d heard it before but I didn’t know what it was called but now I know it’s Western Classical Music’ (Nadiya, 12).

> I have seen some Western music on TV and I’ve heard some music like this in films but, I never expected that there were hundreds of

> players behind it all, playing together at the same time. It is interesting that so many melodies are in one piece (Najla, 13).
>
> I love American films and I guess that I must have always heard this kind of music in the films but, I never really paid the music any attention. I just never thought about the music. But when I saw the videos of the orchestras playing the kind of music that I had heard in the films, I was really shocked. I never imagined that it could be so nice to see an orchetrsa playing music. Now I think about the orchestra playing the music everytime I hear it in films (Thurayya, 13).

The total lack of awareness and knowledge meant that it was challenging for the pupils to engage emotionally with WCM when it was first played in the classroom, though as Meyer suggests, all music, theoretically, elicits similar and universal emotional responses, in fact, 'seeming similarities are often very deceptive.'[641] The vast majority of all the school children had no way to connect with, or develop, an emotional response to the sounds that they were hearing. There were a few children, however, who instinctively sprang up to dance when WCM ballet music or a waltz was played in the classroom.

> 'I felt so enthusiastic and energetic when I saw that number of players and dancers all enjoying it at the same time and, felt I want to move around the class like them. It was fun (Tariq, 9).
>
> 'The music just made me want to get up and dance around the classroom. It sounded sort of like the music they played at my cousin's wedding. I mean, not really exactly like it but just the same kind of thing' (Bilal, 8).

Bilal's previous experience of formal dance music meant that he appeared able to 'sense' that this, too, was dance music. In another lesson, I played a video recording of the 'Queen of the Night' aria and asked, a few days later, if anyone could recall the tune. One girl, aged 8, stood up in class and sang a recognisable version of the aria. Similarly, another girl, aged 13, in a different classroom, was also able to recall part of the melody but these were the only two children with this level of aural recognition. This seemed to suggest the existence of a universal, purely emotional, response to music and that as Benamou states 'they sensed fellow humans speaking to them across a cultural divide,'[642] and no prior musical, pedagogic or cultural

[641] Meyer, op. cit. pp. 45–46.
[642] Benamou, op. cit. p. 213.

knowledge was required in order to have a physical response to universal rhythmic structures which are, often, rooted in collective memories of dancing and festivity.

Overall, this evidence supports the view that, for the vast majority of children, it is very challenging to engage with sounds with which there is no existing familiarity. Despite their pre-existing knowledge of music and ways to engage with it, these pupils did not have the specific contextual knowledge related to WCM which would enable them to engage with it. For the exceptional minority, however, lack of specific pre-existing knowledge is not a hurdle. There also appears, however, to be a generally transferrable awareness between dance, memory and curiosity which makes certain aspects of music universal. Additionally, the evidence from the pilots seemed to suggest that one of the most effective pathways into unfamiliar sounds is to alert the audience to pre-existing knowledge that is able to create a connection, particularly when visual factors are brought into play.

2) Excitement of novelty

The excitement of novelty was a notable factor for pupils of all ages. Pedagogical, musical and cultural novelty were all present in the lessons and all had immediate impact on the pupils. The content, the means of delivery (both in terms of instruments and technology) and the approach were all novel and, despite the lack of pre-existing familiarity with the content, the Omani pupils were, in the main, excited to be given official permission to do something new in the classroom. It appeared that one of the most pronounced novelties, pedagogically-speaking, was the invitation to participate physically in an activity.

> 'It was fun to do something different. We were asked to run around the room to the sound of the music and we'd never done that before. It was like we'd been given permission to have break time in the middle of the lesson' (Zahara, 8).

Similarly, the primary school pupils were thrilled to be shown video material in a classroom environment and, as with much of technology, this was both exciting and engaging.[643]

> 'I had never really watched a video in the classroom before. My normal teacher wouldn't do that. It was relaxing and made the

[643] See Thomas Arnesen, *Learning in the 21.century: Capitalizing on Students' Digital Strengths; Compensating for Desired Capabilities* (2010).

> lesson feel like a trip to the cinema rather than a classroom' (Zuha, 8).

The secondary students were also excited to watch video extracts of films since this was entirely novel in a classroom environment. I had adopted this approach following my observations in English schools but it was dramatically more pronounced in an Omani environment since it had an almost transgressive appeal, particularly since one of the extracts was a very short piece from the opening sequence of 'Taxi Driver' (though, because of age appropriate concerns, I was very careful only to use the opening footage).

> 'I've never seen this film but I don't think it's the kind of film that my mum would allow me to watch at home. I don't think I would have wanted to watch it anyway as the music made it sound like I wouldn't have been able to go to bed. You explained that it was just about listening to the music and how to create an atmosphere using the sounds and I could tell what you meant. I mean, it didn't sound anything like the music from 'Tom and Jerry' or anything like that' (Bashar, 13).

> 'We would never normally have been allowed to watch a film in a school lesson! It seemed like it was a very exciting film and there were pictures of skyscrapers like in Dubai at night. I'd never thought about it before but when you played it the first time, it just looked like a tourist video but then when you played it the second time, with the sound on, it was really different and the whole thing seemed alive. I would quite like to watch the film now but I don't know if my parents would let me watch it because when I looked it up, it seemed to have an '18' certificate.' (Khadija, 13).

This moment of pedagogic novelty also, incidentally, led to a moment of profound cultural novelty which was, quite possibly, a first experience of officially-sanctioned transgression for a 13 year old girl in a school environment. This enticement of the new appeared to be one pathway into the promotion of interest in an unfamiliar genre and I attempted to sustain it using age-appropriate strategies that were not merely theoretical but also physical.

Musical novelty was also an appealing feature of the pilots. Pupils expressed particular delight at being able to pick up an instrument and, as Elliott suggests 'to encourage risk taking' and a 'have a go' culture[644] since their normal learning environment is passive and generally involves theory of music via the memorisation of textbook exercises. On the other hand, this repetitive approach also led to

[644] Elliott, op. cit. *Music Matters*, p. 234.

comments such as those of Rahaf (8): 'I don't want to learn the Arabic music it is boring, we sing the same songs every week.' As Swanwick notes such an approach often lead to the 'U' phenomenon in which 'levels of preference increase on familiarity and subsequently diminish when familiarity turns to boredom.'[645] The secondary pupils were particularly excited by the musical novelty value of WCM instruments that bore no resemblance to Arabic instruments e.g. the woodwind and brass and they were delighted to explore new techniques like blowing and vibration. The value of cultural novelty was also noticeable and, in many ways, the ultimate illustration of the excitement of novelty for these Secondary school pupils – made most manifest when they were asked for their personal opinions about what they had seen or heard. This appeared to be a thrillingly empowering experience for pupils, who were not accustomed to their personal responses being valued within a classroom environment. 'No one had ever asked me what I thought before. I didn't want to be rude but I really wanted to join in and tell the others what I thought' (Samira, 13). This process, which involved self-reflection, appeared to be a pedagogical key, enabling both students and teachers to engage in the musical learning. Collectively, the pupils' responses suggested that, whatever their levels of pre-existing exposure or knowledge, the excitement of novelty is a powerful learning tool for children across all age groups. Sustaining such levels of interest once the novelty factor has worn off however, would be a new challenge for the music teacher.

3) Aural development

At all levels, many pupils were able to hear the differences between Arabic music and WCM but were not able to articulate them.

> 'It sounded funny but I couldn't really say why. The notes just sounded like they were in the wrong order or something. I couldn't really tell but I thought he might be playing wrong' (Tamir, 8).

For these pupils, the fact that these new sounds were identified as 'music' though not within any framework with which they were familiar, might have created a barrier to learning. While most primary pupils were not consciously aware of such aural differences, challenges arose when secondary pupils were, for example, asked to listen to, and imitate, WCM interval exercises and in particular, semi-tone intervals. This appeared to suggest that an emerging pedagogy for introducing WCM into Oman

[645] Swanwick, op. cit. *Musical Knowledge: Intuition, Analysis and Music Education,* p. 52. See also, Mills 'Why Music is Boring', in *Music in the School* (2005), p. 197.

is challenging and requires careful preparation. When I asked the class to sing the next semi-tone interval, those pupils who already played an Arabic keyboard or Arabic violin, would often sing the next quarter-tone interval instead. These pupils with a pre-existing familiarity with Arabic music often expressed surprise at the correct answer. 'It just sounded like some of the notes were missing in the scales you played' (Roqaiya, 13). 'Do the Western scales not have 32 notes like our scales?!' (Yasir, 14).

Given that their attention had never previously been drawn to the differences in scales (and the absence of quarter-tones in WCM), they accommodated their ears throughout the course of the month to the new scales. They demonstrated flexibility and a rapid growth in understanding of the difference. I would have predicted this development since it was exactly the same process that my ears had needed to undergo when I, and my colleagues in ROSO, first started to listen to, and study, WCM many years ago and it, indeed, accorded with the neuroscientific work of Padamsey and Emptage on the rapid learning potential of young people.[646] An initial lack of aural awareness can, it appears, be overcome through a gradual introduction to new sounds without affecting the pre-existing tastes or preferences of the audience. Listening to two aural systems simultaneously need not be a confrontational activity and, indeed, the introduction of a new genre aids the understanding of an already familiar genre and the ability to listen to music appears to be a transferrable skill.

4) Visual Stimuli

It became abundantly clear that visual imagery is a powerful aid towards emotional engagement and intellectual curiosity, even where no pre-existing knowledge existed. When video extracts of WC opera were played, some pupils put their hands over their ears and claimed not to like 'the noise' and most thought it was 'a very peculiar sound.' Quite a few stated, however, that they were happy to sit and watch because:

> 'The costumes were cute and it makes all the performers look like princesses and people like that and the whole thing looks like a festival and I wasn't sure about the actual music but the whole thing was fun to watch.'. (Ahmed, 8).

[646] Padamsey Z, Emptage N. Two Sides to Long-term Potentiation: A view towards reconciliation. *Phil.Trans*. R. Soc. B 369: 20130154 (2014).

Primary school pupils, in particular, were thrilled to be shown video material in a classroom environment since

> 'It's really fun to sit and watch a film instead of listening to another lesson. I just like watching films more than sitting in lessons. Watching a film is not like learning at all.' (Omar, 9).

The primary school pupils clearly found the images 'exciting and engaging'. The secondary students also actively appreciated the playing of video extracts of films since this appeared to be the most immediately accessible pedagogic tool. It was new and, perhaps, also a welcome distraction from regular 'classroom' activities 'Who wouldn't want to watch a film instead of learning stuff? And there isn't even going to be an exam at the end!' (Sarah, 14).

5) Growth of cultural capital

The pupils' cultural capital was, logically, heavily focused on Arabic cultural activities. A few children had visited the Opera House in Muscat (where they had seen 'The Magic Flute') and many had heard Western pop music but, for most pupils, it was challenging to place the WCM sounds or images into a pre-existing cultural framework or narrative. As a result, it was, initially, challenging for the pupils to decode plots and character development as the motivations of the characters were alien to the pupils' understanding. After an extract of 'The Magic Flute' for example, one boy's insightful comment was:

> 'I've never seen a forest in real life so I was wondering how they made it look so real and I didn't understand how the lady could wander around there without being frightened' (Salim, 8).

There were, however, narrative elements with which the pupils could relate as they exist in Arabic story-telling tropes i.e witches, queens and fairies. 'Some of the stories sounded like they were from "1001 nights" and there were "dancing ladies" and they were great' (Rashid, 9). At secondary level, pupils had greater pre-existing access to Western culture and more unsupervised access to national television, internet and social interaction and their cultural capital was, thus, composed of different elements:

> 'Some of the costumes in 'The Magic Flute' are a bit like some of the costumes in Beyonce videos and sometimes, at weddings, the bride and groom wear things like that, too. One day, I think I might get married and wear a costume like that, too' (Bader, 13).

> ‘I once saw a tour of the Sultan’s palace on television and one of the servants wore a costume a bit like that, too, and sometimes, at home, we watch cartoon films with princesses and they all look like that’ (Sarah, 13).

The lack of pre-existing knowledge meant that some children were, initially, unable to place the new sights and sounds of WCM into any cultural framework that they understood or on which they could comment. An introduction to the idea that it was perfectly viable to connect these new sights and sounds to their pre-existing knowledge became, therefore, an important element in building up the pupils’ self-confidence so that they were then able to make such comparisons for themselves.

> ‘At first, it all looked really weird and different and it was very difficult to work out how it was different exactly but when I thought about it later, it reminded me of birthday parties and Eid festivals and then I felt that I might be able to describe it more accurately as I already had words in my head for those kinds of things’ (Saif, 13).

Such cross-cultural comparisons led me to the conclusion that it is possible to enhance the pre-existing cultural capital of the pupils and to expand it via global exposure and comparison (exactly as observed in the English schools when incorporating exercises in Chinese-style composition) in a process of entwined pedagogical and musical novelty.

6) Space for individual creativity

Pupils at all levels were delighted by the potential for personal expression within a classroom environment. Current musical lessons in Oman do not include any element of composition and all learning is based around a listening, repeating and memorising model. The idea that they would be asked, and even encouraged, to ‘do their own thing’ in the classroom was very exciting for Omani school children. ‘No one ever asks me what I think, not at home or at school. At first I didn’t know what to say but when I stopped being scared, I got quite into it’ (Fatimah, 13). The primary school children were very keen to demonstrate their own interpretations of WCM within the classroom via sharing performances with each other while the secondary pupils found the very idea of being encouraged to compose according to their own tastes, initially confusing and, latterly, delightful. At first, the secondary pupils had to be coaxed out of the idea that there was a ‘correct’ answer and they were anxious about offering an ‘incorrect’ response that would receive a poor comment from the teacher. This was

the same response that I had observed in the UK lessons. After several lessons of explaining that there was no 'correct' answer, the pupils began to respond with truly imaginative responses. The pupils appeared to be surprised by this outcome as they had not realised that they were capable of such individual responses.

> 'Once I realised that I wouldn't get told off, I really began to get excited. It was just such fun to be able to move the sounds around like that and pretend to be a composer in the classroom' (Siham, 13).

> 'The main amazing thing was that I decided what kind of music would go with the images in the film. We sometimes get to express an opinion in poetry or art but it had never been a thing in a music lesson and now no-one was telling me what kind of notes or instruments I needed to include. We got to compose music but then we also got to try and match the music to a film scene. It was amazing. I'd love to do this more and more and I'm going to try and carry on at home later' (Maher, 14).

> 'I began to feel like a real musician, doing my own thing and bringing something out of the inside of me, though I wasn't quite sure what it was and where it would go. I went home and tried to explain it to my mum over dinner. She didn't really know what I was talking about and told me to watch out and not get in trouble with the teacher but the sounds went round in my head all night.' (Saleh, 13).

> 'I tried to compose a song that week at home in my bedroom and I wrote lyrics and everything. My sister said it was rubbish so I threw it in the bin but I knew she was just saying that because she was jealous because her class hadn't done the pilots and my father said he really liked my song. I looked forward to going back to school and learning how to do it a bit better and I loved feeling that I might be able to do it properly.' (Muna, 14).

The most musically experienced children (as defined by the class teacher) were particularly thrilled by the opportunity to express themselves in this creative way. All children, however, were able to produce a piece of composed work by the end of the pilots (albeit displaying a vast range of abilities) and, given that the pupils had absolutely no familiarity with composition as a concept, let alone as practice, it was notable that almost all expressed, in the later interviews, the view that the inclusion of a creative element was the aspect of the pilots that all pupils had found the most enjoyable – which reflected the discussion of Finney's work on p. 160 – 'there was no end to the idea of experiment and exploration.'

7) Parental and social influence

Both at primary and secondary level, a minority of children appeared to be wary of listening to, or playing, any music though this appeared to be entirely as a result of parental influence. In the interviews, the reasons for this could be largely summarised by the words of Samiyah, who stated:

> 'My parents have told me that music is forbidden and that they only let me attend music lessons because it is a compulsory subject at school, and it's easier to just let me attend the lessons than to make a fuss about it' (Samiyah, 13).
> 'I don't like music because my parents always tell me that music is a waste of time and that I should concentrate on more serious things, like becoming an engineer or a civil servant. My parents say that people might make fun of me if I become a musician.' (Tahir, 13).

The parents of other children, such as Mohammed, appear to have taken an even stronger stance against music and conveyed this forcefully to their son:

> 'I really want to play an instrument and play with the group at school, but I know my parents don't like the fact that we have to learn music because their Imam[647] told them that it's not really a good activity. When I'm in the classroom, I just sit there and join in and I really enjoy it but I don't like to discuss this at home or to ask permission to be in a concert because I don't want to do something that I know might make my parents angry' (Mohammed, 13).

While this reinforces the idea that home environment, and parental engagement (see p. 167) is the single most crucial element to the children's attitudes to music learning, it was encouraging, therefore, that this reluctance was applicable only to a small number of pupils. I had observed this same phenomenon in English schools as well as the fact that, for the vast majority, the social pressure from their peers to join in, appeared to be greater than any potential external pressure. 'My friends were all really enjoying it and I really enjoyed it, too' (Maryam, 13). Parental and social influence is, clearly an important theme that kept recurring, at different levels of interaction. The Omani government has, to some extent, overcome such objections by making attendance at music lessons compulsory but social reservations are much harder to overcome. It is, however, a much greater challenge for a young child to be able to confront the advice and influence of his parents, though schools can have an active, and constructive, role to play in this interaction.

[647] This is a religious rank in Islam. An imam is originally someone rules the nation, but also who leads the faithful in prayer, and who often preaches the Friday sermon.

8) Development of professional potential

A number of pupils, primarily at secondary level, learn an Arabic musical instrument and were particularly intrigued to watch the ROSO, and other orchestras, in video extracts, and they expressed amazement at the high quality of the performance. A number of pupils expressed the view that the ROSO players are 'amazingly good at playing.' In interviews, a few of the pupils expressed the view that they:

> 'I want to stop learning Arabic music this way because the lessons are really boring compared to what I saw in the videos and all we do in lessons is memorise tunes and we don't read music. Now I'd really like to learn one of those other instruments, like the piano, in addition to what I learn already, but there's no teacher in school.' (Mohammed, aged 13).

This raised potential ethical issues as the children had now been exposed to novel experiences in a school environment which might, potentially, create a barrier for some children to the learning of, and access to, the existing curriculum i.e. Arabic native music in a traditional format. I was always at pains to point out that the primary novelty lay not in the content but in the approach and the pupils appeared to understand this. It is perfectly possible to transfer the pedagogic approach to native Arabic music in order to make the lessons more engaging for the pupils without setting them up for future disappointment. One pupil stated that he would 'love to be able to play in an orchestra like that in the future' and, at the end of the lesson in which I introduced the idea of WC opera and played extracts from 'The Magic Flute', the two girls who had been able to imitate the 'Queen of the Night' aria, approached me, in their separate lessons, and specifically asked:

> 'Can you give me lessons and teach me to be a singer like the lady in the video? She was lovely and when she sang it made me feel happy and sad at the same time. I watched here and it made me imagine that I was a princess and I wondered what her story was and why she was singing. Sometimes she sounded like she was crying, particularly with that wailing bit at the end and I didn't know what it was about but she was acting as if she was very angry or maybe something bad had happened. I just didn't know but I wanted to find out her story and I hoped it had a happy ending and I felt sorry for her when you told us the story' (Layla, 8).

> 'How long would I need to be able sing like the lady in the video? I'd like to take lessons if I'm allowed as it looked like a really enjoyable job and girls hardly ever get to do things like that in Oman. I can't

> think of anyone like that in Oman – who can sing so high and it sounded so impressive and tricky. It was amazing really but she was smiling and she made it look so easy ' (Nada, 13).

It was noteworthy that participation in eight group music lessons had generated enough interest to motivate a few pupils to express, within the private context of the interviews, an interest in taking up more advanced WCM training and my subsequent interviews suggested that there were several different reasons for this interest. The interview with Nada's teacher revealed that she considered Nada to be the 'most creative' pupil in the class but that the current possibilities for exploring this creativity are very limited and that teaching was limited to group lessons with very general content. The teacher noted that the pilot appeared to have alerted Nada to this lacuna gap in her development but that she had no current means to fill it. Responses in interviews with other pupils, on the other hand, were much more focused on the evident professional and social status of ROSO musicians in Oman which had been revealed in the videos. These had led certain pupils, particularly at secondary level, to believe that training in WCM might provide the gateway to a future career involving global travel and a fixed income:

> 'After we watched the documentary on ROSO, I though that the ROSO musicians have a really nice life, travelling around and doing concerts in foreign countries. I'd like to learn the violin professionally like you and your friends in the orchestra. It just seems like a more exciting life' (Salim, 13).

The brief exposure to my pilot lessons had caused the secondary pupils to realise that there was no way that current music teaching in Omani schools would be able to help them to become professional musicians in any genre, let alone WCM, since, as I had explained, the professional Omani orchestras select their potential students at a very early age and remove them to an entirely separate learning pathway in a specialist school in Muscat. The pupils in my pilots realised, therefore, that they might have 'missed the boat'. While I was, obviously, not able to act upon the specific requests for additional music instruction as this was not within my remit, it was noticeable that many pupils expressed an interest in additional instrumental music lessons in order to further their professional prospects.

9) Rejection of the new

Generally, primary school children were more open and receptive to new sounds, bringing with them fewer pre-conceptions about what they liked or disliked:

> 'I never heard this before but it seemed like happy music' (Nasser, 8).
> 'I quite liked it and it sounded like something I had heard before but I'm not sure what exactly.' (Mohammed, 8).

Just as in the English schools I observed, however, there were students in the Omani schools, who expressed dislike of WCM, and this seemed to be much more noteable in the secondary school pupils. They remained unengaged in the lessons and were unwilling to participate in performance or creative activities. In later interviews, I asked these specific pupils if they had enjoyed the lessons and the majority were unable to articulate their precise reasons for a lack of engagement and could only comment that:

> 'I just thought the music was really boring and it went on and on and I didn't really understand what was going on either. It didn't sound like anything I know and I just got bored and uncomfortable' (Jasim, 13).

I asked them to identify any musical genres that they would listen to voluntarily and they all mentioned that they prefer to watch pop videos.

> 'I watch music on Facebook and youtube and my friends alert me to new music and then I stream that, too. My favourites are Ariana Grande, Adele, John Legend, Justin Bieber, Lmfao, and Pitbull. I think they are really modern with beautiful voices and they sing really emotional songs' (Sultan, 14).

A few children, additionally, appeared to reject the entire concept of cultural importation, though whether this rejection stemmed from their own aesthetic criteria or from their parental background was hard to establish from such brief interviews. For whatever reason, and as Gembri et al suggest, the ability to be 'open-eared' appears to have a time-limited window which closes towards the end of primary school.[648]

> 'I just didn't like it. I prefer Arabic music and that's what I listen to at home and I don't like anything else and, at family events, that's what we play and listen to and it's what I'm used to and it's what I like' (Qaisar, 13).

[648] (Gembris, 2002: 496). See also Greer et al. (1973, 1974).

While the latter response was always going to be the case for a minority of pupils, the former was also perfectly predictable since I had observed the same phenomenon in the English schools. It was not a surprise that the pupils preferred the 'modern' sounds and I was merely taken aback that technology had moved on to such an extent since I had been a child of a similar age in Oman, when Western pop music would have been totally inaccessible. As a number of interviews with parents and Omani community leaders and the Inspector of Music Education at the Education Ministry (as well as the earlier interviews with the teachers in English schools) suggested, rejection of the new is commonplace for a number of different aesthetic and social reasons, as discussed in Chapter 5 by, amongst others, Kotora (see pp. 118–119).

8.4.2 Parents

During the penultimate lesson of each pilot scheme, I distributed an invitation to each pupil, inviting all parents to attend the final lesson and then to participate in a group workshop after the final lesson was over. I explained that the group workshop was designed to be a forum in which they could discuss their thoughts and feelings about the pilots and that all contributions would be welcome. Attendance at these workshops was limited as many parents were at work and it was impossible for the school to schedule the sessions at other times. Take up was, therefore, as follows:

School	Potential parental attendance	Actual attendance
Primary A	40	8
Primary B	38	5
Secondary A	40	7
Secondary B	40	9

Certain themes recurred during these group workshops, as follows:

Initial resistance

A number of parents stated that, before the pilots began, they had felt resistance to the idea of a pilot that revolved around music. From group discussion, it appeared that this resistance had revolved around three main areas:

1. Many parents had a total objection to the inclusion of any, and all, music within a school curriculum on grounds of religion. They did not want to see the role of music expanded and they did not want their children to be exposed

to music since they believed both that it was religiously forbidden and that their participation in music lessons would cause them to be vilified by their home communities 'I just don't want my children to be exposed to anything bad or anything that would lead to trouble in my community.' Another father also stated:

> 'All music is *haram* (forbidden) and I just don't want my children to be involved in a forbidden activity for the sake of their own futures. I just don't want them to get into any unnecessary trouble.'

2. There were a few parents who had no pre-existing knowledge of WCM and their only previous exposure to Western music had been to pop music. They, therefore, assumed that I would be teaching the children about rap and hip-hop etc… and they identified such musical genres as 'Western threats'. These threats might lead their children to behave in an immoral way, to socialise with members of the opposite sex and to develop a taste for undesirable activities. 'All that Western music has bikinis and so on and it just leads the kids astray which is against the teaching of our religion.' Another father also stated:

> 'I thought you were going to teach them Michael Jackson songs and the way he dances and all that and shouting and obscenities and it just didn't occur to me that it would be totally different to that and in fact it seemed fine and quite inoffensive really.'

3. Other parents felt that exposure to additional music lessons would lead their children on an insecure professional pathway. The more music to which their children were exposed, the more they might be drawn into its influence and should they chose music as a career, this would lead inevitably to a less secure future career as a musician. Music is fine for entertainment but 'a good job is that of either a doctor or an engineer' and any other career is a less esteemed, less reliable option. In a country with an emerging middle-class, reliable jobs with remunerative future trajectories generally take precedence over the financially less tangible benefits of a career in the Arts:

> 'In an ideal world, it might be lovely to spend your days playing music and singing with your mates, but this is the real world and it's much more secure and prestigious to be in

a profession with a career structure and a good salary and a pension.'

Rapid evolution in parental thinking

Further group discussion revealed that it was possible to overcome initial objections fairly rapidly via the careful introduction of new information and open, candid discussion, just as discussed by Savage [649] (see pp. 127–128). Initial official assurances that neither the government nor the teaching staff had objections to WCM had eliminated many of the worst fears of the parents. It was also clear that it would take a lot longer to overcome religious objections entirely but the greatest concerns had been soothed sufficiently to enable the pilots to proceed. Once it became clear to the parents that WCM was not synonymous with 'Western pop music', reception was a lot less hostile. 'OK, I can see now that this is a different thing to rock music, I had no idea.'

Religious objections are an ongoing debate (as discussed in Chapter 4) that cannot be overcome in one month's worth of music lessons. Similarly, the tenuous place of music as a potential professional pathway has been the subject of ongoing debate, historically and socially, across many countries and spheres. Here too, group discussion can help to clarify the position for parents (whether or not they are familiar with WCM) though, as with religious objections, such fears cannot be entirely eliminated. 'At the end of the day, I want my son to be a good Muslim with a good job.' While some people did revise their way of thinking quite rapidly, it would be impossible to change people's entire ways of viewing the world and, in any event, this was never the intention of my teaching practice.

8.4.3 Arabic music teachers

At the conclusion of each pilot, I conducted interviews with each of the relevant four class music teachers, all of whom had attended every lesson. Two of the teachers (whom I shall refer to as Primary A and Secondary B) had, initially, been entirely unfamiliar with WCM and were very wary of the pilots. It emerged from the interviews, however, that the other two teachers (Primary B and Secondary A) had more familiarity and were, initially, more receptive to the pilots. Three main themes emerged from these interviews.

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649 Jonathan Savage, *Learning To Teach The New National Curriculum for Music* (Derbyshire: National Association of Music Educators, 2012), p. 2.

Lack of knowledge

Two of the teachers (i.e. 50%) had no understanding of WCM and were entirely unfamiliar with Western approaches to music teaching. 'I didn't really know much about WCM so I just wasn't familiar with the material' (Primary A).'[650] Teachers had only ever been exposed to one type of musical pedagogy and, since they had always been taught to memorise and repeat, they assumed that this was the only way to teach music. The teachers stated that they did not feel personally undermined, or professionally threatened, by the material in the pilots (and were indeed keen to know more) but it was important to note that they were simply unable to teach it themselves as they were not familiar with either the material or the approach.

Fear of the unknown

This lack of knowledge, led to a number of related fears. One teacher stated that she had, initially, felt that it would be impossible to teach WCM in an Omani school since students are taught music in the Arabic language and language would, thus, be a barrier to learning. Primary A teacher expressed personal fears that I might attempt to undermine her curriculum by teaching the pupils that 'your music is better.'[651] She appeared to believe that a revised curriculum might constitute a personal threat to her employment:

> 'I wasn't at all sure when you invited all the pupils to run in circles around the classroom as my gut reaction, as an experienced teacher, was that this could only lead to chaos. I've been a teacher for a long time and I just wouldn't risk it' (Primary Teacher A).

Each of these fears appeared to have been alleviated relatively rapidly. I taught in Arabic from the first lesson and translation of concepts was never a barrier. I always tried to emphasise to students in front of their teachers that no music is better than any other, and that I was presenting WCM as just one of many possible genres that exist in Oman and that I was merely attempting to explore whether Omani society might be able to accept it as part of the NC one day in tandem with Arabic music and with equal value. I was in no way imposing a musical hierarchy. As Secondary B teacher noted 'I thought you were going to come in like a big shot and tell us that your music

[650] Teacher A, primary school in Ghubra - Muscat (20 April 2016).
[651] Ibid.

was better but you didn't do that which was a relief to me.'[652] The response to this issue formed part of the overarching, and fundamental, research questions of how music education with its focus on WCM, might be integrated into, and developed overall, across Oman. Specifically, it appears that many inchoate fears can be overcome fairly rapidly once the fears have been identified via good communication.

Enthusiasm for CPD

Primary A and Secondary B had been, initially, very wary of the pilots. Primary B and Secondary A were already extremely familiar with WCM as a genre. They attended all the lessons and were extremely keen to find out more about my approach to music teaching. Noting that the pilots had unforeseen positive consequences in terms of the teachers' own CPD (and might even enhance their 'status or career prospects, and even salary[653]'), the two enthusiastic teachers (one from Primary B and one from Secondary A) asked me to supply my material so that they could use it in future. These two teachers stated that WCM education appeared, to them, to be much more accessible than the current Arabic music teaching methods and that the opening up of the Omani school curriculum to new musical traditions appeared to be a positive development. One teacher (Secondary A) brought a USB stick to the lesson and asked to transfer all my material onto it (which I did) while the Primary B teacher asked continually about music teaching in English state schools and stated that she would use this information, which would be invaluable for the development of her own teaching practice, much as recommended by Forari, in terms of constantly changing musical trends (see pp. 116–117). The fears and concerns of the 50% of teachers (Primary A and Secondary B) who were initially wary were very rapidly overcome via clear communication, information and their attendance at the pilots:

> 'I thought the whole programme would intrude on my space and might be designed to make me look old-fashioned and out-of-touch. In fact he was quite sensitive to this and he wasn't threatening at all and I learnt quite a lot of new things'[654] (Primary B).

[652] Teacher B, secondary school – Muscat (15 September 2016).
[653] Darleen V. Opfer, and Dabid Pedder, 'Benefits, Status, and Effectiveness of Conitnious Professional Development for Teachers in England', *Curriculum Journal*, 21/4 (2010), p. 414.
[654] Teacher B, Primary school, Muscat.

It is impossible to generalise from four schools and the limited available material from this pilot, the next step of the research process might be to roll out the pilot programme across a wider range of schools in order to establish more general patterns and reactions.

8.5 Conclusion

In summary, the pilots covered as broad a range of pupils and materials as it was possible to include within one month of intensive music lessons in each school. The pupils, in turn, displayed as broad a range of responses, as might be expected, given a mixed group of schoolchildren. Common themes emerging from the pilots included the finding that most pupils had no prior knowledge of WCM but this was not an insuperable problem. The most startling observation was the impact of the novelty factor of the pedagogy on both pupils and teachers. The invitation to participate both physically and creatively and the opportunity to offer their own opinions went a long way towards overcoming any initial reservations. Another problem in the secondary schools was that Arabic scales are different to Western ones and, initially, most pupils felt that notes were missing in WCM extracts. It was remarkable how, despite the lack of specific pre-existing knowledge, such lapses in knowledge could be overcome rapidly through listening exercises. The absence of cultural capital also meant that many of the plots and narrative devices had no resonance for the pupils but this can be overcome via shared points of comparison both from Omani native culture (i.e. folk stories) and Western elements with which the Omani pupils are already familiar i.e. Western pop music. Some pupils' enthusiasm can be countered by fear of parental reprimand and this can only be seriously addressed through discussion with parents. Since prior pupil awareness of WCM was primarily focused on ROSO, an additional positive factor for the pupils was the idea that WCM might provide a professional career while it also became apparent that there will always be pupils, just like adults, who will reject the new in whatever form it comes though it is still worth attempting to engage even these pupils with the lesson as positively as possible.

In addition, among parents, there were initial reservations and resistance revolving around ignorance, religious scepticism and concern about professional outcomes. Almost all of these reservations were overcome through open discussion and debate, indeed some quite rapidly, though, again, there will always be parents whose personal beliefs override all other concerns.

Amongst music teachers, there was a very narrow exposure to music pedagogic theory. They expressed fear of the unknown, fear of being superseded in function and fear of general cultural appropriation. On the other hand, all teachers were profoundly interested in learning about new approaches and all the teachers voluntarily chose to attend every lesson, remaining visibly and audibly engaged in the exercises. Two of the teachers expressly requested the teaching materials at the end of the sessions and expressed a desire for further professional training in the field. The analysis of the data following the Omani pilots could provide an employable theoretical basis for the future shaping of Oman's developed musical NC and could provide valuable data for any future decision-making process relating to musical education in Oman's national education framework. The outcomes of these pilots, therefore, alongside the findings from this research and literature review, all played a role in my findings and conclusions, which are discussed, alongside potential limitations and implications (including future research), in the following, final chapter.

9. Findings, Conclusions, and Implications

Introduction

This thesis set out to answer one over-arching question: In what ways can Western Classical Music (WCM) be developed in the education system of the Sultanate of Oman? The project proceeded to address this question by answering the following seven research sub-questions:

> In what ways does the history of Oman and its traditional music impact upon Omani musical education?
>
> How was Western Classical Music introduced to Oman and what role does it play in Oman culturally and educationally?
>
> What are the different religious attitudes towards the permissibility of music in Islam?
>
> What are the challenges of introducing different musical traditions into National Curricula? And what can we learn from this for Oman?
>
> What are the historical bases of music education in the English system?
>
> How does the English music National Curriculum translate in practice?
>
> Can English music education translate into an Omani context?

This concluding Chapter summarises the findings and implications of the research in this thesis, which began with a historical and theoretical literature review and observations, and interviews in London. This review was used as a basis from which to conduct investigative fieldwork in Oman during which I interviewed musicians, the general public, religious authorities and scholars and politicians in order to devise a series of immersive ground-breaking pilot lessons in Oman, involving Omani pupils, parents, teachers, and authorities from the Ministry of Education. These pilot lessons, interviews and surveys were all undertaken in order to establish whether it is possible to introduce WCM into the National Curriculum (NC) of Oman, given the social, pedagogic and political context and, if so, what material it might be possible to integrate successfully into an Omani school programme. This research identified the desirability of the inclusion and development of WCM education within Oman, without placing one genre of music in any hierarchical distinction to any other. The

research went on to assess the implications and outcomes of these as well as the public attitudes and reservations that arose and the strategies taken to address such reservations. Initially, the aim of this research was intended to form an evidential basis through which to consider the possibility of the introduction of WCM into the Omani NC and the potential for replicability of this model in other countries. The conclusion identifies both my personal journey and how the initial aims of the research became modified in light of the patterns and findings identified in the research material. These evolved findings support an overall strategy for a revised curriculum and the integration of WCM, and other musical genres, into the NC of Oman – whose practical implementation is beyond the remit of this thesis.

Findings

It is important to note that, contrary to some Western cultural assumptions, music has always played an important role in Omani daily life. Learning has been transmitted from generation to generation as an oral learning process within the parameters of an open acceptance of difference and otherness and 'alien' genres have frequently been adopted. The only WCM orchestra in the region The Royal Oman Symphony Orchestra (ROSO) is gender-mixed, as are concert audiences, and this has prepared the Omani public to adopt otherness and helped to dispel fears that Western art has been forcibly imposed on a nation. This acceptance of otherness appears to extend to religion since, while the Ibadi doctrine is the dominant religious practice, Sufism (which incorporates music into worship) is quite widespread and, indeed, present in authoritative social circles (including the royal household).

The Omani NC is currently based around a recognised hierarchy of Arabic 'great artists' and a key part of the English model (transmission of the canon) is, thus, identical to the NC in Oman and yet this is one of the most contested parts of the NC in England. Neither teachers nor funders in Oman expressed anxieties about corruption of local culture (i.e. native Arabic music) within Oman, where the Arabic music orchestra is publicly promoted and Arabic native music is a core element in the curriculum. Findings in England suggested, nevertheless, that it is poor strategy to impose political agendas on individual teachers, since this led to demoralised teaching practice in the UK. On the other hand, music is not, currently, an examined subject in Oman and the best aspects of English music teaching, including composition (and creativity), could be incorporated into Oman without the English system's more rigid

restrictions. Overall, however, good practice, (as summarised on p. 194) appears designed to transform children into independent musicians and this should leave space, as Henley stated, 'to tailor teaching to the particular needs of the learners, to draw on their own musicality and to manage a musical classroom that engages learners in the process of musical development.'[655]

Pupils in my pilot lessons displayed as broad a range of responses, as might be expected and yet common themes emerged. There was a clear need to identify shared common experience and cultural capital before any attempt at integration of the new. It was important for the pupils to feel secure and confident in their own knowledge base before they were able to accept new material. My pilots, however, strongly suggested that lack of familiarity presented no serious barriers to learning or enjoyment. Novelty, engagement and active physical participation were key to the acceptance of the model, once they had been introduced as potential learning pathways. The invitation to express an opinion, and even a personal preference, was an empowering development and the ability to translate this personal preference into a creative response i.e. a piece of composition to accompany film footage, was the culmination of this creative expression. Almost all parental, and religious, reservations were overcome through open discussion and debate, indeed some quite rapidly. Teachers initially expressed an existential fear of the unknown as well as a concrete fear of cultural and professional redundancy. On the other hand, all teachers were very keen to address these fears by becoming better informed and by attending every pilot lesson. This interest and desire for active engagement by professionals should form part of any future strategy.

In summary, my research suggests that the incorporation of WCM into the NC of an alien environment is possible. The initial avowed aim of this research was to assess whether it was possible to introduce Western Classical Music into the Omani school music curriculum – as stated in the title of the thesis. As the research and pilots developed, however, my initial stance modified, leading to rather broader conclusions than I had initially anticipated. My research findings (and particularly my observations in English schools and my Omani pilots) led me to recognise that it was not the genre of music that created the successful musical outcomes but, rather, the pedagogic methods by which the music is taught. The desired outcome, therefore, was not to effect the introduction of Western Classical Music into the Omani national

[655] Henley, op. cit.

music curriculum *per se* but to open up the entire Omani school music curriculum to a more progressive model of pedagogy, which can incorporate any musical genre. This finding emerged through the research process and was enabled by, and justified, the selection of qualitative research methodology and design, whose flexibility led directly to an unanticipated (and one of the most important) outcomes of this research. The pilots in Oman suggested that, in practice, this progressive model should include notions of freedom and spontaneity and should be designed to introduce a whole range of musical traditions without any musical hierarchy, of which Omani and Western Classical Music would merely form two important elements. In order to be successful, such a development in the Omani school curriculum needs to incorporate elements such as cultural sensitivity, detailed planning tailored to local needs, an overall pedagogic strategy (with flexibility) and, above all, comprehensive, ongoing and open debate with all participants as well as governmental bodies. Good practice is designed to enhance cultural and critical understanding, it should also be constantly reviewed. A cohesive national strategy for the integration and promotion of musical education in Oman, particularly in terms of WCM, is, clearly, not deliverable by one person (and is beyond the remit of my thesis) but would require a collaborative effort on behalf of a team of academic experts, (in both Arabic and Western music).

It is clear from my findings, however, that the Ministry of Education would have a key role to play and needs to be actively involved with all stakeholders, particularly religious authorities and parents. The government needs to prioritise the advancement of continuing professional development for teachers so that teachers can be better equipped to deal with the introduction of foreign music forms such as WCM. Any dissemination plan is required to include open discussion and active participation in the design of a revised curriculum, particularly in music and Religious Studies (which would expand upon the place of music in Islam). The research has established, inter alia, that Islam is not, in itself, a barrier to the learning and teaching of music. While Orthodox Islam is the nation's official religion and affects behaviour across all spheres of daily activity, it can be manifested in many different ways and, in Oman at least, all doctrines of orthodox Islamic practice are permissible and viable. My personal journey during this research suggests that the best elements of global good practice, in terms of both teaching and approaches to cultural sensitivity, should be selected for each individual case and then adhered to, particularly where there is a threat to an existing religious or cultural identity.

Aims for a revised Curriculum

The Omani curriculum has, historically, been very good at granting an elevated educational status to native music, artists, instruments and Arabic musical traditions in general. Unlike the NC of Hong Kong, for example, which has actively embraced a Western model (often at the expense of its own musical traditions), the focus on the Omani model has led to the proud conservation of the country's musical heritage. One aim of a new music curriculum must be to maintain and nurture this valuable, national asset and to continue to inculcate the pupils with a sense of national pride in their own musical heritage. One primary motivation behind the evolution of an enlarged music NC in Oman would be provision of a more rounded musical education for all Omani school children with an enhanced value placed on progressive pedagogy which should introduce critical understanding and creativity (including composition) as well as greater exposure to a wider range of teaching methods and an enlarged repertoire incorporating a range of musical genres including WCM. Such a repertoire might be more engaging for, and resonate with, a wider range of pupils. Successful implementation of this new, broader curriculum would be largely dependent on the individual teacher and would need to be designed as an overall guide rather than a prescriptive tool. Schools, and individual teachers, would need to have wide flexibility to select their materials from a range of suggested activities. This caveat is particularly true for Oman since there is a very limited number of music teachers in Oman who are familiar with WCM. Music teachers who are familiar only with Arabic music would, in all likelihood, initially need to receive CPD and would then be in an improved position to teach the recently acquired information.

Implications and recommendations

These findings have multiple implications both for the Omani school system and the Omani music and cultural scene as a whole. WCM, despite its nominal cultural specificity, is not exclusively the domain of the Western Cultural sphere. Its successful introduction into certain alien environments, and the results of my pilots and interviews, suggest that this is just as possible, within the Omani school curriculum, providing that certain caveats are met.

The government currently views the practice of music as a tool to promote moderate religious practice. A natural extension of this raised consciousness may be

the consequent awareness of other cultures and the engendering of tolerance and acceptance that the embrace of otherness involves. This otherness may include an increased appreciation of gender and racial difference, which can always benefit from active promotion. Another specific outcome may be the overcoming of orthodox religious reservations regarding music and a general acceptance of the positive role of WCM in society. One specific outcome of such raised openness would be the potential for a new consciousness of the value of all the Arts to society.

On a practical note, the increased openness might extend the willingness of the Omani schoolchild to listen to unfamiliar genres, of all kinds, without any imposing any hierarchy. This enriched experience should help members of the classroom to become better listeners and this might, in due course, translate into better audiences in professional performance spaces. The growth of a new audience would, organically, lead to the expansion of the listening market and, thus, increased professional opportunities for an expanded range of orchestras. Musicians in these orchestras, alongside Arabic music professionals, would, in turn, then have greater opportunities as music teachers, reinforcing the demand for WCM, and indeed, widening the demand for any other genre, across the country. Since the musicians would come from across the country, a programme of national dissemination would inevitably occur, with increased freelance opportunities for the music professionals. The wider economic benefits of such an increased market would include the growth of new retail outlets for musical instruments, scores and accessories which would create jobs and increased awareness. This should, inevitably, lead to an increase in all forms of music education including private music schools and tutors in both Arabic and WCM. Such an increased appreciation of the Arts might, furthermore, promote overall civic well-being with a wider range of citizens participating in group musical activities, which would be an entirely novel approach for Omani society and has the potential to create a radical impact on public awareness and participation. This impact works, of course, in two directions and an increased awareness of Oman and its cultural attractions by the outside world might also follow.

In the light of these implications, recommendations for implementation in the near future would include such measures as:

1. Further, and more extensive, pilots across Omani schools
2. Public fora for pupils, parents and other school-based stakeholders including

teachers

3. Creation of a team of academic experts to collate and coordinate research and implementation

4. Provision of musical resources across Omani schools

5. A widespread sponsored programme of school excursions to ROSO concerts and performances at the opera house

6. Further logistical discussion with staff at the Ministry of Education and other governmental bodies regarding plans of action, future pedagogic theory and teacher training (particularly in light of the findings on other successful, and failed, implementations discussed in Chapter 5)

7. Ongoing CPD for teachers (particularly on the role and value of creativity)

8. A review of the current music curriculum and textbooks

9. A discussion panel to include educational and religious authorities and administrators as well as nominated members of relevant civic organisations.

Limitations of this research

My research was limited in a number of ways. Time and administrative constrictions meant that both my English observations and my Omani pilots took place over a period of one month in each school. Clearly, this is not long enough to draw any definitive conclusions but, overall, common themes were already observable, even within this short space of time, which enabled me to draw viable conclusions. Within Oman, I was only authorised to conduct pilot lessons within Muscat, the capital city, as the inspector and supervispor of music education at the Ministery of Education was required to attend every lesson and logistics prevented her from leaving the capital. The presence of the Ministry official might, perhaps, have meant that the reactions of the pupils, and indeed the teachers, were somewhat more constrained than they might otherwise have been. This also meant that, while the findings of my pilots are robust for urban areas with a metropolitan cohort, it is impossible to predict the outcomes of a similar pilot in a distant rural village. Finally, and even within the metropolitan environment of a Muscat school, there was a distinct lack of resources, primarily revolving around the absence of musical instruments i.e. there were not enough keyboards for each pupil and this meant that each practical, creative exercise consumed a much greater period of time than it might have done in a better resourced environment.

Recommendations for further research

In order to advance the research, it would be extremely useful and interesting to conduct similar future pilots in a rural village, with much less social and cultural exposure to external influences. This would be true of not merely the pupils but also the staff and the parents and the results of such a study would be illuminating. I would also recommend that extended pilots be conducted in Oman over a longer period of time. Pilots that lasted for an entire school term would yield more concrete results and would, perhaps, enable research to be undertaken on the learning outcomes once the initial novelty has worn off for the pupils, who then need to engage with more sustained learning objectives. In this regard, additional interviews with members of the public in rural villages, and across the educational establishment in Oman, would provide useful background material on the general public's attitudes towards music in general and to WCM in particular in society and, specifically, music's role in Islam – and whether any religious reservations might have implications for the selection of the repertoire of public orchestras. It would also be useful, in this context, to conduct additional interviews with officials at the Ministry of Education to establish whether, and how, they intend to implement these findings and, if so, if my findings have any practical implications for the classroom repertoire.

I would also recommend that teacher-training facilities in Oman are enhanced via an enlargement and modification of the official teacher training system. The Omani teachers were extremely receptive and open to new development programmes and, in this spirit, I would recommend that Omani teachers be sent for continuing professional development within an alternative teaching environment like England where they could learn from the broader, more creative aspects of English music pedagogy. In the immediate future, perhaps, and as a step towards a more extensive training programme, teaching professionals from England could be invited to Oman to lead workshops and training sessions using the innovative (to Oman) approaches that have already been evolved in England. While such a programme would, naturally, rely on the approval of, and funding by, the Ministry of Education, the Inspector of Music in Oman, indeed expressed verbal support for such an innovation, and remarked that she had conducted her own follow-up surveys amongst all participating pupils and staff. These surveys demonstrated overwhelmingly positive feedback from all participants about the pilots as well as positive thoughts and feelings about possible future implementation, with the caveat that such pilots should not detract from the

current status of Arabic native music and tradition.[656] She has also received specific requests from the teachers for an additional teacher-training programme to be instigated. All of this evidence together suggests a hugely positive starting point for future development of the ways in which Western music pedagogy and approaches, in general, and WCM specifically, might be integrated in future across the education system in Oman.

[656] These feedback forms were conducted by the Inspector of music education at Ministry of Education in Arabic who have provided me with a representative sample selection. Please see samples, with my translations, attached as Appendix 12, p. 127.

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