

THE ARTIST - MUSICIAN IN EDUCATION

Volume One

by

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The Artist-Musician in Education

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Abstract

Public schools in Canada incorporated music in the curriculum as an elective subject around 1950. Prior to this music was taught by regular classroom teachers as an extra curricular subject. It has only been in the last thirty years that specialists (practicing artist - musicians) have taken on the role of music teachers in public education, primarily in the junior and senior high schools.

It has been assumed that as " teachers ", their pedagogical motivation and goals and the values that they assigned to the subject they teach, to education and their students are the same as their colleagues. They are after all, all teachers. Assumptions such as these have led us to overlook their distinct ideologies, training, and previous - ongoing practices as artist - musicians which they, by necessity of who they are, bring to public education. This, combined with the non academic status of music in education, the challenge of asserting themselves as " real educators " while maintaining their role as " authentic artist - musicians " has contributed to the isolation and frustration that many artist- musicians who teach music in public schools, have experienced.

This study attempted to uncover and discover the realities of five artist- musicians, as artist - musicians, before, during, and after their roles in public education, to compare their roles, values and practices as artist -

musicians and music teachers and to give voice to their artistic and pedagogical concerns. Data were collected from in - depth interviews. In the report this data has been presented in an autobiographical style, beginning in their childhoods and ending with their present realities and concerns. The main topics that are covered include:

(1) Their relationships with their musical instrument(s), music, their music teachers, their students, their teaching colleagues and others.

2) Their aural perceptions and the artistic - musical processes.

3) Their values, identities and multiple roles.

The qualitative analysis of the data revealed individuals with distinct life experiences, characteristics and values, that when taken as a whole, were representative of many professional musicians as well as certain types of generic " teachers." The data suggested that their values and their relationship with music, with their students, with colleagues, others and life in general are specific and intimately interwoven. These values and their motivations for making and teaching music are intriguingly connected to spiritual and humanitarian concerns. The data further suggested that it is precisely the challenge of upholding and sharing these values, values which are so integral to their music making, teaching methods and life philosophy, that are their major cause of conflict within public education. The data also revealed that these artist -

musicians had retained and in fact protected and nurtured the sensitivity and idealism of their childhoods. As music teachers this served as a precious resource for their students but often made them vulnerable and suspect with their colleagues.

Teachers are what they bring each day to the classroom. They can bring a story, a fact, an experiment and a goal or they can bring baby carrots, a song, some gear and a dream. This study has tried to give voice to an otherwise undocumented or profiled group of individuals within public education. Hopefully by examining their previous training and experiences, acknowledging their perspectives and unique skills as well as needs, they, like the students we would serve, will be given the opportunity to use what they bring to enhance the education of all.

Dedication

Writing a dedication is somewhat like building a cairn at the top of a mountain one has just climbed. With a handful of stones and words and a heart full of sentiment I wish to dedicate this thesis to **Mr. Belsham** my elementary school Music Teacher and in memory of **Miss Mary Steele** my Grade Five classroom teacher. Both inspired me with their dedication to their students and the joys that they found in the Fine Arts - Music.

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Chapter One - Introduction

As artist- musicians entering the classroom, we bring what we are, what we remember and what we still dream of. Embedded in the text of our memories is the sound of music and all that we value.

1. Situating the Research

In Administering School Music In Three Canadian Settings : Philosophy, Action and Educational Policy Carol Elizabeth Harris examined 3 main areas. She wanted to know what value and meaning the arts had for teachers and students within schools, what effect technology and materialism had on the fine arts and whether or not music programs based on band and ensemble performance, perpetuated conservative and elitist attitudes within society. She questioned the goals of music education, as either an artistic expression or as a commodity investment, and noted **the conspicuous absence of the music educators' voice in curriculum planning**. This results in what she referred to as a de-skilling process of music teachers. They are unable to share or implement their perspectives, methods and goals which are essential and unique to the very discipline they would teach. In her study, she interviewed 90 people, including school consultants, administrators, teachers, students, parents and other. She commented that,

the problems of individual people are treated at a relatively superficial level as I attempt to reach beyond the "individual" to an understanding of larger issues. (Harris 1991)

My study is in part, a response to one of her recommendations for future research, research that does in fact focus on individual music educators, their early experiences with music and teaching, and their practices and motivations. This study attempts to acknowledge the characteristics and unique contributions made by the artist - musician in education, bring them honor and give voice to their concerns.

2. Some Problems

Artists and musicians in society have only recently been included as " teachers " in the public education system. Music and visual art were taught by regular classroom teachers in public education until about thirty years ago, when the specialist, the practicing musician or artist was given a role, mostly at the secondary level. Their roles in education, as, indeed their role as artist-musicians in society, are varied and often not clearly understood. This study attempts to explore the past, present and future of five individuals who make and teach music. It probes their needs as musicians, their perceptions and practices, as well as the nature of their key relationships, their motivation for teaching or not teaching music in the public school system, the values that inform their composing, performing and teaching and their occupational concerns. Because they represent a minority

group within schools, they, and what they teach are often viewed as peripheral to " real education. " In addition, their involvement in schools results in a decreased involvement with the world of professional musicians, which in turn casts doubts on their status in this field as well. Their position as music educators forms a fragile interface between the world of music and education, the artist and society. Administrators and colleagues need to recognize and accept the artistic- musical nature of music educators as something intellectually " sound " , if they are to capitalize on the idea that,

It seems probable that the most creative thinking occurs at the meeting places of disciplines. (Bateson 1989)

Because this understanding of who they are and what they value is largely undocumented or discussed, the music educators are often isolated, and their programs bound and limited by the expectations of those outside their own field. Perhaps a more detailed examination of the music educator as a musician and a person with specific values (often though not always related to music making), is a good starting point for understanding the potential of what they bring and can generate within the field of education.

In a doctoral dissertation entitled, " The Value Systems of Teachers, (Tippets 1960), the author challenged the assumption that all teachers, regardless of the subject they teach, hold the same belief and value system. He felt that **teachers needed to know more about teachers, and as**

individuals, teachers needed to know more about themselves.

His study sought to answer the question: Do teachers of creative arts subjects have related dominant and recessive characteristics and if so how do they differ from their colleagues? As well as teacher values, he also looked at sex difference within the same subject to see if there was a tendency for males in the creative arts to possess "feminine personality characteristics." His research is situated within the discipline of philosophy, specifically axiology, the study of values.

The subjects of his research were administrators, counselors and teachers in all disciplines. The research instrument he used was the Allport- Vernon - Lindsey Study of Values. The results were analyzed according to Sprangler's theory of value hierarchy. Within this hierarchy of values are the following categories: theoretical, personal, aesthetic, religious, political, economic and social. The values of significance for his study were theoretical, aesthetic and economic. These were defined by Sprangler (Tippetts 1960) as:

theoretical- cognitive acts related to the essence of objects. The goal of these acts is a closed system of thought in which every single principle is based on reason.

This world of facts makes persons tend to become what Nietzsche calls cold demons of cognition. (Tippet 1960)

Aesthetic - acts which are primarily directed to that which cannot be completely grasped intellectually. They relate to the subjective form of things.

Economic - acts based upon community and commodity exchange. Acts which are primarily motivated and directed by exchanges of currency, commodity and service.

His findings, supported by the research of Strong Jr. showed that fine arts teachers, teachers in other disciplines and administrators all held different value systems. Referring to fine arts teachers as a related group he stated,

Their personalities may be assumed to be dominated by aesthetic attachments and by a continuing search for what is beautiful in human experience. Economic questions of practicality and material acquisition are shown to be their least concern (Tippett 1960).

Both male and female teachers of the creative arts subjects rated the aesthetic value as dominant and the economic as recessive. Tippett therefore concluded that,

The male teachers of the creative arts subjects are inclined to demonstrate values and interests socially defined as " feminine " in our culture (Tippett 1960).

Their colleagues prioritized their values differently. Aesthetic values were the least of their concerns.

The **administrators** as a group and exact science teachers (as well as teachers of business) both **disclosed dominant theoretical and recessive aesthetic values** (Tippett 1960).

No other group of teachers in this study rated the aesthetic value as dominant nor did they present any patterns that would justify their categorization with the

creative arts teachers. Tippett speculated on this difference. As well, **he wondered what influences a teacher's value system had on their perception of students' and, conversely, a students perception of their teachers in relation to their own values.**³ Regarding the difference he found in teacher values, he quotes Eiduson (1957);

Their distinctly different way of perceiving experience is one of the best means to distinguish artists from non-artists (Tippett 1960).

3.The Purposes of this Research and The Intended

Audiences

The purposes of this thesis are two - fold and the research was conducted and written for two different audiences. The first purpose is to illuminate the unique and composite identities, the perceptions, practices and values of five **artist- musicians who teach both privately and within our public school system** in the Lower Mainland of British Columbia, Canada. Using a dual focus, it firstly examines them as individuals, as musicians, autobiographically tracking their musical development from childhood to the present day and then looks at them as music teachers explaining their pedagogical development. It explores the various elements of their musical identity, the experiences which influenced their behavior and practices as artist - musicians and then examines the relationship between their roles as artist- musicians and music educators. The guiding questions were:

Who is the music teacher after all? And how do the roles of the artist- musician and the music educator impact on each other?⁵

The results of the report are directed to administrators, colleagues and those others interested in the concerns of musicians who teach. This group form the first audience.

The second purpose of this research was to provide the five music educators in this study with an opportunity to reassess and reaffirm their musical and pedagogical positions, express their concerns, and to feel a degree of validation by sharing many of the feelings and experiences of those in their occupational group. The second intended audience for this research is the artist-musician in education and those planning on teaching music.

4. Design of the Study

Five case studies were conducted over six months and data were collected through extensive interviews and observations. The participants, as a sample, were chosen based on the criteria that they were both practicing musicians as well as music teachers. While all of the players have taught in public schools, three are now teaching in private studios. The research process was largely exploratory and reflexive and sought insights and explanations of real life phenomena as opposed to testing

any theory. It was a process designed to tap idiosyncratic but nonetheless valuable stories told by artists- musicians who teach music.

5. Overview of the Literature Review

In chapter three, literature related to this study is reviewed. The four goals of this chapter are: to briefly discuss the historical context of institutionalized music, to situate the research with related studies, to ground the players within their two reference groups (teachers and artist-musicians) and to reveal some of the sources and ideas that influenced my analysis and conclusions.

Literature Review Section One :

The Sociology of Occupations and Music

The first section of this review examines the sociology of occupations and music. It begins with a brief outline of the historical context of institutionalized music education in North America and the beginnings of the socialization process of the arts and the artists. The key issues it raises are :

1. Artist- musicians who teach in institutions can experience conflict because their values differ from those of the institution.

2. Artist- musicians form unique relationships with their students and others.
3. The hyphenated identity of musicians who teach music in institutions and the changes in social esteem that they have experienced.
4. The conflict between musical and academic, commercial and materialistic values.
5. The artist's work can be affected by the relationship with an institution.

Section Two - Interviews of Generic Teachers

In the second section, I review other interviews taken with teachers from all disciplines. Interviews with, or books on music teachers in the elementary and high schools of Canada are conspicuously absent in the literature .

The issues discussed by the generic teachers and the authors of the interviews included ;

1. The lack of respect and recognition they experienced as teachers
2. A call for teacher advocacy and community networking.
3. The need for teachers to talk out and discuss their concerns.
4. Teachers are often poorly understood by the institutions which hire them.
4. The conflict between individual needs and the institutions tendency to stifle those needs.

5. Enthusiastic teachers have a sense of mission based on "giving in order to get ". Change in education, however, cannot occur by their recruitment , but by examining the majority of teachers who are dissatisfied.

Section Three - An Interview With a Music Teacher

In this section I review an interview with Nadia Boulanger who was a renowned private teacher of music. This section includes the testimonials of students who studied music with Nadia Boulanger. Her students are now among the world's leading musical figures. As well, it includes discussions on her role as a teacher, her relationships with her students and the relationship between the essentials of music and general human values. In the literature, she is one of the few artist - musicians to speak in such detail about music education. Her perspectives on music and music education were therefore relevant to this study.

Section Four - Interviews of Artist - Musicians

The fourth section of the literature review includes excerpts from interviews of renowned professional musicians such as Leonard Bernstein, Miles Davis, Carlo Maria Guilini, Glenn Gould, Maureen Forrester, Arthur Rubenstein and Keith Jarrett. They discussed their childhood and musical development, their identities as artist- musicians and music

teachers, their relationships to music, former teachers, their students and others, their values and occupational concerns.

There were many similarities between my participants and the members of both of the occupational groups, teachers and artist- musicians, about whom I read. Many of the comments on identities and roles, motivations, values, relationships and occupational concerns that are described by the musicians and teachers in the third and fourth sections of the literature review, speak to and resonate with, the data that were collected from the participants of my study.

Section Five - Theories and Ideas

In the final section of the literature review, an ethnography by Mary Katherine Bateson " Composing a Life", (1989) is examined. She discussed identity development and the process of combining multiple functions and roles. The two issues that she raised which are relevant to my study are :

- 1. Identity as a composite and evolving process** and a matter of continual redefinition.
- 2. The relationship between the arts and the caring professions.**

And finally, perception, identity and relationships are discussed from a reading of Alan Fogel's book, " Developing Through Relationships " (1993). Many of his ideas ran parallel with Bateson. His acknowledgment of relationships forming between a person and an inanimate object were particularly significant to this study.

6. Reporting on the Findings of This Study

The Ethnography

The data from the interviews and observations were organized into sections according to the following categories.

- 1. Their childhood**
- 2. Their relationships with music and their instruments**
- 2. Their aural perceptions**
- 3. The artistic process**
- 4. Their relationship with former teachers**
- 5. Their relationship with students**
- 6. Multiple roles and identity**
- 7. Philosophy- values and their relationship with others**

The data were presented somewhat chronologically, beginning in their childhood memories and ending in their current realities. It was further organized with three perspectives in mind. The participants spoke from the positions of being a child and a student, an artist-

musician and a music teacher. My experiences as a student and practicing musician and as a private and public school music teacher are also woven into the text.

a) Their Childhood

Each participant is introduced to the reader in a once-upon - a - time manner. The author constructed a narrative based on their words and then quoted their recollections of their family and school life, the environments in which they first developed attitudes and values and a relationship with music.

b) Their Relationship with Music and Instruments

The participants reflected on their childhood experiences with instruments and making music. They often described the relationship with their instruments as they would with a person and the author makes a case that this relationship might be a factor in the development of their identity. Because this relationship is so deeply seated in their past and has been maintained over the course of their life, it may serve as an interesting, if not valuable, reference to their other relationships.

c) Their Aural Perceptions

Over the course of a lifetime, the participant had developed heightened aural awareness as a result of making and selectively listening to music. They discussed their relationship to sound, the use of their senses and the connection of sense to spirituality, and the transferability of this acute awareness of sounds in music, to the world in general. The author suggests that the development of aural perception through musical training makes them ideal candidates in a profession such as teaching and that this skill may account for the close and remarkable relationships that very often occur between these teachers and their students. Conversely, the sensitivity and awareness that develop in conjunction with aural perception may account for the difficulty they experience with some colleagues and administrations in public education.

d) Their Artistic Process

Speaking as composers, arrangers, conductors and performers the participants discussed the methods involved in their craft. They discussed logical as well as intuitive processes that are involved in the making of music. They discussed what motivated their work and performances and the role of the intellect and emotions in that process.

e) Their Relationship with Former Teachers

As life long learners, the participants had prolonged experiences as students. They spoke from this perspective about their teachers and mentioned the teacherly qualities they found effective and those they did not. Their comments included childhood memories and their more recent experiences as adult students. This section concludes with their motivation for teaching and reveals connections between these earlier and later experiences as students and their present practices as teachers.

f) Relationships with Their Students

Two of the participants teach music in High Schools. Three of the players teach privately and their students audition for their classes. Despite the differences in venues and access, all players discussed their relationship with their students in a similar tone. They discussed issues such as a common belief and value system. As well they described their role in these relationships from several positions, as peers and children, as parents and confidantes. They described the more successful of these relationship as reciprocal, intense and enduring.

g) Multiple Roles and Identity

The players discuss the various roles they play in music as well as music education. They talk about their identity in terms of perceived strengths and limitation, their identification with reference groups, and their motives in choosing a particular identity. The role of validation and recognition by others in justification and identity development is a common theme in their comments. It is in this section that they discuss the following :

- 1. The commonalties between performing and teaching**
- 2. The ways in which the roles of artist- musician and teacher impact each other positively**
- 3. The possibility of conflict in their roles as artist-musicians and music teachers and if so, how they resolve that conflict.**

h) Philosophy - Values and Their Relationships With Others

In this final section of the report the participants discuss their relationships with audiences and fellow players, with parents and society, with teaching colleagues and administrators.

I) The Discussion Chapter

This chapter is organized under two main headings, Portrait of a Musician and Portrait of a Music Teacher. In Portrait of a Musician I discussed how their childhood relationships to music and their instruments affected their relationship to others, often isolating them. I discussed their basic needs as artist- musicians and the challenges they experienced during their young adult journeys in trying to actualize a musical career. I talked about their aural perceptions as well as their perceptions of reality and how these affected their sense of identity. Also, I highlighted the fact that these perceptions are rarely articulated. I discussed their role as " life long learners " and their sensitivity and how these traits transfer into non- musical areas such as teaching and general living. Their motivations for continuing their musical development and activities are outlined and provides the reader with the basics of who they are. I also discussed the processes that they used in making music and noted the role of intuition, emotions, spirituality and the child still within them. And finally in this section I discussed their involvement with music and liken it to a curse.

Under the heading " Portrait of a Music Teacher " I began by emphasizing that their relationship to the subject they teach (music) is intimate and as a result, their teaching is highly charged with emotional and physical subjectivity. Their relationships with their students are

unique and potentially reciprocal because of their dual roles as students and as teachers. I talked about the concerns they had in their relationships with some teaching colleagues and administrators and their positions as fragile interfaces between society, public schools and professional musicians. The final topic I discussed was their values. I compared their values to the dominant values of others in the teaching profession as described in a study by Tippet (1960). As well as conflict in values affecting their relationship with others, I suggested that these artist - musicians who taught music in public schools are handicapped because of the aural perceptions they bring to an environment which is predominately visual. In addition I suggested that their view of "materialism" might differ from others because of their childhood and adult relationships with inanimate objects and materials, such as musical instruments.

J) The Conclusions

I firstly commented on the positive and reinforcing overlap in the roles of the artist - musician and the music teacher. I noted that the motivations of the artist - musician - composer - performer, like those of the music teacher are based on the desire "to share". These motivations are premised on the desire to serve, love and value others as they would be loved and valued themselves. Their roles as "life long students" as well as performing

artists are also positively reinforced by their association with their students and provides the impetus to their teaching methods.

Unlike many of their teaching colleagues, the teaching methods of the participants in this study are grounded in an artistic ethic. This ethic is not only integral to the subject that they would teach but also to their general behavior and values outside the classroom. I finally concluded with a reaffirmation of Carol Harris's idea regarding the de- skilling of artist- musicians who teach in public schools and with a call to recognize more fully and utilize more effectively the potential of what it is they bring to public education.

Chapter Two - The Literature Review

1) My Methods of Reviewing the Literature

Before I began the interviews and data collection, I scanned the field for literature related to my topic, the artist- musician in music education. At this time I found only research that dealt with university and college music teachers. These focused on " burnout" and occupational conflicts (Brown 1987, Qualls 1987, Hamann 1990). I scanned some of these and read a referred thesis (Harris 1992).

Usually the literature is reviewed thoroughly before data is collected from participants. I decided, however to collect the data before I reviewed any further literature for a number of reasons. First, there was nothing in the literature that dealt with any aspect of the Canadian secondary music teachers or private music educators realities. The studies on " occupational burnout " referred to college music teachers in The United States and the research focus they used was specific, dealing primarily with " jazz and stage band programs. " Their approach was less holistic in that only the educational concerns of the players were discussed. Secondly, I wanted to conduct my study in an unassuming and open manner as possible. Further reading might only serve to fill my mind with the inappropriate realities, ideas and conclusions of others. I felt that such content may unduly influence and shape the types of questions and the direction that the interviews

took. I didn't want to collect data with the mind to " fit it " to any particular conceptual framework or theory. I wanted the data to reflect the reality of the participants and I wanted to be free to respond to whatever that might be. Of course, it stands to reason that my previous knowledge and experiences in music and education constituted the conceptual framework upon which the study began. My thoughts and feelings, however, are continually subject to new input and change. They lend themselves more easily to revision.

It was only after the data were collected and transcribed that I began an extensive literature search. I opened my field of inquiry to include separate groups, artist- musicians and music teachers and found four sources:

1. Interview transcripts of other artist- musicians and generic " teachers"
2. Studies which focused specifically on music educators in music education
3. Ethnography's dealing with artists in society and in educational settings
4. Books with related topics such as relationships, identity and values.

As I reviewed this literature, specifically other interviews and ethnography's, the memory of me transcribing each interview, of their feelings, their thoughts and their comments, served to guide my eyes. In as much as I learned to " play " the participants as " instruments " of

research, during the interviews, they unknowingly " played " me while I conducted the literature review. My eyes searched, not only for what was relevant to me, but also what was relevant to them. Armed with their discussions, with their experiences and concerns, I was better able to appreciate who they were as artist- musicians and music educators from what I read.

By completing the interviews in advance of reading the literature, I felt I was as free to read as I had been to explore during the interviews but I was better informed in what I looked for. Subsequently, instead of searching the literature for ideas and thoughts to bring to the interviews, I was able to take "their" ideas and thoughts to the literature. This form of relating academic literature to research " field experiences " seemed more appropriate for study which attempted to be ethnographic. Much of the "fitting " of the literature to the data was a matter of remembering what they had said on various topics during the interviews and finding examples from others in their occupational groups which were the same or markedly different. As a result, a large part of the literature that was cited in this study, lends substance and credibility to the data collected from the small sample in this study.

2) The Literature that I Reviewed

The following literature reviewed is organized into five main sections. The first attempts to situate the players in a **sociological context**. The second section

focuses on studies and interviews that deal with the **occupational group of generic `teachers'**. In the third section, I review the only interview I could find that was specifically of a **music teacher**. In the fourth section I examine interviews taken within **the occupational group of professional musicians**. The final section examines studies and **ideas** which influenced my conclusions.

3. The Sociology of Occupations and Music

In order to provide a more complete profile of music educators, it is necessary to view them in relation to two occupational groups, **the artist-musician and the teacher**. Prior to 1950, in Canada, and 1880 in the United States (Davis 1941), this would have been unnecessary as music education had not yet been instituted in public schools. The artist- musician who taught, did so autonomously as had others before her. By the very nature of their private practice, there was less separation of artistic commitments from the source of income. There was no need to hyphenate his identity, no reason to accommodate himself and his work to the values and expectations of any other occupational group. In keeping with the model of shamans and their assistants, guilds and their apprentices, these artist - musicians taught their students what they knew, as they chose, passing artistic - musical ethics and practices from generation to generation. Students often lived with their masters, **learning not only skills but lifestyles and**

alternate perspectives.⁷ When music was first accepted into the public school curriculum, the artist-musician had not studied psychology, classroom management or other education courses. They entered the classroom, as bona fide and practical musicians rather than as teachers. As a result of their new interactions with other teachers and administrators who were not trained in the arts (music), the unrealistic or distorted expectations and demands made of them as musicians who teach music, and their lack of basic " teacher training " they often found themselves at odds with the public institutions which hired them. Even as far back as 1940 it was well known that,

The annual turn over of positions in music education is said to be one of the largest in the entire field of education. (Davis 1941)

Schools were, and still are, new arenas of occupational socialization for the arts. But increasingly, musicians have found themselves lost in the shuffle of their new patron's step.

In the Sociology of Occupations (1971), Elliott Krause examined the individual, in relation to institutional settings. Among the issues he discussed were; personal meaning of an activity related to "work", the ways of interaction with and the expectations of the institution in which one works, the role of training and indoctrination in occupational or professional roles, and individual motivations for accepting or rejecting the values and models

of one's occupational group. He also spoke about research, specific to the artist- musician. He traced the development of a " creator identity " from childhood to adulthood and **he contrasted the initial encouragement and support they often experienced as children** with the intense conflict over career commitment (due to the uncertainties of the occupation's role and its financial stability in society) that they experienced as young adults. In the context of an institution, he suggested that **artist- musicians may have conflict because of differing values.**⁸ His thoughts were premised on the belief that institutions are structured on and hold similar values to science. These are **universalism, organized skepticism, communality and disinterestedness.** On the other hand, an artist's subjective engagement in his work is considered a necessity, and as a result **they value uniqueness, emotional commitment, partisanship, individuality, and interestedness.**⁹

Krause directed our attention to studies of artists conducted by Rosenberg and Flipel. According to these researchers, it was found that artists as an occupational group differed from others not only in some values but also **in the types of relationships they developed.**¹⁰ Their relationships with many of their students, for instance, were more informal. They approached them as **peers** and referred to them collectively as, " we artists". Two other general attitudes were their need and desire for space (industrial research) and **their reluctance to join groups outside their domain.**¹¹ This was referred to as the eternal

war between the " creators " and the " squares " or consumers of their products.

In the text, Sociologists and Music (Honigsheim 1989), the author examined the variety of persons and activities involved in the making of music. He talked about the changes in social esteem that musicians have experienced (primarily in Europe), as a result of institutionalizing music instruction. Prior to public music education, practical music making was handled in Europe by outside conservatories and teachers, as it is still today. But music theory and history were taught by musician - musicologists in early European universities in Liberal Arts programs. He reported on the changes in social esteem that musician - teachers experienced when they did teach in the public schools and noted how **the artist - musicians who took teaching positions in these universities were demeaned from two sides.**¹² On one hand, their fellow players regarded them as theoreticians and consequently as inferior, while on the other hand their teaching colleagues considered them half practitioners and therefore not true scholars. He stated that this difference between practitioner and theoretician was less pronounced in America but added that music teachers in institutions there, who trained future musicians, enjoyed higher status than high school music teachers.

The research of Dennis Roy Hill (1985), An Investigation of the Career Realities and Occupational Concerns of Selected Performing Musicians, was based on

Reference Theory. Coined by the sociologist Hyman, this theory stated,

. . . that people think, feel and see things from a viewpoint peculiar to the group to which they belong (Hill 1985).¹³

As a sub - culturist researcher, his work emphasized those characteristics that set musicians apart from the rest of society. He focused on ; self concept and issues of identity, concepts of success, conflict between perceived and expected roles, and the conflict between musical, academic, commercial and materialistic values. He referred to the work of Stebbins (1970) who,

. . .made much of this dichotomy when he wrote of the instrumental values of the music profession, **the concern for making a living, versus the " intrinsic values ", the concern for being an artist** (Hill 1985).¹⁴

Hill interviewed a sample of twenty players categorized as : aesthetically (those who conceived their art as being free from social factors or influences), and socially oriented (those who conceived their art and their role, in respect to persons, ideas or values). The socially oriented players included **full time music teachers**, administrators, composers, arrangers and full time performers. He found, as did Nanry and Vigderhous (cited in Hill 1985), that both groups were reluctant to be identified by genre of music (for example, as a jazz player) and preferred the identity of " musician". In both the teaching and performing venues they remained independent.

They were participating in and performing for a reference group with which **they would rather not have to identify** (Hill 1985).¹⁵

According to Hill, they were people who interacted with their social environments and others in a distinct manner **because of their creative natures**. Their relationships with club owners as well as teaching colleagues and administrators were often similar.

Some jazz, commercial and pop musicians thought club owners did not realize how important pop musicians were to the night club's business (Hill 1985).

In either context, he noted that **the absence of role conflict seemed related to the musician's perception of "respect" and "status"**.¹⁶ He saw evidence that their creative capacities were more than just tools of the musical trade. **They also could be applied to reduce conflicts and provide insights in other areas and for others as well.**¹⁷

Hill's purpose in documenting the perceptions and realities of musicians was to uncover the career realities and occupational concerns of musicians who teach music. He is an advocate of music career education and vocational counseling. He found that,

In reality it may be impossible to separate the successful performer from the musician who performs when possible, teaches, writes, lectures, entertains (Hill 1985).¹⁸

But he still advocated that the full time professional musician should be used as the model for career education.

He recognized that public education continues to offer added career contingencies for musicians and suggested that

The degree to which **musicians combine various musical avocations and vocations into one career** might be the subject of future research (Hill 1985).

Artists in Offices (Adler 1979), documents the role of artists and students at The California Institute of the Arts. The goal of this school was to achieve occupational utopia. The field work was carried out by Judith Adler from 1970 to 1972 and the research was published in 1979. She compared her participants to artist - teachers at the Bauhaus and Black Mountain College.

Through the lens of Sociology she examined how the artists' work is affected by their relationship with the institution,

The new work setting, by offering an alternative to other sources of patronage and support, raises new hopes but also **imposes it's own constraints and requires artist to make new accommodations** (Adler 1979).

and the relationship with their students,

Even those teachers who have themselves been successful are likely to be perceived as inadequate role models. A master conceptual artist or an electronic composer whose instrument has been outdated by the development of a new model is divested of teaching authority more quickly than a master violinist. **They must maintain their morale and some form of performance in the face of the shrinking legitimacy of the teaching role** (Adler 1979).

She discussed the ways in which artists accommodate to the institution in exchange for their salaries and their reasons for eventually leaving their positions."

The notion of an academic teaching job as a leech, draining it's victim's creativity, especially when he is not allowed to be extremely selective in his contact with students, is an enduring theme (Adler 1979).²⁰

Adler spoke of several mythologies which she suggested tended to handicap these artists in their society. These were: the mythology of " art " as an alternative to toil (which is based on an "ideological reluctance" to regard art as work)"; the myth that an artist should be protected from the indignity of routine and unworthy work obligation lest the "fragile quality of his inspiration be snuffed in such a profane sphere of activity" (Adler 1979); and the myth of the arts occupations as the "privileged realms of free individualism." She refuted this last myth quoting Levi- Strauss who speaks of the " artist" as " a symbol " of days long gone, days of independent crafts people and entrepreneurs" (Adler 1979). As well as these myths, Adler directed our attention to,

The incongruity between the image of the artist's marginality and the growing reality of their social integration (Adler 1979).

4. Within the Occupational Group of Teachers

In the Artist as Teacher (1970), Robert Watts provided me in part, with my definition for an artist. Quoting Marshall McLuhan, he wrote,

The artist is the man in any field, scientific or humanistic, who grasps the implications of his actions and of new knowledge in his own time. **He is a 'person' of integral awareness** (Watts 1970).²²

Watts suggested that the artist's life is one of **searching for ways to relate to the world** and that **they need to assert themselves as artists in the schools, if that relationship is to be mutually enhancing.**

Artist - teachers, art historians, and art students together must be given the permission (or be forced) to experiment in serious ways with facilities, the curriculum, scheduling courses and loads . . . **conditions for art in the classroom should more closely approach those for art in the real world and private studio** (Watts 1970).

From personal experience he described **the relationship between Fine Arts teachers and administration as frustratingly absent.**

It has been my experience that administrators are not necessarily informed about the arts and that they lack even elementary curiosity about the various fields (Watts 1970).

He recommended that the artist- teacher find **time for their own creative work so that they can maintain their momentum in teaching.**²³

Catherine Collins and Douglas Frantz interviewed one hundred and fifty teachers from all disciplines. Teachers Talking out of School (1993) is based on ideas for educational reform and it's purpose was to give voice to teachers and their ideas. Fourteen categories were discussed. **All teachers referred to a lack of respect and recognition as an issue.**²⁴ This deficit, however, was felt more with parents and community and **less with their administration and colleagues.**

Teachers Voices, Teachers' Wisdom (1991) by Nancy Kreinberg and Harriet Nathan is a collection of seven interviews taken with elementary and high school teachers in California. What prompted this book was the need for teacher opinions and to provide teachers with the opportunity to talk with each other and share concerns over educational issues. She called for **teacher advocacy** and linkage with the community. In her conclusion she said,

Each of these teachers voices differs from the others, as much as their experiences and lives do, but they are similar in significant ways. All are daring, all question the present system. (Kreinberg and Nathan (1991) .

Ray Raphael interviewed fourteen teachers and made autobiographical sketches. His purpose in writing The Teacher's Voice: A Sense of Who We Are (Raphael 1985) was to show teachers as real people.

. . . for the **personal feelings, motivations, frustrations, needs and desires of teachers are poorly understood by the institutions which employ them and by the general public.** (Raphael 1985)²⁵

As well he was an advocate for an educational reform that was more teacher centered. Concerned with wide spread teacher burnout he selected teachers, not based on subject or grade, but on a ` firm sense of themselves for **artistic, rather than scientific reasons.**' He found that in general,

They talk too about how their work fits in with the overall fabric of their life situations. They speak of **the conflicts between their individual needs and the educational institutions** which stifle those needs.
(Raphael 1985)

Reform in education is nothing new, but **the focus on the " teacher " in recent reform** is. Issues such as the teacher's relationships to students, colleagues and parents are now being examined. In Teachers: the Missing Voice in Education (1993), Kottkamp and Cohn identified two subsets of teachers according to their reactions to their occupation. **They categorized them as the " positive oriented " (enthusiastic) ones and the " unaffected " ones.** The positively oriented teachers were in the minority group. They justified the focus of the study on differences among teachers rather than commonalities by stating,

While it is important to identify commonalities that bind teachers as an occupational group, **it seems equally important to recognize differences that separate them . . .** We need to examine how individual variations, as well as broader **occupational characteristics, interact with differences in school settings and principals.**(Kottkamp and Cohn,1993)

A comparison of the data revealed that the " enthusiastic "

teachers had ; a deep **sense of mission**²⁶ and were attracted by the **service orientation of teaching**,²⁷ despite the overall lack of respect given; were **child centered, not subject driven**;²⁸ had a **holistic approach** ;²⁹ they were particularly interested in building **student self esteem** ³⁰; and they shared the same strategy, **the investment of self, the giving in order to get.**³¹

The prevailing belief is that you have to give of yourself to get what you want from your students, and in the end you'll probably get much more than you give.³² (Kottcamp and Cohn 1993)

In addition, the players in this minority group, perceived and presented themselves as potent individuals in the classroom but had no desire to be school leaders or agents of structural and political change. They stated that their primary purpose as teachers was to make a difference in the lives of their students on a day by day basis. The authors concluded that **change in education will not occur by recruitment of enthusiastic teachers but by a closer examination of the disaffected group of teachers.**

5. Within the Occupational Group of Music Teachers

The teachers who do give of themselves for their students are praised by their students. Mademoiselle Nadia Boulanger was one such teacher. Despite her extensive training and skill in performance and composition, she felt that her potential contributions in these areas would be meager in comparison to her role as a music teacher. In

Mademoiselle - Conversations with Nadia Boulanger (1985),
Robyn Marsach translated and recorded her philosophy,
values, perceptions and relationships with music, former
teachers, her students, society and life in general. Among
her students were Aaron Copland, Leonard Bernstein, Igor
Markevitch, Philip Glass, and Yehudi Menuhin. Astor
Piazzolla, also a student of hers, stated,

She was my second mother. **She didn't only teach me
music, she taught me life.**³³ She taught me to believe
in myself. (Marsach 1985)

Another student, Catherine Comet, said,

She was such an influence on me . . . She led you to
find solutions. (Marsach 1985)³⁴

Likewise, Istvan Anhalt in his testimonial stated,

She was very approachable, very warm, understanding and
interested in the students. **The great musical mother.**³⁵
(Marsach 1985)

Nadia herself, spoke of her teachers as fondly.

**I loved my teachers. I had exquisite, unforgettable
relations with them.**³⁶ (Marsach 1985)

Of her teacher Faure, she described his influence as a

. . . clarifying and directing of our lives, giving us
a sense of dignity,³⁷ a vision so modest, so tranquil,
so detached from life. (Marsach 1985)

In addition to teaching her students musical skills **she also
taught them an artistic ethic.**³⁸

I had to insist on a knowledge of essentials, how to listen, look, hear and see. And then, on having the kind of self respect which is not assertive, but does attach importance to being. And I believe that **if you do not value existence, you cannot play (music) well, you cannot think well, you cannot live well.**
(Marsach 1985)

She spoke of four Cardinal Virtues; attentiveness, desire, memory and craftsmanship.

From the first I grew up with this **absolute attentiveness, which is vital to self awareness . . .** it is essentially a form of character. With certain people there is such a force of concentration that everything becomes important. (Marsach 1985)

Everything is there. Are we capable of desire, a **permanent sense of discovery?** (Marsach 1985)

She believed memory was the link between our past, present and future and that **the cultivation of memory through musical training enhanced a sense of identity.**

You must store up a lot of things in the memory, it's a way of having company, good company in oneself. **Everything we know by heart, enriches us and helps us find ourselves.** (Marsach 1985)

She described her role as a teacher.

. . . the marvelous adventure of being alive depends entirely on the atmosphere you yourself create, by your enthusiasm, your conviction, your understanding. But without a thorough technique, you cannot even express what you feel most intensely. And it is here that the teacher comes in. (Marsach 1985)

She felt that in most elementary education, children were not sufficiently challenged, nor were they made to

develop their aural skills to the same degree as their sight."

Nadia felt that **the artist's life " was his work"**⁴⁰ " and described music as,

The more I try to think of **the essentials of music**, the more they seem to **depend on general human values.**
(Marsach 1985)⁴¹

Music and music lessons were more than notes on a page or preparation for an audience's applause. A maxim she would tell all her students was,

Never forget that **your days are blessed.** You may know how to profit by them or you may not, but they are blessed."⁴² (Marsach 1985)

6. Within the Occupational Group of Artist- Musicians

Within this occupational group, there are a variety of activities or subheadings to which a player can be referred. A musician might focus at any one time on composing, conducting, arranging, or performance as well as teaching music. In order to situate my players more exactly within this broad category of " musician " I reviewed literature and interviews that focused specifically on conductors and performing artists. The artists who were interviewed read like a who's who in the music world.

In thirty - three interviews taken from the following publications; Conversations with Klemperer (Heyworth 1973), Conversations with Karajan (Osborne 1989), Klemperer on Music: Shavings from a Musician's Workbench (Anderson

1986), Conductors in Conversation: Herbert von Karajan, Sir George Solti, Carlo Maria Guilini, Claudio Abbado, Eugene Ormany, Riccardo Muti, James Levine (Chesterman 1990), Conversations With Conductors: Bruno Walter, Sir Adrian Boult, Leonard Bernstein, Ernest Ansermet, Otto Klemperer, Leopold Stokowski (Chesterman 1976), and Conductors in Conversation: Fifteen Contemporary Conductors Discuss Their Lives and Work (Wagar 1991), the authors documented the childhood and musical development, the values, motivations and occupational concerns of the Western world's leading conductors. In all these books the conductors discussed their identities, relationships with former teachers, students, colleagues and audiences, as well the technical aspects of their craft. The interviews were not categorized nor analyzed by the authors. I have extracted data from these interviews and organized them looking for common themes and categories in the same manner as I did with my own interview data. These conductors talked about their early experiences with music, their professional development, their relationships with music and others and their occupational concerns. I chose the following quotes because they echoed and spoke to the conversations I had had with my participants.

Set One

a) Childhood Experiences and Their Relationships to Music
and Their Instrument

Like most of those interviewed, Catherine Comet found the joy and magic of music as a youngster,

When I was very young I became absolutely fascinated with the sound of the orchestra. I remember that when my mother would take me to concerts. **I would become entranced by just the sound. It was like entering into a magical world . . . I knew as a child I wanted to be part of that magical world,** and that I wanted to be the person who stood right in the middle of it."³
(Wagar 1991)

as had Kenneth Kiesler, a renowned conductor.

The decision seems to have made itself. **Music's charm and wiles attracted me at an early age.**" The idea of conducting came much later. (Wagar 1991)

Many of artist - musicians who were interviewed described their relationship to music as intense and vital. Herbert Blomstedt stated,

It would be impossible for me to stop working with music because of the kind of love I have for it. "⁴
(Wagar 1991)

Margaret Hills found music to be her saving grace.

I owe my sanity to music."⁶ It was always there for me and never let me down. (Wagar 1991)

In these interviews they were not asked directly about their relationship to their musical instruments. Sir George

Solti, however, referred to this relationship when he was asked if he found conducting to be a slave profession.

Absolutely. All music - making is the same, not only conducting, but also playing an instrument. **If you don't conduct for four weeks, you feel so strange when you conduct for the first time because you lose not only the physical sense of it, but how to work . . .** I find I have lost this natural continuity. Then after two or three days I have it back again ⁴⁷
(Chesterman 1990).

b) Relationships with Former Music Teachers

Kenneth Kiesler recalled his relationship with his teachers and how this affected his relationship to music.

The Nauet public schools sowed the seeds of my music making and nurtured them . . . **I was also attracted to the people who were the music teachers at the schools. They seemed to have such a love for the music and they had a sense of camaraderie because of their common musical joy. I wanted to be part of their world . . . Mostly they seemed to live for the music and it rubbed off.**⁴⁸ (Wagar 1991)

c) Relationships with Fellow Musicians and Others

Many of those who conduct music described their relationships with orchestra members as based on mutual respect and learning, collaboration and the common love of music. Some referred to their fellow players as both their colleagues and family, others as their medium and in a sense, their students. Herbert Blomstedt described his role as a conductor as involving an interplay of absolutes yet collaboration and flexibility .

I come to the rehearsals with an absolute vision of how I want the work to sound. **The rehearsal procedure is making it sound the way I want. At the same time the orchestra needs to feel that they are making the music, playing together, and that I don't compel them to play in a certain way.**" (Wagar 1991)

Christoph von Dohnanyi reiterated this same description of the process of conducting.

Making music is done together but the imprint has to be done by the conductor.⁵⁰ (Wagar 1991)

Kenneth Kiesler described the uniqueness and the potency of relationships⁵¹ to fellow musicians and students as,

These people became my extended family ⁵². . . They are family. **Many of us spend more time together than we do with even our personal friends or relatives.**⁵³ The nature, the purpose of this togetherness is unique . . . Think of the kinds of **emotional connections musicians have with each other.** They have to depend on each other.(Wagar 1991)

He referred to the common ground which supported these relationships.

I felt as though **the difference in our age didn't matter so much as our common ground which was the music.**⁵⁴ (Wagar 1991)

Karajan described conducting as **a mutual learning process.**

. . . and so it is with the orchestra. They learn from me and I also learn a great deal from them.⁵⁵
(Osborne 1989)

Some of them commented on the demanding nature of their relationship with music. Margaret Hill alludes to its addictive qualities and the effects on other relationships.

You have almost no energy left over for a personal life. Music in some respects is like **a monkey on your back.** It bosses you around, tells you what you have to do . . . Somehow this business of being a conductor, of being a musician was **so demanding that I actually resented it.**³⁶ (Wagar 1991)

Their relationships to other players were often based on human qualities and considerations as much as musical ones. Kiesler's approach to his colleagues and people in general was holistic.

Conductors need to understand that and need to see musicians as human beings, not as pieces of a puzzle or cogs in a machine . . . What you have to understand is that every person is a work of art in progress.³⁷
(Wagar 1991)

d) Identity and Multiple Roles

In reading these transcripts I was struck by the multiple roles and functions of a conductor. What was most significant was the overlap between the artist-musician and the teacher. George Szell said,

The first thing a conductor is, is a teacher.³⁸ You have to be able to convey an idea. You have to instill it in people and then get it to grow in them.
(Wagar 1991)

Kenneth Kiesler goes on to add that the concerns of the teacher are not just musical but also extra - musical.

So much of what a music director does goes beyond the music. He or she needs to set goals.... sometimes musical ones and sometimes extra musical ones.³⁹
(Wagar 1991)

Many of them functioned in several musical capacities. When asked which aspect of his career, composing or conducting -

teaching was most fulfilling, Stanislaw Skrowaczewski
replied,

Both. Only one is not sufficient at this moment in my
life. I can't imagine just composing and I can't
imagine just conducting. (Wagar 1991)

Many of those interviewed exercised multiple roles as
artist - musicians and teachers. Leonard Bernstein
identified himself as composer, performer and teacher. He
speaks of having a dual nature which is satisfied by
alternating his roles between performer and composer (to be
alone and to share with others). **He speaks of this dual
nature as a curse.**

I can't think of myself as existing just as a composer,
or just as a performer, because **there are these two
sides to my nature. I'm cursed with them . . .** The
truth is I have a side that likes to withdraw and be
alone for long continuous periods, and **I have a side
that wants to be with people, a gregarious side, and
that wants to share everything with people.**⁶⁰
(Chesterman 1976)

The energy in the following comment revealed the child
that operated through his teaching and through conducting.
(The overlap in roles is implied). This child is bright
with enthusiasm looking to find someone to share each new
discovery.

I love to teach so much and I love to make these
television programs, both for young people and for
adults, because the minute I know something, or
recognize something, or enjoy something, that very
second I have to share it . . . **Conducting is born
from that - in me anyway - from that impulse to share
what I feel, the excitement, the enthusiasm, the**

mystery, whatever insights I have about all music with as many people as possible.⁶¹
(Chesterman 1976)

Karajan, likewise, saw **his role as conductor including the educator.**

I have always been interested in educating an orchestra **from the musical point of view and at the level of human contact.** (Osborne 1989)

The artist - musicians who were interviewed described their musical identities in a number of similar ways. Catherine Comet speaks of **her identity as somewhat obsessive.**

To be a conductor you have to be obsessed with music.
(Wagar 1991)

Kenneth Kiesler believes that **as a musician ` he is the music ' and that as he conducts it is in fact himself and his feelings that are communicated and received by the orchestra members.**

A great conductor is the music . . . A great conductor can become the crescendo, he can become the change from minor to major or the colors of the orchestra. I know when this is happening cause I am able to feel it.⁶²
(Wagar 1991)

In addition to the musical responsibilities of teaching and conducting Leonard Slatkin spoke of his role as including much more.

The persona of the conductor is only partly musical. **The conductor also is a psychologist, a father, a mother figure** rolled into one.⁶³ (Wagar 1991)

e) Occupational Concerns

Some of those interviewed expressed occupational concerns. The difficulty in finding enough time to do other aspects of their work such as composing and their frustration in dealing with the business world were the ones most commonly expressed. Kiesler commented on his experiences as a music teacher noting the lack of respect and the distrust that existed between the academic and artistic communities.

We have two separate worlds in the States, the academic and the professional world. **The academic world often doesn't trust the professional world and the professional world doesn't respect the academic world.**" (Wagar 1991)

f) Sensitivity and the Musical Process

Many of those interviewed discussed their vulnerabilities and sensitivities and how these states were related to making music. Keith Jarrett talked of the artist's sensitivity or receptiveness to the world as a means of drawing out and enhancing our own sensitivity to the world.

He's bringing something to the world that **he has to be sensitive** to, in order to make it **a gift** to that world.⁶⁵ (Chesterman 1990)

These thirty - three interviews focused primarily on musical methods and technique and on the artistic process of conducting and performing. Herbert Blomstedt referred to the

processes of performing and conducting as requiring a delicate **interplay between reason and intuition**. In order for artist - musicians to make a gift to give they need to be sensitive to and willing to respond to their intuition.

This is no small thing and is very difficult to achieve and requires **great discipline and great knowledge and also the ability to abandon ourselves to the moment.**⁶⁶
(Wagar 1991)

Many of those interviewed spoke of their body and their spirit as being central to the processes in music making. Kenneth Kiesler talked of the preparation and willingness to access these non - logical sources.

The music comes through you and you have to be available for this to happen.⁶⁷ (Wagar 1991)

When Herbert Von Karajan was asked why he closed his eyes while conducting, he replied,

I once talked to Rostropovich about technique. He said, ' You don't play here ' - pointing to his hands - ' **You play with your spirit.**⁶⁸ (Chesterman 1990)

Sir George Solti added,

How it happens, and what sort of **really incredible physical and non transcendental things happen . . .** that would be a book.⁶⁹ (Chesterman 1990)

In the process of teaching rhythm Carlo Maria Guilini felt that the body rather than the mind was the informer.

It is not a problem to teach because I think a conductor has in his mind- **I should say really in his body** ⁷⁰- what he wants to have from an orchestra.
(Chesterman 1990)

g) Their Motivation

Their motivations for working in the arts was remarkably similar. For Margaret Hill it was not a matter of choice.

You're in, only because **you can't live without it. And then you try your darnedest not to do anything that will compromise the art.**" (Wagar 1991)

For Roger Norrington, music was at once both a vocation and an avocation. This in itself, provided one source of his strength and being.

You never think of music as a job. **It is something you do because you want to. That's a kind of secret weapon.**" (Wagar 1991)

Carlo Maria Guilini saw making music as an opportunity to participate more joyfully with others and to share deeper musical and non - musical experiences.

My joy is when I see the musician making music with joy, to feel that they are participating in something which is this great mystery of music."
(Chesterman 1990)

The motivator for Leonard Bernstein, as for so many other artist - musicians was not limited to ulterior motives such as money, fame or power. **The motivator was instead a simple and somewhat naive desire ` to give all the good that they**

had been given, to others ', be this through your musical activities or otherwise.

I think that's a key word in everything I do, 'share.'" (Chesterman 1976)

Sharing conversations with artist- musicians has been the key to the preceding and the following section of the literature review and to my study in general.

In the books, Stolen Moments : Conversations with Contemporary Musicians (Schnabel 1988), Notes and Tones (Taylor 1982), Reverberations, Interviews with the World's Leading Musicians (Jacobson 1974), and For the Love of Music: Interviews with Ulla Colgrass (Colgrass 1988), I read the conversations of seventy-four more musicians. The musicians were of all genres and instrumentation. They were conductors, performers, and teachers alike. In these interviews they described their childhood experiences, their relationship to music, their creative process, their motives in choosing their careers, and their occupational concerns. In doing so, they revealed aspects of their reality, as it related to music, themselves and others. As in the former interviews, their comments and feelings paralleled those of the artist- musician - teachers in my study.

Set Two

a) Their Childhood and Music

Don Cherry recalled that as a child,

I would often go to the church and listen to the choirs. I saw how the spirit would enter the room, and everyone would become very happy. To me that's what

music has always been about - **stimulating the sense within us** which only music can stimulate." (Taylor 1982)

Responding whole heartedly to the stimulation of music, being a devoted musician over the course of a lifetime is not always a matter of choice. For Nina Simone,

It wasn't a matter of becoming interested in music; **music is a gift and a burden**⁷⁶ I've had since I can remember who I was. I was born into music. The decision was how to make the best use of it. (Taylor 1982).

The encouragement and understanding that they received as children and young adult artists (or lack of) was often discussed. Eugene Istomin contributed much of his success as a professional musician to the support he received from others.

You see, it's that sort of **confidence by others that I had very early in my career.** "This made me feel that I had only to work and develop, and that **I belonged in this circle, this world,** when my time came - and I never doubted this was what I was on this earth for. (Jacobson 1974)

b) Their Relationships to Their Instrument and Music

For professionals such as Yo Yo Ma there is no separation of the instrument from the self. In order to express this kind of relationship he recalled how Paul Tortelier responded when he was not allowed to bring his cello on board an airplane. Paul asked the attendant,

`If a singer comes aboard with his vocal chords, would you let him come in?'
`Yes certainly sir.'
`Well **this is my voice,**'⁷⁸ he said as he walked on. (Colgrass 1988)

Leopold Stokowski's relationship to music was equally as intimate. He stated that there is no point in time when he is not absorbed in it.

A musician devotes all his life and all his thoughts, all his energies to music - even in his sleep he is thinking about music.⁷⁹ (Jacobson 1974)

Johnny Griffin described his relationship to music to be so intimate as to be life sustaining.

As soon as I start playing, music takes me away from all this BS around me . . . **Music is the thing that saves me.**⁸⁰ (Taylor 1982)

These deep attachments to music, however, were seen to be more than protective preoccupations. They constituted, in many cases, the ground of their being, of their identities. Eugene Istomin saw himself, much as the strings of an instrument, as functional and integral to the sound itself.

I wasn't anything else but a part of music. **That was my identity,** it was me. I couldn't live without music.⁸¹ (Jacobson 1974)

Likewise Leon Thomas reiterated,

Forever! That's the only thing I sing for . . . forever. I don't know anything else; that's it. **I'm a song,** so I've got to sing, you dig ? (Taylor 1982)

c) The Musical Process

The musical process, whether composing or performing was referred to by most of those interviewed as including an

emotional as well as a spiritual dimension. These dimensions were not abstractions about which they intellectually mused but playgrounds in which they actually played. As Glenn Gould remarked,

I think much **more is involved** than simply the exploration of the technical dimensions in both a performance sense and in an electronic sense . . . **also of a spiritual order** " (Colgrass 1988)

Teresa Stratas described her performance process and the energy that she received as a result of availing herself to unnamable forces.

It's something from within - well it's actually from somewhere else. **I'm the instrument for transmitting that energy.** " (Colgrass 1988)

d) Their Motivation

The link between music making and " the love for others " was the most commonly expressed idea among these and all the other interviews of artist- musicians and artist- musician - teachers examined in this study. Carrying on in the same vein as Teresa Stratas, Hampton Hawes said,

I try to play for God man! I play for the Creator. I feel that if I play and let everything come out of me, **like my body is a tool**, if I think deep enough and try to let the truth come out, then I can bring something to the audience. I believe everybody is God. (Taylor 1982)

Johnny Griffin sees music as an opportunity to bring out the best in his audiences.

I'm playing my horn to bring out the positive things in people . . . **I want to shoot them with notes of love.**"
(Taylor 1982)

Carlo Maria Guilini's motivation for making music was also interwoven with his love of humanity. But, as stated by many others, it was because of this interconnectedness, that music was so often described not only as a blessing but also a burden and a curse.

I love very much the human being. **Playing music is the love approach. I suffer very much in music,** but I try to do as best I can. (Jacobson 1974)

This " love approach " can also be felt in the words of Jennie Tourelsinger. Like so many of her professional counterparts, the level of commitment to others as actualized through gifts of music, is as outstanding as it is unacknowledged.

You must burn inside yourself to give and share . . . I understood I had to give my best, which comes from the heart. The audience has a heart; if what I say goes straight to it's heart, then we have communication."
(Jacobson 1974)

e) Occupational Concerns

Among full time professional musicians there were three main areas of concern. The first was their difficulty in dealing with non - musical tasks related to their field. Canadian flautist Peter Aitken expressed that,

The performing and composing is not such a problem - **it's the administrative work related to New Music and my own career that is a disaster.**⁶⁶
(Colgrass 1988)

The second concern was but an ongoing concern artist-musician have encountered since the socialization of the arts. Eugene Istomin described it as,

. . .the struggles that are waged inside many artists as they grow in finding that middle ground between **personal subjectivity and academic formalism.**
(Jacobson 1974)

The most difficult challenge for artist - musicians was the lack of respect and recognition they encountered in their work environments. It was not just for themselves that respect was required but also for the music itself. Miles Davis informed his interviewer that,

Most of the clubs are owned by people who have **no love or respect for musicians or for the music.**⁶⁷ (Taylor 1982)

5. Literature and Data Analysis

In the ethnography, Composing a Life (1989), Mary Catherine Bateson sets the life histories of four women side by side. She examined their struggles and creative solutions when combining multiple functions and roles and the processes involved in forging their identities over the course of their life. **She paid special attention to finding an unbroken line of meaning, an unbroken line of commitment.**

She felt that through the mapping and discussion of events in personal lives, we could gain valuable insights and knowledge. She maintained that,

"When the choices and rhythms of lives change, as they have in our time, **the study of lives becomes an increasing preoccupation.** (Bateson 1989)

The three issues that surfaced in her work that were relevant to my study were:

1. Identity
2. The arts and caring
3. Role conflict.

She viewed life as an improvisatory art, and identity, we as cats with nine lives, as a matter of continual redefinition. In spite of the fact that her participants had taken various jobs and assumed seemingly different roles over the course of their lifetime she noted that,

Like music, a sequential diversity may be brought into harmony over time. (Bateson 1989)

She challenged us to rethink our inherited definitions of identity based on a dependence of " continuity " , myopic goal setting and the notion of competing choices. Rather than competing or subtracting from our vitality and sense of self, our differing roles may in fact enhance our effectiveness and reinforce our essential role.

She also suggested that there was a potential for positive outcomes when people of varying perspectives came together to work on common concerns.

It seems probable that **the most creative thinking occurs at the meeting places of disciplines.**
(Bateson 1989)

The women in her study were all idealistic, committed to actualizing abstractions like justice or intimacy and were searching for practical expressions of these ideals in institutional settings. Their stories revealed personal struggles in combining multiple commitments in mutually enhancing ways, as well as the occupational challenges in doing so. One player, Joan talked of her experiences in a mental hospital, of the relationship of the artists who provided activities for the patients with the rest of the staff.

They don't think anybody has anything unless they can put it into language. I said Art is a language and it's too bad you don't understand it . . . The activities program is absolutely sacrosanct now in its own little building at Riggs, and I don't think anyone would touch it. They know they get patients because of it. But what baffles me is that although all this is true, **you cannot get the doctors to think through what is happening there. They still want to be the successful ones.**" (Bateson 1989)

Bateson was concerned for the artistic needs of her participants and those like them. In view of the general lack of understanding prevalent today regarding artistic - creative people she asked us to realize that,

There are two things about dealing with creative people. One is **acknowledging their creativity** and the other is helping them, because **it's a hard process and they can get discouraged.**⁸⁹ (Bateson 1989)

Three commitments that each player brought to every work situation, that they carried with them through each occupational change were; **to give, to share and to care.** Whether as an artist or teacher or retailer they agreed that **the caring for others became a source of strength.** Bateson commented that;

In this society we habitually underestimate the impulse in men, women and even children to care for one another and their need to be taken care of Because we have elaborated the caretaking professions **we may not notice the amount of care giving done by an artist.**⁹⁰ (Bateson 1989)

In addition to these issues, Bateson's work makes an eloquent plea for our,

. . . attentive appreciation of the sacredness of what is ⁹¹ (Bateson 1989)

Issues such as perception, identity and relationships are the subject of Alan Fogel's book, Developing through Relationships (1993). Many of his ideas about identity ran parallel to Bateson, to whom he made reference. Over all, his book described relationships and their contributions to the individual from both a humanistic and scientific point of view. Examining identity and perception from a relational perspective he proposed the idea that,

Cognition and perception are not mirrors of reality, but **relational processes** that reflect the ways in which we have experienced the world (Fogel 1993).

He suggested that it through our interactions and communications with others that we create our sense of self identity and that **the essence of communication is mutual creativity**. The implications for this review are more specifically examined in the ethnography section of the text under the heading " Perception."

Chapter Three- The Methodology Explored in This Study

This study is teacher centered but it is grounded on the child they once were, the child they serve in our schools and private studios and in themselves.

This study is composed of five case studies. The data were collected through interviews, observation and player feedback. I decided not to use survey type instruments which might reach a broader segment of the music educators' population and which would probably lend themselves to quantitative analysis. Instead, I chose an in - depth approach more akin to Geertz's (1988) notion of " thick description " and Bateson's (1989) 'Composing Lives' of narratives, childhood memories and storytelling. The sample is small as a result. The instruments used in quantitative methods such as a question and answer surveys would have, in any case, only skimmed the surface of the realities I wanted to investigate. The depth of understanding I sought required their personal disclosures, detailed explanations and descriptions of their reality. Qualitative methods such as case studies and interviews, as used in ethnographic studies and other socially descriptive studies, allowed for this deeper probing (Guba and Lincoln 1981). Flexible and reflexive in nature, the interview method produces data that was subjective and idiosyncratic. While this does not provide a foundation for rigorous scientific analysis (Hammersley and Atkinson 1992) it does provide insights as to how these specific music educators make sense of their world in everyday life and at the same time, provided them

and I with vital and interactive roles in the whole process. The issue of generalizability is dealt with in my interpretation of the qualitative data.

1. Ethnography and Naturalism

[ethnography's] attempt to present "slice of life " episodes documented **through natural language and representing as closely as possible how people feel, what they know, and what their concerns, beliefs, perceptions, and understandings are** (Guba and Lincoln 1981)

One underlying paradigm of ethnography, which I had adopted in conducting this research was " naturalism " . Naturalism proposes that research be carried out in ways which are sensitive to the individuals studied, that data be collected through unstructured and semi - structured interviews and observation, and that above all the researcher proceeds with a philosophical view that remains true to the nature of the phenomenon under study (Matza 1964). **The basis of naturalism is fidelity to those in the study, not to any particular set of methodological principles** (Hammersley and Atkinson 1992) or theories. Another aspect of naturalism which affected my methods for collecting data was it's rejection of hypothesis testing in favor of a process of exploration .

Naturalism, as a method of research is relatively new in the field of music education and is found most often in studies which cross over into the realm of music psychology (ie. investigating the subjective aspects of music and

musicianship) (Sloboda, 1986 and Gabrielsson, 1986).

Research interest into the connections between emotions, music, and cognition as well as the relationship of music to a musician's experiences of music is growing. The subjective nature of these fields of inquiry is suggesting to many researchers that a phenomenological rather than an experimental and objective based methodology is most appropriate. (Valle & Halling, 1989, Spinelli, 1989, and Moustakas, 1990). Research that focuses on the " musical experience " of individuals is particularly difficult to confine to a scientific or experimental design. Rather than accommodate the musical phenomenon to the traditional scientific paradigm many researchers are adjusting the methodology to suit the phenomenon and taking their research into a " real world context. " (Van Ernst 1991)

The subjectiveness and open endedness of the naturalist method, with its often lengthy interviews and observations and unseen variables produces data which is complex or " messy. " It is the challenge of the researcher to organize and present the data so that it represents the players and music in ways that are scientific (serving the ultimate purpose of obtaining a degree of understanding, either in a limited or global context)

2. Generating Research Questions

Using the naturalistic method, my role as a researcher was significantly different from that of a traditional experimenter. With the ideas of naturalism in mind, and

because I was a member of the occupational group that I was about to study, I began a preliminary study on myself. Like other researchers before me I tried to work with my own subjectivity rather than try to achieve an awkward state of objectivity. (McGuire, 1973; Bem & Allen, 1974; Mishler, 1979; Geenwald, 1980; Fox-Keller, 1985; Strauss, 1987; Johnson et al., 1988). Several weeks before interviews began, I generated questions that, if asked of me, might give the listener and myself some understanding and insights into both of my realities, that of an artist - musician and that of an educator. For the purposes of this study, I needed to understand if and how these two roles and realities impacted on each other. I felt, therefore, that they should initially be examined separately. I decided to focus on the artist-musician first and the music educator lastly, to approach myself and the participants as these two separate entities.

I wanted to identify key elements and establish a clear picture of the realities of the artist- musician before I explored the realities of the music educator for several reasons. First, I assumed that the participants, like myself had developed their artistic - musical skills, interests and identities well in advance of their involvement as music educators. It seemed logical then, to assume that these experiences colored their roles as music educators and were therefore, worth identifying and understanding from the start.

I began generating questions by focusing on my memories and realities as an artist- musician. I asked myself some

obvious and basic questions, without any mind to answering them, just allowing them to flow unconnected and freely. I asked myself to recall my childhood and later reactions to sound, instruments, my teachers. I asked myself about my identity as an artist, as a musician and what my perceptions were like because of my musical experiences. I asked myself to identify the variety of musical experiences I have had, such as practicing, performing, composing and conducting and to explain the process and the feelings. I tried to emulate a novice's curiosity. In this way I hoped to avoid a shallow or narrow exploration and to reduce selective questioning.

Then I focused on myself as a music teacher and asked myself about my motivation in teaching music, my methods, about relationships with my students and with my colleagues. I asked myself how the expectations and activities as a private and public music teacher affected my artistic - musical development, expression and identity. When I completed this self analysis, I organized the questions directed to the artist- musician according to the themes of childhood, relationships, perception, process, and identity.

The final questions were selective. They queried the potential for conflict between the roles of an artist- musician and that of a music educator. Because of my experiences in music education and with music educators, I was very reluctant to have my assumptions regarding these last questions, in particular, taint the study. But, by drawing them to the surface after a free style exploration, I hoped to provide a broader field upon which the answers to

such questions might be measured and understood. While all of the questions I generated for myself and those that came to light during the course of the interviews involved theoretical assumptions or hunches on my part (Hanson 1958 & Geenwald; 1980)(despite my attempts otherwise), the naturalistic method is not concerned with eliminating the researcher's effects on the data (Gouldner 1970, Borhek and Curtis 1975; and Hammersley 1982). Rather, by being a member of the group I was studying, I hoped to have more relevant knowledge and experience about the topics, thus enabling me to ask meaningful questions in language easily understood by the subjects.(Merriam 1988, Patton 1980).

3. Choosing the Players

One of the goals of this study was to develop a profile of those individuals in our society who have the hyphenated identity of an artist, a musician and a music teacher, the artist - musician - educator. The participants were selected based on their participation in all of these areas. While a clean line cannot be drawn between these roles the emphasis in this study is their role in public music education.

Instruction in music is available to students not only through the Public School System but also through private instruction. I therefore felt that in the interest of attaining broader educational and artistic- musical concerns, both these teaching environments and their teachers should be explored. Participants were therefore

selected to include those who taught privately and those who taught within an institutional setting.

There were five participants in this study. All of them were active composers, performers, and teachers in the community at large. The range of their musical activities were diverse and impressive, from local reputation to international and national acclaim. The genres of music they performed were equally diverse, including commercial rock, video sound tracking, classical, jazz and Broadway show tunes, Alternative, New Music and World Music. Each participant began their musical " journey " as preschoolers or very young children. Each participant was continuing this "journey" at the time of the study. The subjects were not chosen on the basis of gender or age. Besides myself, there was only one other woman in the study. All the players were between the ages of forty - four and fifty.

All the participants in this study, in addition to their activities as musicians, taught music to children and adults. All the participants have at one time or another taught music in the Public School System or at the College level. At the time of this study, two of them taught in their private studios, two taught in Secondary schools in Vancouver and Surrey and one participant taught privately in his own studio and, as well, gave performances and workshops in Public Schools around British Columbia.

The participants in this study agreed to be named. They are (in order of their interviews):

Randy Raine - Reusch

George Austin

Sathia Aruliah

David Proznick

Frank Ludwig

Randy - Raine - Reusch

Randy is a composer and international concert artist specializing in New Music for world instruments. He has the distinction of studying with " Master " musicians in Thailand and Malaysia as well as the extremely rare honor of studies with two " National Treasures " in Korea and Japan. Randy has the further distinction of premiering pieces at three World Expos; Expo 86 in Vancouver , Expo 88 Brisbane, and Expo 92 Seville.

An active concert artist, Randy has also performed these pieces in North America, Korea, Thailand, Japan, Australia, and the Philippines. He has recorded his compositions with New Music composer- performers Pauline Oliveros, Jon Gibson and Jin Hi Kim.

His recent compositions include chamber works for nigenkin and computer, prepared kayageum, and for kayageum and saxophone. Some of these works suggest parallels between Cageian and Taoist thought, while others explore relationships between the performer and the environment. All his works include varying degrees of improvisation, performer choice and chance.

Randy is renowned as an unparalleled instrumentalist. He regularly performs and composes for over a hundred instruments from around the world. He is presently mastering eight different instruments from seven diverse cultures and working on a new series of recordings featuring the Asian long zither family.

George Austin

George has a wide range of musical talents. Since 1966 he has been composing and performing music professionally. He has been the pianist and co-producer of many musical revues notably local productions of "A Spring Thing", "The Cotton Club Revue", and "Ain't Misbehavin" as well as the pianist for "Trouble in Mind" a CBC radio play (1993). The choirs which have fallen under the sway of his baton include Millennium, the Richmond Community Orchestra & Chorus, Club Berlin Liederkreis, the Vancouver Community College Jazz Choir, the UBC Symphonic Wind Ensemble, the University of British Columbia Chamber Singers and the University of British Columbia Choral Union.

George has a Bachelor of Arts degree from the University of Alberta, (he majored in political science and economics) and a Bachelor of Music degree and a Master of Music degree from the University of British Columbia.

George taught music theory, arranging and performance at Vancouver Community College for two years and music theory and performance at Grant MacEwan College for four

years. He has been a private music teacher of theory and performance (voice - piano) since 1967. He continues today with his private practice and is currently mounting his latest production for The Vancouver Discover Good Music Society called There Ain't Nothin' Like a Lovesong. Like many of George's latest shows this one also features his up and coming students.

Sathia Aruliah

Sathia's education is as varied as are her professional experiences. Prior to coming to Canada in 1977, Sathia got a Bachelor of Science degree at the University of Madras, India, a Fellowship in Harpsichord and Performance, an Associate and a Licentiate in Pianoforte- Performance and Teachers at Trinity College London, England. Since then Sathia has received a Bachelor of Music degree and Level One Orff from the University of British Columbia as well as a Level One in Kodaly from the University of Victoria.

Sathia taught physics, chemistry, and biology in public schools in Malaysia and England and music with the Rural Music Schools Association in the county of Kent, England. In Canada, for seventeen years, Sathia taught music, launched new theory programs and organized monthly concerts for Place d'Arts, a Fine Arts school in Coquitlam. She was also asked to design and pilot a new music program for the public schools in Maple Ridge. She is presently teaching piano, music theory, music appreciation and ear training

privately in her home and her students range from school age children to seventy year old seniors. As well Sathia is teaching Orff and Kodaly to preschoolers in community centers.

Sathia has given piano and harpsichord solo recitals in Sri Lanka, England and Canada. Throughout the years, she has played the harpsichord continuo in various chamber groups and she has accompanied numerous vocalists and choirs, with piano and organ.

Sathia is currently a very active volunteer. She is on the Board of Directors for the Triad Society, a society which arranges recitals and concerts, linking three communities, Coquitlam, Port Coquitlam and Port Moody. She is a member of the education committee for Women in Music helping them organize workshops and bursaries. As well Sathia is very actively involved in the India Music Society.

David Proznick

Over the years, David has studied various subjects at the Universities of Saskatchewan and British Columbia. In addition he studied for two and a half years as a bandsman apprentice at the Royal Canadian Navy Tri-Service School of Music in Naden, British Columbia.

A musician over the course of his lifetime, he has arranged dance shows, played trumpet and sang. David has played professionally for many years. His group "The Dave Douglas Quartet" was the house band for the Canadian

National and Sheraton Hotel chains in Western Canada from 1967 till 1973.

David has been teaching in public schools in Saskatchewan and British Columbia for twenty - six years. He is presently the music director at Semiahmoo Secondary in White Rock British Columbia where he teaches three concert bands, five stage bands, three choirs, five jazz combos and numerous extra- curricular activities. In his "spare " time he is also the director of a community band, a church choir director, private music teacher, a clinician and adjudicator.

David has received formal recognition and awards for his outstanding achievements as a public school music educator from Dr. Warrick L. Carter, Dean of Faculty at Berkeley College, Boston Massachusetts (1993) and Dr Lynn Skinner, Director of Music, University of Idaho. Most recently his school was recognized by Berkeley College of Music for having the most scholarships and bursaries awarded to an individual school in North America (over \$200,000.00 in the past six years) and his jazz program was chosen as the "1994 Jazz Program of the Year" by Jazz Report Magazine out of Toronto.

Frank Ludwig

Frank is in his eighth year of school teaching, following his performing and recording career. As a music teacher, Frank teaches traditional band and choir courses

and has been a pioneer in establishing technology- based composition courses. His students use computer-M.I.D.I technology in composing a wide variety of music styles and forms ranging from traditional string quartets to radio and T.V. commercials. In addition, Frank established British Columbia's first recording Arts and Sciences course at the Grade 11 and 12 level, and started the first Career Preparation Course in Recording Arts and Sciences. For the past four years Frank has also served on the Curriculum Branch committee working on the Fine Art: Music document.

Best known for his singing-song writing-keyboard-recording work with "Trooper " and Randy Bachman, Frank has been involved in over fifteen albums with over a million sales in Canada alone. Frank has been composing and producing for television and radio, including documentaries, commercials, Sesame Street(New York), animations, and themes such as the original music for the C.B.C. TV show " The Urban Peasant " with James Barber, now seen on four continents.

His latest ventures include three albums with A-B-A-C-A Youth Records Ltd., in which Frank utilizes his background in classical piano and his interest in the education field to bring young skilled performers ranging in ages from six to nineteen into the studio to record.

Frank's studio " LB Sound " is a sixty-four track capable digital recording facility which is fully audio-post capable and contains comprehensive digital editing facilities and full M.I.D.I. capabilities. In partnership

with the Vancouver School Board Skills Now program, Frank has made his equipment available to student trainees who assisted in making the three A-B-A-C-A recordings. These projects, which feature student performers, student assisted engineers, and student artwork are a first of a kind and attempt to involve the community and bestow upon young Classical performers the same recognition, honor and chance for success as our Pop/Rock/Folk artists.

Frank has a Bachelor of Music degree and a Master of Music degree from the University of British Columbia.

Of these players, four were referred to me by my supervisor and colleagues. George and I had just met as a result of our common love for Linton Garner and his music, a month before I began this research. Their selection was based on the criterion that they be practicing artist - musicians who taught music. I was looking to include in the sample group all those individuals who met this criteria regardless of where the teaching occurred. This sample attempted to represent those who taught music in the public schools and those who taught privately in their studios. This was not so much to make a comparison between the two groups, but to cast a wider net on the realities and experiences of people making and teaching music in our society, a society where music is taught extensively in both the private and public sectors.

4. My Interview Strategy

Despite my previous experiences in the fields of music and music education, I wanted to try and approach each player naively, in an attempt to be sensitive to them as unique individuals and worlds unto themselves. At the same time because of my experiences as an artist- musician- educator, I was aware that my identity as a classroom teacher and indeed as a performer of music, was a composite of these roles, some aspects of my being an artist and an educator, overlapping and mutually reinforcing each other, and other aspects, in an uneasy alliance. Based on the assumption that the participants would likewise be aware of their dual identities, that is, being an artist- musician and being a teacher of music, and also, that in the demanding course of " being a teacher " the artist may be submerged or lying somewhat dormant in their consciousness, I decided to try to explore this identity first. I wanted to examine it's longitudinal development and current vitality. That is, I wanted to know to what extent " being an artist- musician" played an active role in their present overall identity and practices as music educators. I wanted the first voice they used with me to reveal who they were as artist- musicians. By establishing this ground or perspective from the onset of the interviews I hoped to provide the contrast needed when addressing them as music educators. I wanted to direct their thinking along two pathways or mindsets, that of an artist- musician and a music teacher.

In order to effect this separation in identity or mindset and thereby produce two distinct, though related sets of data, I decided to conduct two interviews. The first interview focused on them as artist- musicians, situating them in their childhood and early adulthood and the second interview focused on them as adult music educators. By having the players reconnect with their early relationship with music I hoped to rekindle memories, release them from their role as educators and evoke from them their feelings, perceptions and needs as artist - musicians and as young music students. I wanted each player to re - examine their foundations in music. I reasoned that their accounts of these experiences and perceptions would not only provide me with detailed and specific accounts of their perceptions and a wealth of information on their development as artist- musicians but also would reaffirm the artist- musician within them. This way of perceiving and functioning, as an artist- musician, could then be compared with their realities as music teachers. I felt that by facilitating a sense of separation in identities and modes of being, if there were in fact relationships between their roles as artist- musicians and music educators, they might surface more recognizably when we " put ourselves back together. "

5. Collecting the Data - The Interviews

The main source of data was collected from two and sometimes three lengthy (three to four hours each) and in - depth interviews. Each interview had a separate focus.

These were recorded on audio cassette. I had question sheets prepared for the interviews but very seldom referred to them because each conversation had a will and a life of it's own. In the first interviews I tried to get them to focus on themselves as artist- musicians. I began by asking them to talk about their childhood and music in their childhood. I asked them to tell me about their music teachers. In the second interviews I tried to get them to focus on themselves as music teachers. Apart from setting the opening focus and initially asking an open ended question, there was seldom a need to refer back to specifics on the question sheets. Like spontaneous combustion, all the interviews were easily ignited and maintained by only five to ten of the thirty questions that I had prepared in advance. Referring to the question sheet was usually done after a session, often more a matter of checking which questions they hadn't already discussed at some point of their own volition. We, the interviewer and the interviewee, were fellow colleagues related in some measure by our musical training, our performance and compositional experiences and our roles as artist- musicians in education. While I tried to approach their personal experiences, methods, values and motivations for performing and teaching, both neutrally and with curiosity, it is undeniable that the measure of " common knowledge " and " common experiences" we shared was a strong impetus to each interview. The fact that I could understand what they were saying even when they had difficulty saying something may have accounted for their

whole hearted participation. Our common understanding of music and education allowed us to set up a trusting and empathetic tone from the onset of each interview and this resulted in very willing, detailed and intimate disclosures. At the beginning of the interviews, I stated that my primary intentions were to explore through conversations and observations who they were as artist - musicians and then who they were as music educators, to examine how their role as an artist- musician affects or is affected by their role as music educators and to give voice to their occupational concerns. These intentions guided the idiosyncratic directions of each interview and the sequence of questions and topics covered. The question sheets were referred to only when the conversation's initial momentum and trajectory through one or more topics, hours later was exhausted. In addition to these long interview sessions, many of the players spent further hours talking with me on the telephone, adding details that had not surfaced during the initial interviews. The level of enthusiasm and willingness to talk about their memories and present realities and concerns as both artist- musicians and music educators led me to speculate on the timeliness of this study. As the interviews progressed, I was encouraged by the participants to continue this study, a study that they deemed valuable. It appeared that the topics held the same measure of significance for the players as they had for me. Overall, time was not a factor that limited data collection despite

their busy schedules because of their interest and enthusiasm. For my part, I was a full time researcher.

In the first round of interviews, the questions probed their development as musicians. I encouraged them to recall their childhood feelings about music. As much as possible I tried to focus them " on themselves " and not their students, on themselves as people who make music. It was surprising to me how often and easily they would slip into stories about teaching music rather than making it. I realized as the study progressed that they have had few opportunities in their life time to talk about their feelings and experiences as artist - musicians in this manner with anyone compared to discussions they've had about being a teacher. I sensed their isolation and felt privileged to share their deep feelings. The areas I hoped to cover in the first meeting were : their childhood experiences and identity, their relationships to music - sound and their instrument(s), their musical perceptions, their musical processes.

The second session focused on them, as music teachers. In our second conversations the topics included their relationship with former music teachers, their relationship with their students, colleagues and society, their motivation and history as teachers, occupational concerns and identity. During this final session I asked them to examine the impact of these two roles on each other.

Each session lasted approximately three to four hours and occurred in the school and private settings. Those

interviews which occurred in private settings had less interruptions from colleagues and students and therefore tended to be the longest and the most relaxed. Randy, Sathia and George's interviews were conducted during the evenings at their home studios. Frank and David's interviews were conducted during the day and early evenings, at their schools.

In addition to a total of approximately eight hours of audio taped conversations per participant, I also spent several one to three hour sessions observing their performances and their classes. These were video taped.

Each interview was transcribed verbatim before proceeding to the next interview. As one player would raise a concern or express an idea I found interesting I found myself often including some new question relating to it in the next interview. The process of formal interviewing, observing and transcribing occurred over a three month period.

This study was a collaboration of energy, ideas and people. As well as any possible insights or contribution to knowledge in the field of music education in general, it was also designed to serve those most intimately involved in its issues, the players themselves. In order to accurately reflect " their concerns " as well as my own, my questions needed to be responsive as well as directive. (Becker and Geer 1960). I needed to allow the interviewee to talk at length on their own tracks, in their own terms. I realized

this very early on in the interview process. The following is a comment from my journal.

Sept. 21, 1993

As I reflect on my first interview, I see the possibility for revision in my method and order of questioning. This first interview challenged me in many ways. I found it difficult to focus on the sequence of questions I prepared to use as a guide. Like a young musician in the house of a master teacher, I was overwhelmed by the colors, the music and the warmth in his responses and being. I wanted to respond to and with him on so many levels regarding our common love, the music. Our discussions were discursive, wandering from one aspect to another and often times I felt there was more to be shared. I found myself talking to him about the things I was learning, the people I was reading about in the field of music and education, quoting as best as I could remember. I sensed his interest and appreciation. I felt less like a social scientist and more like a friend, a teacher sharing a new discovery. I would like these conversations to include more of these interchanges. Possibly these interviews will be ultimately successful if the exchange is mutual. When I tried to extract from or direct the discussion for my preconceived intentions the flowing was ajar and stilted.

I also realized how unique each participant was and how the broad base for questioning I had initially designed needed to be even more flexible in order to capture a full picture of " who they really were " in relationship to music, education and society. While I used the question sheets as a guide in hand I learned with each passing interview to trust the alternate directions the conversations often took. I tried to be sensitive to what "they " were saying, to attend for their sake, as well as my own agenda. The focus of these interviews became increasingly to document in-depth personal and professional profiles and later on, to provide them with an opportunity to share their concerns with kindred spirits, each other.

6. The Transcription Process

On Nov.15,1993, I returned home from an interview. I wrote in my journal,

After each meeting as this one today, I leave elated, electrified and energized. Could it be just our common love of music which ignite these conversations or could it be the kinds of personalities I am dealing with ? Apart from musical.....they are all artistic. Artistic in the sense that they are sensitive, emoting, caring people. I always think that I've heard it all and in hearing it so often the effect would diminish..... but each time I am transformed as if for the first time.⁹²

As energizing as these conversations were for me, the transcribing process was laborious. Nonetheless, I couldn't help but feel extremely privileged to be working intimately with their " voices" and the words they had given me. I realized the immense responsibility of the task, to be faithful and accurate in their representation on paper. I quickly understood how my biases, and preferences often worked unconsciously on selective listening. I also came to appreciate the potential of the writing and editing process to conceal or illuminate aspects of the whole picture, and of the gains and limitations that occur when converting a live spontaneous event into a concrete item, a written text. During this data collection phase of the study I transcribed approximately 40 hours of audio tape into 115,000 words and I absorbed countless sensations.

7. This Researcher's Relationship to Respondents

During the interviews I found that the overall design for this study remained constant yet flexible, in that, while I continued to ask the same kinds of questions I allowed the conversations to reflect the needs of the moment and the individual involved as much as possible. The purpose of these conversations and my observations did however, come into a clearer focus as time passed. I realized how the feelings, thoughts and practices of these individuals affirmed and encouraged my own musicality and pedagogy. They were sharing with me perspectives and experiences which were expanding my understanding of music, education, society and myself, giving me further insight into the roles that I would resume or inherit as an artist- musician- educator. I realized as well, the value that these conversations had for them. In a personal one - on - one relationship, in conversation, they had an opportunity to express their feelings and thoughts and concerns regarding music, education and society. My role was to acknowledge, support and alleviate if but momentarily their sense of professional isolation, to share their joys and their concerns (Dexter 1970). It was during the transcription process that the conversations which had previously been "tete a tete", with me as the only common denominator, began to assume a life, a conversation of its own. In transcribing the interviews I realized that "text to text" their voices were speaking to each other. They used different words, placed their accents

in different places, but spoke to similar needs, concerns and issues.

I further realized, that the value I received as a result of meeting these people and sharing their feelings and thoughts might likewise be theirs. By meeting with the participants and hearing of their experiences, their perceptions and practices and their values and motivations, the artist- musician and the music educator in me was affirmed. I felt encouraged to be who I was and to move more boldly into my artistic and pedagogical future. I wanted the other players to have the same opportunity for validation and encouragement that I had experienced. I decided to approach each participant with the idea of them reading the other participants' transcripts and commenting or responding if they felt so inclined. I was encouraged by the eagerness with which each player agreed, especially considering the time they had already contributed and their demanding schedules. This not only gave the players a greater role and more input in the research process, provided them with an opportunity to proof and validate their data and respond to the data of others, allowed them to comment on the text's overall organization and my interpretations but hopefully, it also served them well in their personal and professional growth.

8. Respondent Validation and Collaboration

Some ethnographers have argued that a crucial test for their accounts is whether the actors whose beliefs and behaviors they purport to describe recognize the

validity of those accounts. (Hammersley and Atkinson 1992)

Asking players to read and respond to the written work of the researcher (Bloor 1978) and bringing players together for discussion on the findings of a study (Ball 1982) can serve many purposes. In addition to validating the researcher and the ethnographer's account of their experiences and feelings, their continued involvement in the research and writing process provides additional data and insights (Hammersley and Atkinson 1992). Another name for respondent validation is triangulation. Participants have the opportunity to read each others accounts of the same topics and record their comments on them (Adelman 1977). As a result of triangulation and respondent validation, the final product of the research is jointly owned and therefore is potentially more potent. Research that is vital must be resonant with it's source. It's not a matter of raking the local fields and carrying the verbal booty away to the "castle."

This study was the result of a collaborative effort between the five players and the researcher. Our work together involved five distinct phases which occurred over the course of one and a half years.

1. Conducting and participating in extensive structured yet flexible interviews
2. The participants reading and commenting on the transcripts of the interviews of their own and the other case studies.

3. The participants reading and commenting on the researcher's distillation and organization of the data from the transcripts.
4. The participants writing a response to their readings and concluding remarks to the study.
5. The participants, researcher, and several members of the academic community meeting as a group in a social and informal setting, to acquaint and involve themselves with their new colleagues, discuss their experiences in the project and share their concerns.

Chapter Four - Reporting the Findings : An Ethnography

Part One

1. Frank the Child

The artist had to look at life as he did when he was a child and if he loses that faculty, he cannot express himself in an original, that is, a personal way.
(Matisse, quoted by Gardner 1973)

Once upon a childhood, in the 1950's in the small community of Chemainus on Vancouver island, Frank, a three month old baby found himself in a church, cradled in the arms of the choir leader, his mother. Immersed in the sound of voices rising, swelling and fading around him, he slept, he listened, he grew.

In his home, books and music were valued and shared. He responded eagerly to his parents encouragement to listen to classical music as well as participate in the choir. By the age of eight, Frank could sing in tune as well as sight read music. Summer vacations were highlighted for him by the choir camps he would attend at Shawnigan Lake near by.

When he was a child his uncle bought him an accordion but Frank was too little to lift it. His parents directed his attention instead to the piano. It was only a matter of time before he was also the church organist and choir leader. In addition to his involvement with music, Frank was also a server in church, a camp counselor and Boy Scout leader.

In a locker room at Chemainus High School, after a class in physical education, he and his fellow choir

buddies, inspired by the Beatles and in the absence of a school music program, talked about putting a band together. This first band lasted till the year following high school after which he formed another band while attending his first year at university. Years later they began recording music in a small recording studio where their efforts were punctuated by the sounds of garbage trucks rolling down the alley....but they persisted.

On the surface, this description of some of the musical events and activities of Frank's childhood, lead us to believe that such a musically and socially conscious upbringing is without challenging consequences for the child. What this description omits is the context of the upbringing and how factors extraneous to music help shape both Frank's childhood identity as a musician and his later practices as an musician - teacher. With garbage trucks rolling down the alley even birds strain to be heard. In his own words;

The town I grew up in had . . . **I was the music program** and when they had an assembly I played O Canada.. that was the extent of music in Chemainus B.C. There was nothing. No bands. No choirs.

I still remember being in a locker room in Chemainus High P.E. Department, singing to one of my fellow choir buddies. `Heh, wouldn't it be neat to put a band together ?' and Whalley Check then said, `Ludwig, you'll never be a rock band.' So, **I then spent the next twenty years of my life in the rock bands just to prove him wrong I guess.**

All my friends were playing after school and I had to do, would have to practice. So therefore, **what I ended up doing, was getting up at six o'clock every morning**

and practicing for an hour, so after school I could take off and have fun with my friends.

Part of that comes out of, as a kid growing up, **because I played piano** and also because just after the war, **having a German last name I was subjected to, I think, a fair amount of persecution.**⁹³

I was achieving in a small community where the main thing is working on the green chain and drinking beer. I was playing Chopin and was a lead scout and a server in the church. **That made me kind of a pariah and so you learn to sort of stand up for yourself against that.**

You're called a sissy ! . . . When I was growing up, we didn't have the term fag but **the fact that you played piano would have cast you in that role of sissy.** It's not a homosexual issue. **It's the relationship of how people put you down or view you as being in the arts.**⁹⁴

What we ended up doing was getting a little band, three or four of us and what we learned, how we coped with high school was we became the most sarcastic horrible people to speak to. **That was our defense mechanism.**⁹⁵

I think that music does allow us to be, that's that freedom . . . Kids, until somebody tells them they sound stupid will express, until life has dealt them blows, that teaches them to duck, they will let it all hang out and **that's the true kid.**

Franks childhood was affected by his role in a community that he described as "a cultural abyss" and from post World War Two prejudices. These factors, coupled with Frank's involvement and relationship to music impacted on his relationship with others within the community. In his case it ran the gamut of scheduling practice in order to maintain friendships to performing music in order to cope and assert himself again and again . . . and on into adulthood?

2. David. the Child

Long long time ago, I can still remember,
How that music used to make me smile.
And I knew if I had my chance
That I could make those people dance
And maybe they'd be happy for awhile.
(From American Pie, Don McClean)

Once upon an evening star, the prairie winds danced around a house in Winyard, Saskatchewan. Inside, friends and family members cheered with delight, as David, a wee little tike of three stood upon the coffee table, singing " Clancy Lowered the Boom." Each Sunday, in church, he found himself sitting in a sea of voices, finding his own and delighting in the warmth and camaraderie of the singing and dancing to Ukrainian melodies and rhythms after the service. In a family of three boys and no girls, life was rough, tough and tumbling (" no hugging' and kissing' stuff"), but a soft and emotional tone was set by his parents and deeply felt by the children.

In grade one, he felt great success when he recited a little poem about a mouse. After that David was a willing participant in any kind of performance activity in the school, reciting, acting and singing. In a time, before music was formally accepted in the school curriculum, David would meet one evening a week with Mr. Brown and his boys choir. He had trouble with academics and was reported as a border line student. But during classes, he always managed to make someone laugh, if not the whole class. In his senior

year he was the School President. In this same year, music was introduced as a teachable subject at his school.

Every Sunday afternoon during his eleventh and twelfth year he played the offbeat background parts with a B flat horn in the small adults community's band. He really had his eyes on the trumpet players, and so after three months, he switched to trumpet. He made such progress that soon he was entering local talent competitions. Often, while his parents sat at home by the radio, and listened to the broadcast of the latest provincial fund-raiser, David would be sitting, sometimes till three in the morning, offstage, waiting to hear the results of the phone response. He was active not only in these provincial amateur hours but also in music contests and festivals through the school and church. In a town of two thousand, David was one of its young celebrities.

Defying his curfew, Saturday nights would find him sneaking up the back stairs of the Legion, crouched in the corner, listening to the local band playing fox trots and polkas and jive, learning their tunes. Later, at a community band practice, David started doodling around with these tunes and these same players responded to his interest and talent by inviting him to sit in with them at the next Legion dance. By fourteen he was gigging on the weekends, taking solos, replacing the sax or drum player who might have slithered with their drink offstage, and driving the merry crew home. It was also at this time that he and Satchmo met, shook hands. David was inspired by this

meeting. His practice sessions at home would never be the same again. A scratchy eight dollar record player spun incessantly in his bedroom, the prairie wafted through his open window and he practiced and jammed to the music of Louis Armstrong.

I was kind of a nerdy kid in school but I had lots of friends. I was the School President. I was a leader in the school. I was looked up to but I never felt comfortable about my looks . . . I think a lot of my success at anything has been because I had to be a little bit better than the next guy . . . comes from my size, comes from what I consider to be my lack of good looks as a youngster.

I felt as a Ukrainian Canadian , there was always jokes and I had to stomach them and laugh along with people. But they hurt , you know , all the time I was growing up.⁹⁶

Music would be my great love that I could hardly get home to do and would do on weekends and in the church and wherever, whenever I could.

It never entered my mind when I was in high-school to ever be a teacher. I could hardly wait to get out of school and I never ever wanted to go back into a school.

I found by playing the trumpet I could get attention.

The things that hurt us most are the things that have been said to us over the years. I identify with that. I buried those things and I think . . . unlike some people I have been fortunate enough to build something constructive with that.

Their impressions of adults is not very healthy and I don't think it was when I was a kid and I don't think it ever will be.

It's just a big thing I have from growing up through the public school system . . . they made me . . . and

it's terrible to say . They made me feel . . . but they did! **They made me feel incompetent. They made me feel stupid, unintelligent, incapable of achieving anything with regards to academics.**⁹⁷

3. Randy, the Child

We all have to choose whatever subject - matter allows us the most powerful and most secret release, and that is a personal affair. (T.S. Elliot from the Creative Process edited by Brewster Ghiselin)

Once upon a childhood lost, in the 1950's, in the urban setting of Coquitlam, Randy lived and grew. His family was not at all musical in the sense that they played an instrument or encouraged singing or listening. His mother, however, being Scottish, dearly loved the traditional music. Randy would lie on his bed each Sunday morning at eight o'clock and listen to the sound of pipes and drums going through his head as she played her records.

When he was eight he was given an accordion. He'd spend many hours just pushing the panels of buttons in and out, listening to the dense texture of sound. Less interested in recognizable tunes, he was fascinated more by the whole harmonic range of the accordion and its timbre.

In high school he studied saxophone in the band program. While other students in his class were able read the music, Randy's eye sight was very poor. As a result he continued to experiment with sound as opposed to reading popular tunes. His training in the band program was short lived. His music teacher agreed to pass him if he promised to never enroll in the band program again. His parents later sold the saxophone because they found it too loud and "non musical". Both within his home and at school, Randy was unable to find an audience or co-players.

Undaunted, he immediately went out and bought a blues harmonica and then at seventeen found an Appalachian dulcimer. By this time he had already started to delve into Eastern philosophy.

Again this overview of Randy's childhood as regards music does not take into account other factors which shaped his identity and development as an artist - musician and later as an adult artist - musician - teacher. There is so much more to music and music making than meets the ear. As implied in the opening "once upon a childhood lost ", Randy's childhood was in part subsumed by the needs of the adults around him.

The child in me was extremely bruised . . . my home life was pretty rocky so my music tended to be really sad and expressed a lot of pain."

I had to learn how to be able to interpret the moods, the feelings of the people around me so I could walk this tight rope . . . so when frustration or upset or any of those things happened in them . . . I was really sensitive to it."

I often wonder if the way that things happened to me is the reason I became an artist, because of **my coping mechanism.**

I've always been a teacher. When I was a kid I was teaching people . . . even as a kid in school, if I understood something and I saw someone beside me not understanding it and it was really clear for me, I would help them. I could see where they were caught and my teacher couldn't.¹⁰⁰

In the context of his physical limitations and his inherited culture, Randy 's personal relationship to music alienated him from others.¹⁰¹ His approach to music was aural

rather than visual. The process he used in playing and writing music and the perceptions he developed as a result, were unlike those recognized or encouraged in Western schools and society.

While his childhood role of "interpreter " may have impinged on his youth, (and his interest in music may have helped him cope), the perceptions and sensitivities that he developed as a result, are very significant in his later development as an artist - musician and as an artist-musician - teacher.

5. Sathia, the Child

Thomas Mann regards the artist as " a passionately child - like and play possessed being. "
(Gardner 1973)

In a time long ago, and a place far away, the sound of a conch greeted the morning sun and the childhood of Sathia. In the rural setting of Jaffna in the 1940's, at the north end of the tropical island of Ceylon, she often fell asleep to the buzzing of insects and her father's voice singing a traditional folk song, over her cot.

By age four, she was in turn singing nursery rhythms at the christening of her baby brother. Still unable to see the top of the piano keyboard but able to reach them, she discovered that it had a voice and could sing like her. She began making up little tunes. When at five she developed an ear infection and was unable to sing for a period, she took renewed interest in the instrument and was encouraged by her grandparents, who also lived with the family.

Her father was a Principal of Government Schools throughout Ceylon and her mother was the Choir Director for the parish church and a teacher at the Anglican School. Her mother began teaching her to read and play the Western classics from an early age.

Sathia attended an Anglican School that taught children aged five to seventeen. She excelled in all subjects being particularly fond of mathematics. At nine she started playing hymns for the school assemblies on the piano and accompanying her mothers church choir on organ. When she was

fourteen she represented her school and district in an island wide Arts Festival. She danced and sang in the traditional folk styles. All the art forms appealed to her, music and dance being her favorite.

In an outdoor school courtyard, attended on all sides by enormous banyan, teak and mahogany trees, resplendent with tropical birds, she and her friends and cousins sang and danced and acted out plays with musical interludes. Her summer vacations from age ten to fourteen, whirred with the excitement of preparation and performance for family and friends. One summer, when Sathia charged an admission for a performance, an aunt scolded her, so Sathia and company gave the money to a local charity.

Within six blocks of her home was a Hindu Temple. It was never silent. The conch greeted every morning, and drumming cadenced the events of the day and season. It was, however, during July and August that music and dance made it's way to the temple gates, passing in front of Sathia's home. Devotees of a particular deity or festival would wind their way up the street, stopping at each junction to dance and sing. Some enacted historical scenes, some played drums and shawms to accompany the singing and dance and some just rolled along the road in an act of penance and devotion. Sathia lay on her bed recalling the day and listening to the evocative sounds filtering through the night.

Her instruction in Western music was sporadic, depending on the availability of teachers familiar with the

western style. Sathia would travel to and stay in Colombo from age nine to sixteen, where she got a handful of lessons each time. Falling asleep to classical music played on a radio at her uncle's house, was an additional highlight for her on these trips. There wasn't a TV or radio back at home. With these lessons and the wealth of literature in her mother's home library, she persevered with her musical studies. When the English examiners came to Ceylon to give the Western Trinity College exam, she was successful.

At home, in the cool of the evenings, through open half walls, Sathia's younger brother and two sisters could be heard complaining for their turn at the piano while she continued playing her Beethoven Sonata. Often the family, would go to visit friends and Sathia remained alone at home, relieved to have the time and peace at last, to play. Only the geckos clicking and clinging to the walls tried to distract her. On many many other evenings, however, she curled up on the verandah, beneath the jasmine arbor, listening to the group of teachers who would come to visit with her father. Not only the perfume of the balmy night air, but also the conversations about philosophy and politics and art intoxicated her.

It was good to have him home! Her father was often away supervising schools in other districts. But in his absence he would discover a child with strong intellect and potential, an otherwise village boy with no resources and support, and send him back to Jaffna to live as a member of the household. Sathia was always aware of the privileged

position she had, of having a piano in the special room, meant only for special guests.

My father really wanted me to be a doctor. I said, 'No. **If I am to be a doctor I knew that I wouldn't have time for music.** I said, 'I want to go abroad and study music.'¹⁰²

In the early sixties and so on, this was the thing to be. A whole lot of people of my generation have focused into **getting into the sciences, specially from the sort of Eastern countries because they felt that that's where the money was.** That's where the security was. And the western world was where it was . . . because it was rational and so on. So scientific training was . . . I don't know . . . quantifiable . . . you could have money.¹⁰³

It would be difficult for me to be a doctor and then I remember my aunt telling me, 'well you just harden yourself you get used to it . . . and I said, 'I don't want to harden myself! I want to be able to be sensitive , to feel things '¹⁰⁴. . . I said , 'There are other ways to heal people and music will be one too.'¹⁰⁵ This was a child of fifteen.

When I was little, it was strange. I would go away on holiday, sometimes for weeks, and I'd come back and I'd sit at the piano and I'd feel really strange because I'd grown or something . . . and just **my relationship to the piano has to be adjusted.** So the first thing I'd do when I came home, was to go to my piano and sort of sit there and feel a little bit awkward and a little bit strange and then adapt to my new position.¹⁰⁶

In some ways I spent more time with this piano than I did with people . . . And whenever I went on holiday I'd take a whole stack of music books with me . . . always . . . there'd be more books than clothes in a way.¹⁰⁷

5. George, the Child

The labor in the artist's soul is not enough. The expressive process is not complete until communication to an audience is achieved. (Tolstoy from Artistic Expression, edited by John Haspers)

Once upon a time, in Port of Spain, Trinidad, a young woman, full with child, sat awkwardly for hours at a piano, practicing and preparing the compositions of Mozart, Beethoven, and Chopin. Three months after she completed an examination in piano performance, George, her only child was born. As naturally as he found his way into his mother's lap during the first four years of his life, George found his way to the piano, his hands mapping the keyboard, his ears catching it's voices, his eyes bright with discovery.

At age five George further discovered that his home extended across the waters to England. From his fifth to fifteenth year he lived with his uncle and studied in England, returning to Trinidad for the summers. His uncle was a British Diplomat and in later years practiced law. While not a player himself he appreciated music and introduced George to the world of music performance and to professional musicians, such as Clary Wares and Winifred Atwell who performed at their home. George also had the good fortune to attend many concerts while growing up.

There were two performances which impressed him during these early years, Natalie Henderas's classical piano and the jazz piano of Oscar Peterson. He had heard/seen Natalie

perform both at the Royal Albert Hall England and in Trinidad. This tiny little woman from India could not only draw incredibly powerful and resonate sound from the instrument, but as George recalled, " you could also hear the whisper in **it's voice**".

His experience with Oscar Peterson was equally as memorable. It was at a Saturday matinee performance held in an auditorium in Manchester and the day was hot and muggy. From the fifth row, George was held spell bound as he watched the master's hands race from one end of the keyboard to the other, the right hand pausing for a moment to drag a handkerchief from his pocket to his dripping brow, all the while, his left hand miraculously continued spinning rhythm and melody. One Sunday shortly thereafter, when the uncle and all the house staff were away, George sat for hours at the old Brinsmead piano in the study, trying to conjure this same left handed wizardry.

Another major influence on George was his grandfather, who, as a child was reported to be the best boy soprano ever heard in the Barbados. At the age of nine, George quickly earned the distinction of being the " apple of his grandfather's eye. " Having learned his grandfather's favorite hymns, " All Things Bright and Beautiful " and " The Day Thou Gavest Lord Has Ended, " George awaited his special visits. On these occasions, both in England and Trinidad, George would play and his grandfather would sing and then off they would go to throw the cricket ball or take a lunch in the garden.

As a little boy, his mother set extremely high standards for him, both musically and academically. She thought that he would probably be a doctor because of his big brotherly and caring posture towards others. His outgoing personality and the fact that by twelve years of age he stood six foot tall, may have accounted for so many of the leadership roles he held in music, academics and sports throughout his childhood.

In Trinidad, under the tutelage of Mrs. Abbott, George studied piano. At ten he played Tschaikovsky's Serenade for Strings. It was his first recital. He found the piece challenging and the whole exercise of preparation for performance rather tedious. As well, he quickly learned that such events were to be followed by his mother's merciless critique, she, indicating "chapter and verse" when they arrived back home. This, coupled with the draw of cricket, soccer, tennis, and girls tended to curb the "serious" attention he gave his formal classical practicing. Instead he found himself incorporating the jazz, pop and folk rhythms that he heard from "less high brow sources" into his practice time, infusing sonatas with swing, preludes with punch and cantatas with calypso improv. His skill at arranging tunes made him a hit at parties.

His final years of High School were completed in Trinidad at the Queen's Royal College. While this all boys school could boast of incredible school spirit and high academic standards, it's piano was a sorry sight and sound indeed. Music in Trinidad, as in England, was not part of

the curriculum, so ordinarily, the quality of the school piano was not a matter of concern. There was a fellow student and friend of George's, Ken Blackman, who wanted to organize concerts for the student body. A new piano was a definite priority. He helped organize a fundraising concert enlisting George's skill as a classical performer and arranger/accompanist for the choir as well as tapping his reserve of organizational and public relations skills. The fruit of their labor included a new piano that same year, a repeat performance the following year and a series of professional concerts to be held at the school in the years that followed. Not only did George appreciate having a good piano to use for school functions but he also relished hearing it sing and its tunes swing at the hands of such guest performers as Felix Roach.

While George was successful as a classical pianist and had many opportunities to perform at his school it was his reputation as a performer in the more popular genres that reached the attention of local professionals. One night, when George was seventeen, unbeknownst to his mother, he slipped away to the Penthouse, a popular night spot at the top of the Salatore Building downtown Port of Spain. This was no idle exploration. He'd been called in to cover the keys for a calypso band. That evening, each bar of music pulsed it's steady bed of sixteenth notes, the tropical plants on the roof top balconies swayed in the balmy ocean breezes and George had found himself on top of a world he

enjoyed. Throughout the remainder of his school years he was a regular player at this club and other similar venues.

You ask me when I first felt this attachment to sound and music ? . . . **Probably in the womb.** My mother did a lot of playing. I believe she was supposed to do a concertizing exam when she was about six or seven months pregnant and **ever since I've been tall enough to reach up over my head and touch the keys on a piano I've been banging away at one.**¹⁰⁸

Whenever I really had a performance to do, I tried not to let my mother know about it because I didn't want to get chapter and verse when I got back home.¹⁰⁹

My uncle would take me to concerts and various dignified things. He knew a number of upper crust musicians . . . He took me everywhere, practically from the time I was born.

There was always a piano around. I don't ever remember being without one.¹¹⁰ I was always experimenting with music. I'd take a classical piece I was learning and turn the rhythm around and turn it into something pop.

When I was seventeen, I was not suppose to be doing this, but one of the local night clubs needed a fill in pianist for the night. I was always a big boy so when everybody thought I was asleep, **I was at the night club filling in for this calypso band.** My mother would have raised Cain. People of our social standing don't go to perform in those places. I had a whale of a time and got paid to do it.¹¹¹

Part Two

Their Relationships with Music and Their

Instruments

Music was my first love and it will be my last
Music of the future, music of the past.
To live without my music
Would be impossible to do,
For in this world of troubles
My music pulls me through.
(from " Music " by John Miles, 1976. Produced by
Alan Parsons)

I was seven years old. I'll never forget the day you finally arrived at my house and it was decided you'd stay in the room that had three doors. One opened to the front door, one to my parents bedroom and one to the living room. (I wanted you to share my bedroom but the stairs were too narrow and steep for you to get up. Do you remember, though when I was sixteen, for three years we shared a bedroom?) Anyway, that room was cool and small, with no furniture except one bench seat, no rug, no pictures and it had a tiny window.

You looked quite different from the pictures I had seen of you and at first I thought that you were much too short to be authentic. I remember the first time I heard your voice, how soft it was. Even when you got excited, there was no biting edge, no grate...no matter how I tried to get a rise from you. Even your thunder voice sounded muted as if off in the distance. I must confess I was a little disappointed with my first impressions. You were so unlike the other members of your family.

Nonetheless, from the moment you arrived you fascinated me. Each day after school, often running home, I'd find you always waiting for me. I'd close all doors and sit beside you in silence and anticipation. And then we'd begin. Your voice would rise and my emotions would swell, my voice would fade and you would support me. And on and on we'd go till supper interrupted us. Sometimes my parents relieved me of kitchen duty so that we could visit just that much longer before bedtime. I never tired of your company .

I knew even then, that you needed me, that without me, you sat in silence in your room, as I had sat in mine before you came. As each year passed we bonded so close it was hard to tell whose voice was whose when we sang together, who was leading and who was following. And when we were apart, when my family traveled from home, I thought of the sound of your many voices and the songs that we were teaching each other and wondered if the magic would still be there when I returned. And it always was !

In his book " Developing through Relationships " Alan Fogel (1993) examines how our relationships with the environment and with others is a dynamic, ongoing process. On a daily basis, as a result of these interactions and communications we re-create ourselves, our senses of identity are reinforced or modified.

The process of communication is usually associated with interpersonal relationships, with other "living beings ". While he is most interested in this aspect, he does give reference to the idea of "ecological relationships ", formulated by James. J Gibson. Gibson acknowledged that **relationships occur between people and the objects they handle, explore or use.**

The design, function and development of individuals is centered around the nature of the communication process, **whether we are communicating with animate or with inanimate objects.** (Gibson quoted by Fogel 1993)

As Piaget pointed out, babies and young children learn about objects by handling them, **a relationship develops between the individuals perception and their action.** Fogel traced how these embodied cognitions in childhood could lead or contribute to a sense of self, **a self that is always defined in terms of its relationship to someone or something.**¹¹²

Just as personal development arises from participating in discourse with other people, so to artistic and musical development occurs from the constant handling and exploration of the instrument. These cultural tools interact

with our being, situating us in a social context as well leading us beyond it.

When we act alone [without words] we are using cultural tools such as hammers, pens, computers, chairs and shoes to **amplify and extend the limits of the body into wider realms.**"¹³(Fogel 1993)

In the formation of any relationship, the amount of quality time that is invested, usually results in deeper attachments.

Relationships form when communication between the same individuals occur over repeated occasions.(Fogel 1993)

For the artist-musician each practice session, each coming together, creates new meaning and understanding (knowledge) not only in terms of the other (instrument and music) but also in terms of self identity, as one who makes music with the instrument. This form of communication is "transactional" , as opposed to a model of " discreet messages sent and received " . It is a conversation based on a musician's ability to selectively listen and aesthetically respond.

The sense made of phenomena is always a construction - **a conversation back and forth between the material and its viewer / hearer.**"¹⁴ (Bamberger 1991)

During the thirty -six years, since I first lived with the spinet I described at the beginning of this chapter, I have had relationships with family, teachers, friends, my children, cars, computers, German shepherds and geraniums.

But of all the people and things, dear and necessary, I have formed a primal and enduring relationship with the piano. In the following passage I recall the beginnings of this relationship.

When I was young and fell in love with music,
And found myself there in front of you,
Music was not political, nor rational,
Not profitable, nor cultural,
But mine.

It is well known that a painter can spend years looking at the same thing without tiring, always discovering something new....of the writer's devoted love for his object. I wanted to know to what extent the participants related to their instrument(s). In order to have a fuller understanding of their needs and values as music educators, I needed to assess whether this relationship did in fact constitute a substantial part of the ground of their being and if so, to what extent.

Their responses were spontaneous and they welcomed the opportunity to reflect on this relationship and be able to articulate their deep felt feelings. I hope that the broad smiles, the warmth in their eyes and their pensive pauses can be found in their words.

1. Sathia's Relationship with Her Instruments

I'm very happy when I'm practicing and . . . the other day I was practicing. I was having such a wonderful time and then I would just . . . sometimes really get this high and it's a wonderful feeling . . . **it actually puts me in a frame of mind that's positive and that sort of makes me feel that life's worth while living.**¹¹⁵

Your instruments also have **a voice of their own . . .**
The instrument also speaks to you . . . **I'm the one
who's speaking in a way but I think it's a two way
thing in a way.**¹¹⁶

**You do feel bad if the instrument is not good . . . if
it's not in tune and you can't get the things you want
out of the instrument.**

You know . . . I was not quite sure of myself in a way.
So this is where this intellectual certainty was a
good thing for me. **It was something I could rely on.**

Out of the material things you are able to get in
touch with the spiritual . . . and . . . at the same
time **the spiritual in itself is able to express itself
through the matter . . .** so you are glad that there is
this . . . exchange.¹¹⁷

If I didn't have this piano in my house now I would
feel terribly deprived ..it's like not having a friend.
**In some ways I spend more time with this piano than I
do with people.**¹¹⁸

2. Randy' Relationship to His Instruments

**The instrument is inside of me and I'm inside the
instrument.**¹¹⁹

You have to have your whole being into the violin to
get the violin to talk . . . and **it's that whole
oneness with the instrument,** where the instrument
actually comes from here (points to his insides) not
just from here.¹²⁰

You need to realize that an instrument is a live object
rather than a dead object . . . We need to talk about
that in school, in elementary school and when we're
teaching those kids to play this block . . . **it's not
just a sound you're making . . . it's you . . . as a
being . . . being . . .**¹²¹

Sometimes the instrument takes me farther through
things as a vehicle . . . to take me to experiences
that I haven't been consciously aware of . . . **it was
opening up parts of me.**

There are times when the instruments were **my best friends** . . . the only people who would really listen to me . . . Other times the instruments have been **teachers** . . . but you have to learn to trust it.

3. David 's Relationship With His Instruments

Yah . . . **It was probably like my best friend** . I enjoyed playing . I played every day pretty well . . . sometimes for two or three hours, sitting in my room. I would like to have the window open and I would like to have people hear me practicing. I'd like to have some acknowledgment. It wasn't satisfying for me to play in there and I wasn't mature enough to understand . . . by doing that, I was going to benefit from it. I needed attention, so **all of this stuff that happened in my young life came from that need and I still have that.**

It's like a therapist . . . rather than go to somebody and pay money to hear me talk and verbalize how I feel I go down and take my trumpet . . . if I'm angry I'll play that kind of music. I think my family can almost identify probably, if they're around when I'm playing, what kind of mood I was in when I went down there.

4. Frank's Relationship to His Instruments

Regarding the piano . . . **it's like a love, hate relationship.**¹²²

It was never a person. I think as a kid it was more a piece of mechanics . . . the piano itself . . . but it becomes . . . **there's something about the resonance . . . that is your friend** . . . We had a grand piano in the other room and it was funny because my choir kids were singing and doing a song and at the end of the day it was a little bit casual and some of the kids crawled underneath the piano and were singing . . . lying on the floor . . . and they said " This is really neat down here cause the piano is vibrating the floor" , and they could hear it differently . . . so there's something in that.

The singing was . . . I guess it was originally . . . you do this for God . . . In other words you go to church and **you sing . . . and you give of yourself.**¹²³

I think one of the reasons that I sing all the time . . . you noticed when I do band . . . that's connected to the emotions . . . that's the human . . . is the voice and that's what I want their...and **the instrument is an extension of them.....**¹²⁴ so they've got to make ...their singing out through the instrument.

George's Relationship to His Instruments

They are to some extent . . . **extensions of my conscious and subconscious mind** . . . I regard the piano, which is my principle instrument, as my means of communicating things that sometimes I can't put into words . . .¹²⁵

It's the extension of the person¹²⁶. . . it's their means of communicating nonverbally through music.

You generate that **feeling** within yourself and then you let it flow through . . . it **comes out through the instrument.**¹²⁷

A living voice, a good friend, fun and reliable yet demanding and interfering, a therapist, a medium, a guide for spiritual development and emotional expression, an extension of oneself, a union of self and other, a teacher.....Our relationships with a trumpet, a piano, an ichigan and our singing bodies is complex and pervasive. If Garfield is right, and Music is Life, then an instrument must surely be one of the tools with which and through which these players experience it. Their long-standing relationships with musical instruments, may not only inform

us of their goals and methods as music educators, but may also give us **a reference relationship** from which their subsequent relationships with students, audiences, colleagues and society at large can be better understood.

Part Three

Aural Perception and Musical Training

It is not the image you would see nor the song you
would hear,
But rather an image you see though you close your eyes
and a song you hear though you shut your ears.
(Kahlil Gibran 1923)

Through mental snapshots, audio tapes, and other such sensory records, an individual can recall and is composed of countless percepts. Some percepts overwrite and add to a collection based on a theme or focus and some stand by themselves as isolated incidents or impressions. Just as we can choose to read the next line or really listen to a voice in conversation, we are able to consciously adjust our processes of perception.

As a result of their relationships with instruments and sound, these artist - musicians have done just that. They developed highlighted skills in listening in listening to the sounds within the sound of single violin note, to the sounds in relation to other sounds (as in ensemble music), or within the environment, as well as to the sounds or inflections embedded in human speech. In varying degrees they developed aural awareness that could be utilized in other non- musical contexts. This perceptual development occurred in conjunction with the practice of technique and in selective or repeated listening.

Seduced by sound, they delve beyond surface impressions, listening to details, nuances, listening for patterns. **While visual awareness is dependent on**

objectivity, their sensitivity and aural awareness is geared more to the less tangible directions and changes in energy emanating through and from the objects themselves. While this appears to be a telling of the obvious, it is significant when I consider how this skill of listening is essential both to music making, as well as interacting with people and effective teaching in general.

Their perceptions of themselves will be discussed more fully in Part Eight which deals with identity, in Part Nine which deals with social perception (how they perceive others) and Part Seven (relationships to their students). For now, I am interested in exploring what they perceive with regards to sound itself, and the conscious and less precise means by which they access and utilize these perceptions.

1) Frank and Aural Perception

Q- Can you describe for me your relationship to sound itself?

A- I don't know if this answers your question . . . but **I know I hear differently from other people** . . . I have an amplitude hearing problem . . . hearing volumes, but I can, in a whole track full of music , with a drum kit and bass and the whole horn and string section on there . . . I can hear a one note mistake on the guitar . . . on something that isn't scored.

Q- Your pitch is acute ?

A- It's not just pitch . **It's harmonic relations** . . . **hearing inside the layers**. These will be very good musicians . . . we solo it and sure enough . . . and this will be in a texture this thick . . . So I can hear that way . I know that when I listen to music. When students listen to music . . . I was describing to my band students about harmonic structure and I was saying, for me, when I listen to a piece of music, I say, ' Oh the bass worked off the third of that chord

and gave it this tension and it was really neat'. . . and the kids will say, 'Gee, Mr. Ludwig, get a life!' We all have a good laugh, but I say, 'No. I do have one, because **it's a whole different level**. . . that brings me a whole different kind of enjoyment. So yah, I can let the music wash over me at times and enjoy that superficially. . . but, even in an elevator **I get drawn to the music**. Oh they changed that. . . the guitar line is now on the strings and Oh. . . that kind of sucks. . . so the conversation has been lost, cause **I've been sucked up into the music**. . .

There was a really neat thing at the Choral Symposium at the Orpheum this summer, the International Choral Symposium. . . There was a choir that had. . . it was a massed choir. I think it was a Canadian choir and they had the bulk of the choir across the stage and then they had another little group across the back riser and they would do. . . it was almost antiphonal but not quite. . . because of the acoustics of the Orpheum, when they sang, the harmonic structure. . . even though they were singing like an echo. . . the harmonic structure changed and I had one of my grad students who was my engineer in the studio here, a sharp kid and I said, 'Did you hear that? It sounded like someone had turned a filter on. . . and so it was almost like an electronic analogy? So acoustically what had happened. . . and I don't know whether the composer intended it, but in the Orpheum, it was like someone had taken this acoustic sound and made an electronic adjustment to the timbre. . . **I'm sure there weren't more than a few of us in that audience that would have reacted that way.**

Q- Why do you think you are able to hear in these microscopic levels?

A- Ear training and just. . . having to listen a lot and **there is some sort of intellectual thing there. . . where you're looking**. . . It's like a scientist, I guess. . . looking at the skin. Most of us look at the skin and there it is and what they see are the pores and the multiple layers and the tissue. I guess it's just a similar thing. . . so **I'm hearing and seeing and looking for layers.**¹²⁸

2. Sathia and Aural Perception

Q- What role do the senses play in this process? You mentioned something about expansion.

A- This is where I think that **the artist defers in some way to the philosopher**. . . because **the artist has to use the senses**. It is through the senses that we feel these and through the sense that we express them. . .

The senses are things of this world and that's good. Somehow we've sort of been . . . you know . . . this Christian, Victorian morality . . . that the senses are bad. By using the senses you are not going to get in touch with the baser and the lower side of you. **The senses can also be used to get in touch with your higher self and your spiritual self and maybe that is what the role of the artist is.**¹²⁹

Q- Are you more aurally aware because you were trained in music or were you aurally aware and that was why you were drawn to music?

A-I think you're aurally aware and that is why you're drawn to music. I think most people are. That doesn't necessarily mean that they'll receive training in music but they would just be aurally aware. I think more people are aurally aware than they give credit to.

Q- Than they themselves will admit?

A- Yes. Somehow **we are more of a visually oriented civilization** . . . but I think babies are more aurally aware than visually aware at the beginning and I think that is a very basic thing . . . and somewhere along the line we've said, ' Look, see, rather than listen.'¹³⁰

3. David and Aural Perception

With the education of his students always forefront in his comments, David discussed how many of his straight A students come into the program unaware of the perceptions that to him are vital to a fuller music making experience.

A - **You talk about soul to them and they're like . . . Whewwwwwww . . .**

Q- Now you are getting into the area of sensibilities.

A- Yes . . . very much so. **Taking kids to the point where they can actually engage in the feeling that I'm trying to get them to . . .** My drive is to get them to the point . . . There it is! Do you feel that? Do you feel the groove? Do you know what I'm talking about? . . . The ditch . . . you can't get out of there . . . and I'll play it and we'll play it and we'll listen and you can just look in their eyes and you know . . . or better still when they play it, they know . . . You know when you're grooving.¹³¹

As James J. Gibson (Fogel 1993) points out, "perception and action are coordinated . . . and they inform each other. " David referred to those perceptions which arise through performance, practice and technique. His program is designed to bring students closer to aural awareness and perceptions not just through discovery in making music but also through selective listening and ear training.

I've taught them how to listen to it . . . What are we listening for? ". . . and once you're listening for something specific . . . They actually adjudicate. They listen for **blend**. They listen for **articulations**. They listen for **balance** and **intonation** . . . so they can judge by doing that when they pick up their horn. **They 're sensitive about all those things**. They know that's what the judges are going to be listening for. . . so . . . and that's all I can ask. Whether they're in tune or not is not even relevant. The fact that they know what intonation is and they're trying to be in tune is more relevant to me than whether they were in tune.¹³²

4. George and Aural Perception

With composition I can figure out how it was put together. **With pure sound you have to dig a little deeper sometimes**. I've done a little bit of research into basic acoustics, so that I know that sound travels in concentric spheres from its point of origin, and **depending on where you are in the room, depending on the composition of the room**, the things that are in it, the composition of the walls, if there are glass walls . . . the sound is going to bounce off. If they are wooden walls, the sounds gonna get soaked up. So I try to put all of that together and figure out . . . Okay, what is it I'm hearing? . . . That's the exterior sounds. Now the internal sounds, that's a little harder to come by.

Q- When you say internal sounds are you referring to the resonance of sound . . . that's in your body?
A - No. I'm thinking of the sounds that I hear within myself . . . that have no external cause. As I said about sitting in Natobi Gardens or down at the beach

and hearing inside some sound that I want to work with . . . and that will be mostly pitch.¹³³

5. Randy and Aural Perception

As you learn more about the instrument, you learn specifically to see certain things. You learn how to differentiate between one sound and another. You get to this point. . . where your view starts getting more microscopic and you start looking at little tiny things that the listener would not even notice as happening at all . . . Then you can express with this richness and this color and this detail that is marvelous . . . You learn how to differentiate between one sound and another. But **when you develop that kind of focus at a certain level of an instrument . . . of playing an instrument, it also allows you to look at everything else with that same focus . . . because the way that you've learned to focus there, you see the whole world.**¹³⁴ So you see this . . . almost this level of reality. . . . that before you'd never see . . . It's all the same thing out there . . . There are those patterns out there and that **there's not just a sound picture but a life picture** ¹³⁵. . . a series of patterns, of ebbs and flows, of life itself . . . everything is actually perceptible. You can sense how life goes. You can sense the motion of it and there is always, in that, a little chaotic factor. It's never quite the same. It's always changing.

The worlds of sound. Feelings emanating from the voice of a student, a colleague, a friend. The pulse of a vibrating string as it rises in attack and fades in decay. Voices within voices. Worlds within worlds. The aural awareness that these participants cultivated and hoped to optimize in their performances and composing, colored not only the music but also their ways of perceiving the world and others in general. As members of the music profession, **they learned to express themselves through music, with sound, intimately. They learned to hear, rather than speak,** and to respond, act upon what they heard. As members of the

teaching profession, this ability served not only the goals of their subject....music , but also enhanced their ability to anticipate and serve the needs of their students in general.

Part Four

The Artistic - Musical - Cognitive Processes

What kinds of mental processes were involved in the musical activities of the participants? What factors contributed or inhibited these processes? Musical activities come with an assortment of descriptors and as a variety of experiences. These include composing, arranging, conducting, performing and playing.

My purpose in reporting on their process in any of these areas is two fold. Firstly, it will hopefully illuminate, how **process is often contingent on the nature of the project, as well as the nature of the person.** In addition, by situating each participant at the core of their work as artist - musicians, I may come to have a fuller appreciation of **the reality of their work and how it relates to processes in other activities such as teaching music.** All the players have had experiences composing, playing and performing. David, Frank and George conducted music as well.

1. Opening The Musical Doors

I thought I was just a little bit late. I composed myself as I opened the door and entered a small room just off the main band room at the High School. I looked around and saw a framed platinum record on the wall, a new couch against the back wall facing an electric piano, several computer monitors, racks and racks of techno gear, reams of candy colored wires, black buttons, panels of flashing lights, and no Frank. I stepped more fully into the room. I looked more carefully. Frank turned to face me, peering up from under the mixing board, on all fours, calling out to me through a curtain of patch cords and connectors . . . 'Hi . . . I'll be right with you. Just in the process of.....

Like a song bird that nests in the rafters of a school yard, Frank's personal studio provided resources for his students, as well as a place, during off and wee o'clock hours, where he could make his own music. It was within this setting, that he described his processes when he composes music.

2. Frank Talks about Composing Music

Well . . . when you write a song, you . . . **people have shared insight.**¹³⁶ When I wrote Round Round We Go which became a hit . . . I can still remember a Disc Jockey coming up to me a year later and he said, ' You know, when that song came out, my wife and I, we liked each other but our relationship was just going in circles, nowhere . . . and we ended up breaking up and **that song was just so powerful . . . we identified with it.**

When I write a song, I sort of start from a set of parameters and then, **to a large degree, the song writes itself**¹³⁷ . . . within various possibilities. To me those are the better songs and having done that . . .

many people are part of the process. Every musician who comes in to record that track . . . I try not to limit it. I say, ' Here's the context. Now you put your musicianship into it', and it becomes something different from what I originally intended, and **having written the song, it then belongs out there and I don't feel all that much ownership.**

Frank's approach to the process was not only collaborative in terms of other players but also in terms of his intellect (what he knew theoretically and experientially) and his emotions and intuition (what he perceived from the actual sounds at hand, at ear.) Within the parameters that he had set, he allowed the sounds to evoke responses in him. Mistakes were seen as possible

resources and there was the ebb and flow which was earlier mentioned by Randy.

Composing is an emotional, intellectual experience . . . journey. Again it's letting it write itself and that's better than anything that I can do.¹³⁸

He went on to recall a lesson he had given his students to describe for them the factors that contributed to the birth of a song.

I cited an example when I was touring in rock bands . . . when my son was two years old. My wife and my son got off at the airport in Toronto and I was there to greet them and there was a moment when my son looked at me and looked up at mom and wasn't a hundred percent sure that that was dad . . . and he burst into tears and came running towards me . . . and that obviously had an impact on me and I realized that things were slipping away from me there . . . so that song . . . even though I wrote it sometime later . . . I actually was going into pick up a boat motor. . . So I pulled over to the side of the road and wrote that chorus out, partly because it's based on an existing thing, right, a sailor's adage and partly because of the red sky and boats and partly thinking about the possibility of losing things . . . and then it became a . . . that song was a funny one. I tried for probably six months to write verses for it and nothing ever came, and then one night, about one in the morning, I had an image of being on the ocean . . . and part of that whole image was an old man there. I got up and wrote the three verses straight.¹³⁹

Frank turned from me and put his hands to the keys. I had the pleasure of hearing this song and empathizing with his feelings. It had been a long process and finally the thoughts and heart could rest. His muse on the sea had seen him.

3. George, Talks about Composing Music

Whenever I got a chance to go there I would. I would create time to sit out in the Natobi Gardens because I needed it. That was a place that it didn't matter what else was going on around me. I could get away. I could sit there and banish everything and just . . . **it's almost a state of vegetation** . . . and during that sort of state of conscious vegetation, you can listen to what's happening self consciously . . . Self consciously the things that you could hear would be incredible and well, it's a mixture of the conscious and subconscious. **There are birds in the area and you'd hear a bird chirp something that was out of this world and you'd listen to that . . . wonder if he's going to do that again?** I didn't quite get all of those pitches.

George often sat in these gardens with a wad of manuscript paper and a sharpened pencil, welcoming the serenity of the still water and rocks, waiting to become one with, full, yet empty. He described for me how he came to write a song for our mutual friend and teacher, Linton Garner.

Q-As you describe the process of writing this piece, there are many levels. Initially you hear a bird song and you relate to it in a personal way. Then you take it and establish relationships with other sounds . . .

A- Then you're in control of where it's going. I'm a very analytical person and I do things very logically even outside of music. That's not to say that I'm not given to moments of sheer madness. I'm human. Again , it's that mixture. I think it was Gibran who said, 'that all things move in constant half embrace ', and **even though I'm very analytical, very logical, when I'm doing something, I always leave room for that unexpected, almost quantum leap but . . .** because of the fact that there is always this logical foundation, the quantum leaps are relatively safe.

4. Sathia Talks about Playing, Performing and Composing

I arrived early this time. I let myself in the front door while Sathia continued giving a lesson at the piano in her living room studio. As I unwrapped audio cassettes and set up the recorder I glanced about my new surroundings. A harpsichord shared the room with the piano, plants, elephant statues, and books. After she had finished she joined me on the couch and described to me what is involved for her in the process of playing the piano, of preparing for a performance and then the performance itself.

A- It's a very intellectual activity . . . playing the piano . . . really!

Q- How so ?

A- Well, it involves co-ordination with two hands. There's one melody going on in one hand and one in the other, so **you're simultaneously thinking of more than one part and how it all ties together.** In some ways it has to be an intellectual process, especially if you play the organ . . . with your feet as well, and you're thinking of manual thoughts like . . . or mechanical thoughts like, ' Stop out here ' or pull this out there . . . which has to take your mind away from the music in a way. Well, I guess, even when you play another instrument you have to do things like breathe here or change bow.. I mean you have to think mechanical thoughts, technical thoughts. So **you're constantly shifting from being mechanical, being intellectual, then being this emotional thing too.** So it's a question of . . . finding that balance between everything, just that edge. You don't slip over but you come right to the edge of it. I've had some performances like that and it's been wonderful!¹⁴²

A - When you ask me about being a musician and the frame of mind that you have to be in . . . I found that very hard to be in that framework especially when you have children and family and all that.¹⁴³ To be in this sort of framework where you have to be always prepared and have that security, that you're prepared . . . but not only are **you prepared intellectually and all that, but also you're prepared in your body**¹⁴⁴ . . . That you're not tired. That you're not sleepy, hung - over, hungry but just this perfect balance of everything . . . physical, mental, emotional, every thing tying together at this moment of performance. And **this takes a lot out of you I think and if you are to live like that, you really don't have time for anything else . . . for family or people.**¹⁴⁵

Q- Why ?

A- Well, you could have time for family and people if they understand that.

Q- What is it they need to understand?

A- The fact that these demands are made on you.

Q- What demands?

A-The demands of being absolutely prepared, absolutely authentic in what you are doing. This sort of honesty and integrity in what you are doing . . . which takes time to do. After awhile, I guess this level of confidence¹⁴⁶ you can get it without having to spend so much time.

Sathia, like the other participants, sets words to music. In this process, either the meaning or the pure sound of the word will come to bear upon the musical choices that were made.

Initially I would start with a plan. I like poetry and often I just write things with words. It's not prose. It's sound oriented. So when I'm in a mood like that, I write quite a bit and I like doing that, just putting words down. It's wonderful because it's got meaning but it's got sound, it's got rhythm and then sometimes I might set it to music.

Q- What do you need to have, what state of mind, to compose? And what do you need to maintain that state of mind?

A- **Focus.** There's different stages to it too. It doesn't necessarily follow that this is the first step and this is the second step. There's focus and there has to be a sense of peace, and then at other times there is a real agitation to get things done . . . and also to work at it in a . . . some kind of pressure. **The whole process of creation is like everything. It's got everything to it. You have to have this peace. As**

well as you have to have this action and activity and you have to have the focus and at the same time you have to have this expansion. You have to have all of that and then you have to get down and do it . . . and then . . .

5. David Talks about Conducting and Performing

From the moment I walked in I was struck by the light streaming through a wall of windows, the spaciousness of the facility, by the sense of calm and purpose from the students milling about, and by the professionalism of the teacher, his teaching assistant and student teacher as they prepared. I felt I had walked into a rehearsal space for union players not school kids. My expectations peaked.

Presently David's composing and performing activities take a back seat to the conducting and arranging that he does in the classroom and in the community. When I asked him about his process for arranging he replied:

I think it depends on the project. Logical thinking has a lot to do with success as a jazz player. I think you need knowledge and the skills and the understanding of how to evaluate what's on the written page and take that and create something out of it. It's like a sculptor getting some fresh clay in a great big bowl and it's nothing. . . and you have to take that . . . It's been mixed . It's good clay. It's gonna work for you but it's just sitting there in the bowl, it's nothing. So you have chord changes and all of this stuff in front of you. If you don't have the skill and ability, which I don't feel I have . . . I have the ear but that isn't good enough in this day and age of jazz performance. It used to be, traditionally. That's what it was. You listened to the old stuff, which is what I did and these great Black Artists, they weren't into dorian modes and 2, 5, 1 stuff. They just knew what they heard and they knew how to . . . This is my perception. I don't know if they did or didn't, but I don't think they did. They didn't go to school. They played and they played. They knew what they were doing from a different approach. I'm about half and half.

Despite his demanding role as an arranger and conductor, David performed regularly in the community. His process is less intellectual and more emotional.

Being in front of a group of people, regardless of the numbers and having everyone go away feeling that **I've given them something. . . My whole philosophy of life is you only get back what you give** ¹⁴⁷ . . . so when I play I try . . . **emotion is a major, major part of my performance.** Technique is not. How fast I can play, how many notes I can play, if I can play bebop or not . . . in the jazz sense.. I get as much joy and probably more out of playing **Amazing Grace** without any accompaniment. ¹⁴⁸

As a conductor, David must not only be able to interpret the written score but also be able to communicate to players what his interpretation is. The process is both subjective and internal and as well as objective and collaborative.

Why does a symphony orchestra sound so good? Why does a concert band sound so good? It's my interpretation. I see a written page. I take what I have. Those are my tools. **They are my tools and we create** ¹⁴⁹ . . .

While David answers yet another phone call(no doubt another request for his band to perform within the community) the next band class is warming up. Other students wait outside his office, wanting new reeds for their instruments. I discover showcases filled with band photos, rows of trophies and First Class Local and National Awards. The years of effort and success flash before me. I am curious. By what process did he achieve such consistent success?

I think the difference between this program and some other programs is that artistic element. I focus on that a little more than someone else might. They get . . . the artistic development comes from the mechanical?

. . . What's the word I'm looking for? . . . or the interpretation of the printed page. That's how the artistic aspect of the music is developed. I go beyond that and I point out what the writer, composer is trying to do with it but **I'll try to express as an artist what I want.** They are the tools and I know what I want to hear with respect to emotion in the music and emotion . . . you can't write that into the music. You can try by using some indicators and I understand where the composer is trying to go with it, but your interpretation and what the writer put down and mine and the next persons, they would all be slightly different.¹⁵⁰

The teacher is ready. The students are ready. The room goes silent. A few remarks later, a count in and the room is resonating with a driving beat, trumpet shots and hot sax solos. I find myself spell bound, watching his gestures, feeling the music oozing from his whole being. There is conducting music and then there's being the music.¹⁵¹ What process could account for the transformation in his energy and in the music he elicited?

It's that . . . **that unthought, unprocessed response, honest immediate response** constantly going on once I stand in front of the group. To identify what you mean by the child in me . . . I think that's it. **It's the part of me that doesn't question and doesn't analyze first and then respond.** It's constant response and that's how I like it.¹⁵² . . . a class to flow. You play I'll respond. One of my sayings is, 'If I'm dancing, you're doing it.' If you're making me dance and I'm up here clicking, there's a groove and it's happening. It's great! If I'm not, there's something wrong.¹⁵³

6. Randy Talks about Performing and Composing

It's a good thing it was still daylight as I navigated myself through the red light district, reading addresses, looking for the warehouse. After all that, I arrived on time. With my directions still in hand, I entered and counted doorways and stairs, winding my way like in a maze, till finally I stood in a minotaur's palace. The ceiling rose fifteen feet above me and from where I humbly gazed, the back wall reached fifty feet away. Even through the dim light, every imaginable wall and floor space was alive with colorful tapestries and fabrics, masks, puppets, paintings, statues, decorative screens, rugs, mounds of cushions, candles . . . and . . . over 500 musical instruments ranging from the smallest of whistles and flutes to structures

filling half the stage at the end of the room. A small door was open to a roof garden and the chimes chattered in the breeze. I was overwhelmed. I had entered a shrine, a sanctuary, a Shangri-La of Asian Fine Art. I took off my shoes, sat on an open piece of floor and waited.

Q- When you were playing the sho earlier, can you recall what you were thinking of and what you were feeling?

A- What I was doing there was looking for certain things, I'm not quite sure what I was looking for but I was looking for something in it as I was playing and I wasn't totally finding it and so if I'm not finding it, then I have to come at it from another approach because if I'm not finding it then I'm not opening myself up.¹⁵⁴

Q- How will you know what it is, if you don't know what you're looking for? How will you know if you find it?

A- Cause I feel it. **Once the feeling's there, I'll know what it is**¹⁵⁵. So for me it's not necessarily an intellectual thing. The intellect is the identifier. It will say, 'There it is.' It's a namer . . . but **it's a sensation**, the sensation is . . . Here it is and the intellect will go and say, 'Well what you've done is, or what that is, is . . . or how you get that is.' It will then define how I can approach that and how I can expand it. But it's that feeling . . . The problem sometimes I find, is that your intellect will often get in the way of playing music because the factors in playing a piece of music are too complicated for the left hemisphere. The left hemisphere is rather slow cause you're going bit by bit. By the time the signal from your finger gets up to your brain and goes back to your finger again . . . It goes too slowly for what you're doing. So you have to get rid of all that process. You just play. **You let go of that whole process and you play from your body.**¹⁵⁶ Your body is playing. Your fingers are playing. Something else is playing rather than the brain. . . **You disengage the brain and when you do that then things fly.** Things really really fly! That's where the music comes out, because until that point, what you are doing is thinking through music . . . And when you're thinking through music, when you listen to it later,¹⁵⁷ you can hear the sort of pedantic da,da,da,da,da. It's very lifeless. There's nothing there. When you release that, the life comes out.¹⁵⁸

Randy's compositional style was based on Eastern and Primitive methodologies. His ideas about these processes flowed as steadily as the magnolia tea during the interview.

It's just that when we use the jargon "**go with the flow kinda thing**" . . . it's a kind of a joke or that sort of a thing and people have a sort of vague sense of this but they never really see it in full view, in full motion . . . never comes startling and smacks you on the face in detail. So when you end up with a perspective like this which is a common perspective in Asia . . . The whole idea of jotting down furiously every single tiny note you hear in your brain Why? What's the use? You know as soon as you jot those down , you get all those notes out of your brain and on a piece of paper, your brain fills up with more of them . . . So now a lot of **the scores I write are scores that deal with people discovering their own, rather than people discovering mine.** Sure it's my score but I have a score . . . one of my scores LEAVES TWO which is a staff line, treble and bass clef, staff line and over top of that is a leaf . . . that's my score. And it's a very clear score. You could play this in a really intellectual way. People say ' ah, it's a simple score, like one of these funny little things,' but it's not. **It's a deeply philosophical score** . . . It's actually a score that comes from these kinds of perceptions . . . There is some essence there and that's the same essence I find in Cage scores, the same essence I find when I'm out in the jungles of Borneo and I'm listening to a sopae player or a nose flute player . . . It's the same essence that I'll hear sometimes in the gagaku orchestra of Japan . . . When you have this whole orchestra that are playing together but there is no conductor and there is no steady time sense but they all . . . seventeen people sometimes, all have to know exactly at the right moment of when to do something. And they all do. It's the same essence you will find in music all over the world. Especially with what are considered to be the Primitive Musicians.

When I asked Randy, " What are the roles of feeling and knowing in the artistic process? " he replied,

I draw a distinction between feeling something and knowing something intellectually or knowing something

in your being, in your physical being or your spiritual being . . . whatever it is. There is a knowing from the whole of you . . . which is one that's not an intellectual process. So feeling and knowing from your whole being, they are intertwined . . . I find the intellectual aspects of that get in the way of feelings . . . They sometimes even negate them.

Part Five

Talking about our Music Teachers, Now and Then.

Most of us remember one or two outstanding teachers especially well, teachers who in some sense became mentors - people who not only taught but guided, counseled, inspired and took a personal interest in our overall development. (Rena Upitis 1990)

It always took too long to get going. My grade five classmates would be chatting and laughing, loud and not in position and I, standing in the din of it all. My eyes radiated concern and apology across the room to our music teacher, Mr. Belsham who wrestled the fury single handedly, who eventually tamed in his gentle way, the space to silence.

Some days his exhaustion, the strain in his eyes was more than I could bare and I would sing doubly loud, doubly careful to remember the lines. He would know that I was there with him and that I appreciated all that he was and all that he wanted to give us. I would try to match the sweat on his brow, the energy he poured into modeling a feeling through sound, his display of emotional vulnerability as he tried to describe or model what he perceived and imagined and his dedication to the music, to us, despite it all.

And what gifts he brought to that classroom! Apart from his patience and encouragement for small gains, his energy, his openness and responsiveness to us, he taught us how to sight read music, to listen discriminately, to harmonize with each other and introduced us to beautiful melodies and playful rhythms. Yet for all of this, he seemed to be so alone and so unappreciated.

When the opportunity to work with him, to accompany the choir in the competitions and assemblies at school and around the Burnaby School District came my way, I welcomed it. In my young heart, I would support him. I would follow his cues and expectations as attentively and as sensitively as I could. During one such performance, before the choir, he and I began the song, " I Believe " , he looked over at me with the most anxious eyes and I could see even from a distance the beads of concern on his face. I remembered the power of the song, the energy he had given to bring us to this point and I sent him back a look filled with, " It's magic, You're magic. Nothing can go wrong" He turned and engaged the choir to begin and nothing did go wrong. He brought the song to life through us once more. I watched him humbly turn, smile and take the audience's applause. He deserved this and so much more.

At some point in our journeys as music students, we can recall a special kind of bonding and emulating that occurred in our relationships with our teacher(s). The qualities which attracted us and sustained us in those relationships included who they were as people and their methods of teaching, as well as the artistic and aural gifts they brought and led us towards.

During the course of their childhood's, each participant experienced music teachers and both formal and informal musical training from one or more of five possible sources. The home, the school, the church, the private studio and the performance stage itself all served as venues for instruction. The teachers included parents, school music teachers, church choir leaders, private music teachers and fellow players. All of the participants continued formal studies as adult students throughout their twenties and thirties and as we speak, they are even yet picking up threads of lessons, exploring and refining them through self instruction and implementation in their own performance and teaching programs. In all cases, they expressed future study of one sort or another. There appeared to be something almost insatiable about their appetites for increased musical skill and knowledge, both for their own musical development and for their students'.¹⁵⁹

As a result of their prolonged involvement with music teachers the participants in this study were able to maintain the perspectives of a student. I wanted to know what qualities in their teachers they valued consistently

over time, how their own teaching philosophies and practices compared, and how their experiences as students affected their role and relationships with their own students.

Each of the venues for learning music allowed for a different experience of music and relationship with the teacher. But in spite of the differences in the venue or teacher, and regardless of the differences in the genre of music being taught, there was an overlap of teacherly qualities which were highly valued by these players as well as by other highly acclaimed music teachers and performers such as Nadia Boulanger, Astor Piazzolla, Anton Kuerti, Dorothy Delay, Arthur Farewell, and Yehudi Menuhin. While many of these characteristics are not exclusive to music teachers, they appear to have some intrinsic connection to the nature of people making and experiencing music. Perhaps it is the flexibility of music to bend to the subjectiveness of each player that distinguishes it from other school subjects. The effective teacher then, like the subject itself, possibly responds in likewise fashion. The making and experiencing of oneself as a bona fide musician when yet a student of music may be contingent on these teacher characteristics. The participants in this study valued the same " teacherly traits ". They were highly valued, both then (as children) and now.

1. Frank, the Student

As a kid I took lessons and was very fortunate to have a very good teacher as a teenager . . . Heinz Killian, a concert pianist . . . really world class except during the Second World War he got buried alive and his hands got injured . . . but **not all my feelings about childhood teachers are so positive**. I mean, Most people who are successful in the arts, in acting, in music, **at some point or another are told by some idiot teacher or some idiot parent that they really didn't have any talent**, that they should get on with being a plumber. How many people out there are still reeling from being told they can't sing? Of course they can sing! I say, ' Can you speak? Ya, Then you can sing'. It's as simple as that. But they've been told otherwise.¹⁶⁰

Since then Frank has had the opportunity to work with more positive music teachers. Now as an adult, some of the qualities that he values most in his teachers include their encouraging and supportive remarks, as were given by Eddie Parker. He also appreciates their competence.

Like Francis and Harry Adaskin were, I think . . . They epitomized what music education should be about because **they were knowledgeable beyond anything that I could approach and they put it into a context.**¹⁶¹ Harry Adaskin would talk at a lunch hour lecture and he would bring in art history, music, drama everything into a package. He was really a year 2000 kind of guy back in 1960 or 1970.

He also remembers the energy of Cortland Hultberg and the emotional vulnerability of . . .

James Schell . . . choir . . . **he put his heart and soul into it. He burst into tears.** He's an emotional kind of guy . . . not being afraid to show emotion. In retrospect, the man had a huge heart and soul for music. So that's the kind of guy that leaves an impact.¹⁶²

He spoke passionately about those teachers who displayed the quality of compassion.

Francis [Adaskin] was a wonderful piano teacher. Sharmon King came into that program, had never played trombone. Inside of one year he was the best trombonist that that university has ever produced. She was responsible for his piano lessons. He worked hard to learn the piano. It wasn't that he just sloughed it off but it just didn't seem to be natural to him and she at one point said, ' Should I prevent this guy from having a music career and degree or should I pass him in piano? ' And **she passed him and it's that kind of compassion that is so important.**¹⁶³

2. George, the Student

George remembers Miss Abbott, how she challenged him, gave him responsibility as her teaching assistant. He was ten.

She understood human beings and how they work, especially little boys. She would find work for me do, like correct this theory exercise or . . . So and so is playing this piece. Circle any mistakes you hear. That gave me a lot of information or rather it put into practice the information I had and didn't even realize I had.

George's adult training was with some of the same teachers Frank studied with at the University of British Columbia. The characteristics he most valued included their skill as communicators, their gentleness and compassion, competence, humor and energy.

I came into contact with people like Hultberg, like Schell, Don Chappell, Fred Geogeghan, Mary Tickner, Bob Rogers and that's when **I recognized that there's**

more to this than just being a musician ¹⁶⁴. I was twenty-eight years old. I hadn't really decided on a career of any kind . . . But being around people like those, I began to get drawn into this business of communicating through the medium of music. Those were some great communicators, Hultberg, particularly. He's probably one of the great unsung heroes of music. **Here's someone, who's probably, aside from Linton, the most gentle person and very caring person that I've ever met in the classroom.**

Cortland Hultberg impressed me most. He seemed to know everything . . . has a way of getting to the meat of an issue without any fuss, without any bother. You understand what he's talking about and he will throw in just that little bit of cheeky humor that makes you remember what he talked about that day.

What impresses you most about Jim Schell was that **he cares about every single student and I mean really cares.** . . . to the point where, if you've got a problem, he'll probably know about it before you do. **He takes that kind of time to get and know his students** and this is what will drive him a little bit nuts and keep him on edge all the time. ¹⁶⁵

The other thing that impressed me about Fred was . . . by the time I was in Grad school I wasn't supposed to have a unit of piano. And he heard this pianist I'm supposed to be and he said, ' You're a good player George, but there's a few things about your technique that need straightening out. Come and see me on Wednesday afternoon at 3:30.' I said, 'Well I'm not supposed to have a unit.' He said, ' I didn't ask you that, I said come and see me at 3:30 on Wednesday ' and I said, ' Okay ' and when I got there I made it quite clear that I couldn't afford to pay for private lessons and he said, ' Who's asking you. ' So for a year I got a one hour lesson on Wednesday . . . and he said that **the only payment that he would demand is that when I found a student who had that kind of ability, that it should not be allowed to go waste . . . that I should do the same thing.** ¹⁶⁶

George has taken the attitudes and methods of his teachers to heart. In his current lessons with students he

is equally as generous, extending his service beyond the expected call of duty and compensation.

George spent many years as a professional player in the night club scene. He recalls one of his ad hoc teachers.

And then the next learning experience I went through was with a bunch of club musicians who said, 'You can play the classics. Why don't you play this.' And I said, 'I don't know anything about that.' One of them who was a bass player but he was actually a drummer and he played string bass and piano, you name it . . . a chap called Chick Springer. He took me through a very quick course in playing chords on the keyboard cause my training to that point had been purely Bach, Beethoven, Mozart etc . . . and his attitude was if you can play that stuff, you can play jazz and he got me to listen to people like Oscar Peterson, Errol Garner . . . to listen to them and sort of find my own way through them. So then he dragged me downtown one night and said you're playing . . . 'Huh? I can't do that. Oh yes you can. Two numbers. Pick them!'¹⁶⁷

3. Sathia, the Student

In Sathia's childhood, teachers versed in Western music were few and far between. Her teachers were valued first and foremost for their accessibility and the repertoire that they provided her. She recalls a childhood treasure given to her by one of those teachers, recognition and encouragement.

I was playing and she was somewhere at the end of the room and when I finished playing she came up and she kissed me and she said, 'Sathia, when you play like that I think there's a purpose in life'. . . I'll never forget that.¹⁶⁸

As an adult student, first in England, where she studied at Trinity College, and later in Canada at the University of British Columbia, Sathia valued the following characteristics in her teachers: the extension of friendship and emotional rapport, trustworthiness, balanced egos, kindness and the willingness to explore music, not just in terms of technique and theory but also for personal meaning.

I was twenty and I went to Trinity College and **there's only one teacher I had and she's my best friend** as well. She's wonderful. She's the one who introduced me to the harpsichord . . . very inspiring. Just a good good friend.

They were all . . . their ego was . . . just the right person at the right time.

There was that emotional contact . . . and my teacher at Trinity, **there was that emotional rapport as well.**¹⁶⁹

Having this sort of **person I could trust to and relate to** and be absolutely comfortable with . . . to play.

At UBC I had two teachers. The first might have been good but he was hard and he was harsh, in the sense that he said, 'Well it's a tough world out there and you can't be pussy footing around or something. You've got to be really right on top of it.' And maybe he was . . . he thought he was being kind to me by making me work but somehow it didn't, it sort of turned me off. Whereas the next teacher didn't push me too much but he was really quite kind. **I don't think I needed that kind of pushing.**

The music makes sense when it has meaning and when it has the meaning you will find the technique to put the meaning, to express the meaning. So **if a teacher allows you to explore** that, then the technique is going to come.

I remember things that my teacher said all the time. As I'm teaching these things keep coming up . . . Not necessarily things about music but just generally, whatever . . . about life. 170

4. David, the Student

David's training in music throughout his early and middle childhood was largely undertaken by the local professionals in his community. Always related to performance, lessons were more like on the job training sessions, much like George described earlier. In the following passage he speaks of his passion for music and his first formal music teacher,

Music would be my great love that I could hardly get home to do and would do on weekends and in the church and wherever, whenever I could. But it never occurred to me to get involved in it, till when I got into my senior high school years. 171

Music in Saskatchewan [1950] was just on the verge of being incorporated as a course, as a viable alternative elective and involved in a curriculum and all that kind of stuff and **the fellow that taught . . . was sort of my guru, became like my adopted dad.** His family, his kids ended up . . . they were younger than me, ended up in bands and professional bands with me later on and we became very close and he was an electrician. **He was kind of my role model.** He taught music in my senior year at the school. 172

5. Randy, the Student

Randy's early experiences with music teachers were not very positive. He wasn't motivated to read music but was fascinated in producing sounds from instruments. He had

trouble with his teachers' approach to students, as well as the music.

These music teachers were really smiley and really wonderful and **treating the kids just like little tiny objects.**

In high school he played the saxophone in band. He spent half a year in the back band room supposedly learning to play it in the conventional manner. When the teacher assessed his progress he asked Randy,

What have you been doing all this time? I said, I learned how to play the instrument . . . What have you learned to play? You can't read the music. I said, No. **I learned how to play the instrument, not how to read for it.** And I played him this piece that was my own piece, that I had wrote. It was half improvisation and half sort of written and he thought that was stupid and **he said if I promised not to take band next year he would pass me and I said, ' Okay.'**

My music teacher absolutely did not understand an artist. He was not an artist. He was a really good music teacher but he had no understanding of my approach to music.

While Randy's childhood experiences with music teachers were unfruitful, as an adult he found teachers who not only understood his approach to music but marveled at his technical skill and innate sensitivity to sound. He recalls his training after high school.

In Asia . . . snippets of education in different instruments, like my training in Thailand was a couple of months, training in Korea was about a month and a half, intensely . . . In Japan a couple of months. I trained there on a "guch'in" for about a year. That was

my longest training. But in all those situations, like in Asia . . . **I was studying eight hours a day, seven days a week.** They were very intense studies and I worked very hard. I would study with a teacher for eight hours and then practice another four hours and the teachers were always very amazed because I would learn very quickly.

At home with the cultural style and practices of Asian music, Randy could identify characteristics he valued in his new found teachers. These were: their focus on developing aural and psychic awareness (based on an Eastern Philosophy system that takes a holistic approach to everything), the integration of sound and self, of music and life, as well as the energy and personal integrity of the teacher as valued by the other players.

A wonderful thing my ichigan teacher taught me was this whole thing of the music resonating from inside my body rather than the instrument. She would say, ` Well this instrument has nothing there, there's nothing to resonate the body. It's a single string, a flat piece of wood, there's no resonating cavity. ' **So once you adopt a certain position and once you adopt a certain thought, all of a sudden the instrument bursts from your body . . .** The sound just grows¹⁷³ from your body. That's where the sound comes from.

For him, **the teacher's perception of life and his role as a music educator are synonymous.** Whether in Asia or in Canada, the music teacher who teaches and reaches into an ever expanding fullness of understanding life in general, will be displaying the characteristic he most valued.

I've gone into other music classes where **the teacher is . . . where music is life . . .** and when you see those kids coming into the class their eyes are sparkling. Those **teachers marked out the room, made it theirs,**

their personality, their life, their warmth . . . who
they were. ¹⁷⁴

All the participants, have experienced in varying degrees and combinations, a music teacher with characteristics such as competence, compassion, energy, humor, empathy and awareness, a teacher whose characteristics and methods they honor by modeling and including in their own teaching repertoire, a teacher who recognized and encouraged them and hence lives on in their own heart and work. Conversely, however, many have also experienced music teachers and teachers in other subjects, who lacked or displayed the opposite of the characteristics they valued. The early negative, as well as positive experiences of David, Frank, and Randy may have affected their relationships with their students, colleagues and others. By examining each participant's motivations for teaching I hope to show how childhood experiences in school and with their teachers influenced their practices as teachers of music and life and their other various relationships.

Part Six

Singing For Their Supper.....and More

1. Randy' Motivations

Q- What are your motivations and purposes for teaching music? What do you hope to accomplish?

A- I'm motivated to teach because people want to learn. If they don't want to learn I don't want to teach . . . and also I'm challenged by slow learners . . . It's the awareness that I think needs¹⁷⁵ to be taught in the school.... how to become aware, how to hear, how to see, how to experience the world and get them to some kind of foundation where they can explore the musical world themselves. The second goal is to just get a sense in them . . . even if it's only a minor sense, the sense in that, there is a lot more in the world to experience . . . that you can experience from music, that you might not be able to experience from anything else. I'm more interested in teaching to facilitate other people to be an artist if they want or to find even that spark of the artist in them.¹⁷⁶

2. Sathia's Motivation

I like to be self employed because then I decide what I want to do and I want to maximize that. **Every moment I work is an important moment.** If you're working for an institution it doesn't quite work like that. You're spending so much time doing other things . . . before you can get to the actual fact of dealing with the music.¹⁷⁷ Overall, **I just want the children to love music and keep on loving music.** If at any point, I think they're losing their interest or . . . I just have to make sure that I keep stimulating them and make them go out and be able to, on their own . . . be able to enjoy music.¹⁷⁸

3. David' Motivation

. . . to have kids experience success. I think it's the same as coaching a sport and taking kids to a level where they can experience a sense of well being, accomplishment. My goal is to teach kids what steady work and effort do for you, what goal setting does for you, what self discipline does for you...what working together does for you ..those things.

The motivation for my success as a teacher is my lack of success, my feeling of my lack of success as an artist- musician . . . and that's true . . . it's very true. It all comes back to motivation for teaching, encouraging kids to do, to get into routines, to pay attention to detail, to be self disciplined. That's the big one , and I use my feelings about my life in this, in that relationship. I tell the kids . . . and I've lobbied and kicked walls and screamed and yelled and got myself in trouble sometimes over my feelings about the relevance of music in everybody's life and the role that I can play in using it as a vehicle to teach kids life skills.¹⁷⁹

4. George's Motivation

I think everyone of us ends up teaching at some point because in this business you either have feast or famine and when the famine's around, you got to eat, so you look for various means of supplementing that income.¹⁸⁰ I can't think of anything else that I would rather do. I perform it. I don't get too many opportunities to perform unless I sort of make them myself. I'm not going to get into the six night a week bar scene. I've done that and I don't like it. But I think more important is that there are a lot of people who have a certain amount of ability and if I can show them how to get past the barriers, whatever barriers there are that are preventing them from doing what they really love doing, and get paid for it, that's what I'll do.¹⁸¹ I think my greatest concern is to increase the level of awareness in the student of his or her own musicality and to get them to express that musicality.¹⁸²

5. Frank's Motivation

I'm just a guy who loves music and is giving you what I've got.¹⁸³ We choose what we do. We complain about it but we still choose to do it cause it's still better than anything else out there. It's the best show in town. I told my son, as hard . . . even though it's the worst job in the school, teaching music, I'd rather do it than any other teaching job in the school because every day it's got something new. Everyday it's got a new way of coming at it and it gets back to this whole thing of I can be creative.

It's my best shot at having music in my life and spreading that gospel . . . if you will . . . is to be an educator, private lessons or whatever. I want them to know that it's not so important whether they're a ditch digger or a doctor . . . but who they are as a person and what outlets they have for expression. Ultimately, to instill in every student . . . a positive attitude towards learning so that they basically develop an open mindedness.¹⁸⁴

Part Seven

Relationships with Their Own Students - Face to Face

I looked at the Grad Class Picture 1968 hanging on the hallway wall. There I am. There are my classmates. Great Shot! I turned to glance at my reflection in the showcase glass. I smiled back, " You did your best this morning. Now let's get going."

I'd arrived early intentionally. The school was still waking up and I could wander freely down it's corridors. I walked by the office as I had walked by it time and time before. I stopped. I remembered.

I continued past the office, from room to room, peering through windows, opening doors, dream walking the worn tiles and quiet staircase. I paused on the step. I remembered, and the memories filled the space with laughter, shuffling feet and somebody called my name. I made my way to the top and looked at the lockers....Was this the one? Close enough. I stood there as I had stood so many times. I stood there soaking in the sounds, the voices, the smells, the feelings, the pictures.

I mulled this experience over in my mind as I continued down the hall and entered " her " classroom. I took a seat as I had done so many times. I remembered. Faces, feelings, voices flooded the room, pouring, bleeding, gently washing from and over me. I watched her face become the poem she was reading. I watched her face light up when she spoke. I heard the sharp edge of her voice. I felt a classmate's embarrassment. I got up and made my way to the front of the room, to her desk and pulled out the chair asking myself, "If I sit down, what does it all mean? Whether I sit here or sit there? Time passes...but what really changes?.... What do we forget? "

I opened her day book, looked up, and watched life mingle with my memories. New young people, new students were filling the room, taking their seats, taking our seats. The air was charging with encounter and expectation. I moved from her desk towards them.....
Looking into their eyes, face to face, life to life, I couldn't help but remember.

I found it heart warming and encouraging to listen to the participants describe their relationships with their students, their positive experiences and challenges. Something loving seemed to come over their eyes, as when we look back fondly over time, and at other times their eyes

burst with light and I imagined them as children, students themselves.

George, Sathia, and Randy teach most of their students in their private home - studios. As well, George teaches and conducts an adult choir in a church space, Sathia teaches preschoolers in community centers and Randy conducts performance - workshops in schools throughout British Columbia. Sathia's private students are mainly school age children, while George and Randy's private students are mainly adults. George's students are more professionally oriented.

Frank and David teach students from grade eight to twelve in the Public High Schools. At their schools, Frank and David conduct jazz bands, stage bands and choirs. Frank teaches a careers program after school hours, where students have the opportunity to work with professional audio - video studio gear. He teaches composition as well. David is designing and preparing to initiate new programs in music and ESL and small string and other ensembles . In addition to these students, they both conduct and teach adults in community bands.

In spite of the fact that the ages of their students varied and the type of music they taught were world's apart; classical, jazz, Broadway, pop, 20th century, oriental and aboriginal, their descriptions of their relationships with their students ran parallel. Their unison was echoed in the words of many other outstanding artist - musicians who also taught music as quoted in the Literature Review.

Like a magician's rings, single, then intertwined, their own experiences and needs as students and musicians, what they valued and continue to value from their teachers were linked to their contributions and expectations in their relationships with their students now. There is no one fixed point of contact. The circles move within circles. The dynamics of the reciprocity of these relationships is unique¹⁸⁵ in that, in addition to a common belief system and a common value system, they are grounded in new or ongoing relationships to instruments and music.¹⁸⁶

I respect them because they value something that I've got. **We share a common belief system**.¹⁸⁷ in that there is value to what we do in music (Frank).

I'm a teacher . . . there's a lot of age difference and it becomes more every year but yet **we have so much in common** and we try to focus on the common areas rather than the things that are obvious¹⁸⁸ (David).

So here's another person that **I now can talk to in a common language** and say, 'Oh wow! Do you see that?' And they go¹⁸⁹ 'Yes, I see that.' And that's exciting. (Randy).

Their relationships were also described as being based on trust, respect and sharing. While we imagine the ideal relationship between any two people for any reason, to be based on such things, these are in fact keys, that open very specific doors for the individual in the world of music. Whether as a player, a student or a teacher, they are vital for development and success.

I never impose my specific beliefs on a student . . . so sometimes when they ask questions I give them

answers that sort of leave the field wide open, and when the discussion starts sometimes, **they come up with things I haven't thought of and I will always admit it** (George).

Sometimes I see a student who is so full of whatever it is that they are doing, that you don't want to intrude. They're doing okay. **Their interpretation is perhaps more valid or more profound than mine so I just sort of draw back** (Sathia).

We don't give kids enough benefit. They know more about life than we give them credit for. They really do! They're much more intuitive than we realize (David).

They trust me. I trust them. They're aware that I'm not going to allow them to be undisciplined. They accept that discipline because they see the results in themselves and that leads them to trust me as their teacher. **I think that's the most important thing that exists between a teacher and the student . . . that kind of trust. Without it you can't work** (George).

I think I am in my best place molding young talents because I can communicate with them. I mean, they believe in me. **I can get them to trust me, like they trust no one else almost, a lot of them** (David).

In their discussions of these relationships, all the participants used descriptors and similes that encompass our most basic social relationships and within which we hope to satisfy our common needs. They likened these relationships to friendships and family.

The birds do leave the nest and they go away and you don't see them again and . . . **it's a little bit like losing your family.** I find that hard (Frank).

She's my kid in that sense. To see her be the best that she could be at that time, knowing where she came from, knowing where she will be going . . . because with that under her belt . . . seeing the path that she's taking, **that fills me with an awful lot of pride.** (George).

I guess I have a weird sense of humor, a quirky sense of humor and they pick up on that. So my way of saying to a kid, 'It's really neat that you decided to take French horn', it'll be, 'Have you got that thing happening yet? What's taking you so long . . . Well, give me a break sir. I've only been taking it for two days.' It's silly banter but **they know we're real friends** (Frank).

Most of the people around me seemed to be in harmony with each other. They all could agree on what they saw and I seemed to be . . . the odd person out . . . until I found that I wasn't so odd, that I belonged to this community, this community that still lives through the ages and that's the artistic community. And so it **gave me a sense of place, a sense of family. It gave me a sense of belonging** ¹⁹⁰ (Randy).

Their positions in these relationships, fluctuated and overlapped. These positions included that of a child, a peer, a student, as well as a parent, confidante and a facilitator - teacher.

As peers . . . They're adults to me. I don't expect them to accomplish like professionals. I don't expect them to always stay focused but when we're working. We're working as equals. I don't work any differently with the Point Grey Community Band than I do with my Grade eight beginning band. Yah, I'm a little freer, a little sillier, a little less conniving all the time. No, I'd say equal. They're human ¹⁹¹ (Frank).

I think of them as peers, as much as I can. That happens more because of my immaturity. I call it immaturity but **it's a case of really being one of them,** acting silly from time to time, understanding teenagers and one of the joys of this is that it's keeping me young. I feel young. I think young (David).

They're peers and they're peers from the simple fact that they're human beings with experiences and I'm a human being with experiences and the only difference is that I've just been here longer and I've experienced more things but that doesn't invalidate any of their experiences (Randy).

Some parents have commented on that actually and said, 'You're a child, Sathia and that's why you can relate to them so well' ¹⁹² (Sathia).'

There is that energy and there's that freedom and that willingness to explore . . . that's the kid. So yah. **I'm very much a kid** ¹⁹³ **and that's something I very much try to keep going in my students** cause again . . . I see the rest of the world telling them, 'NO! NO! Grow up! Grow up! Grow up! Smarten up! Grow up! ' everything else in their life is closing that door. Society, media . . . ' You got to be tough. You got to be strong. You can't let your guard down ' . . . and I think we lose a great deal. So I see myself as a bastion of idiocy, stupidity, immaturity. It's made my life bearable and I think it can make the kids' life bearable (Frank).

I relate to them just as individuals, as human beings, almost as equals, even young students. **When I do things for kids in school, I relate to them as a kid would relate to a kid.** Yah, I've had lots of experience and I've done lots of things but **I relate to them with the excitement I have with my music,** with the excitement that's there, with the neat stuff. I don't talk to them as an adult talking down to a kid. I become more of a kid and there's times I flip to an adult to get control and I'll flip back to the kid (Randy).

I let down my guard is probably the biggest thing. **I open my personal life to them from time to time.** I treat them like adults or I try to treat them as adults as often as I can with an understanding that I have a job to do a role to play, and so long as they can handle the responsibility and make mature decisions they will have that option. If they fail to follow that sort of concept I'll try to steer them back but all the time constantly bringing up and talking about the fact that I don't have all the answers and I'm not a God and the be all end all . . . that **there is room for improvement on both sides of the fence,** that I'm constantly improving and trying to be a better teacher and I need sometimes things pointed out to me. **Those kind of chats . . . that leads to trust and they trust me,** so that creates a pretty good relationship and the ones who are not able to do that yet and would like to just bide their time and then fall into place as time goes on . . . It takes a little longer and it really depends on what's going on at home, the kinds of relationships they have with their parents ¹⁹⁴ (David).

The nature of the more successful relationships tend to be holistic and nurturing, reciprocal and collaborative, intense and enduring.

Yah and through getting involved with teaching and working with kids I've realized that . . . It started out just music . . . **You don't take the time to be concerned about their welfare, their mental health, their self image and all those things.** It takes time to build up¹⁹⁵ that relationship and **nurture the kids through music** (Frank).

My students, they give to. It's a relationship, a one to one relationship. They give. While you're teaching they give and that's what you're benefiting from. And **they give**¹⁹⁶ I suppose, by being motivated, by being who they are (Sathia) .

After awhile there's an exchange. When the exchange happens energy gets passed back and forth. There are many things that I can teach this person and then there are many things that as a student, they will teach me, because teaching is always a two way street. And they will teach me how to teach more effectively. Eventually, as a student they may surpass me. Then **they may become my teacher and that's the ultimate joy because that's**¹⁹⁷ when you as a teacher can continue to grow as well (Randy).

If you're dealing with something as intangible as music, **you have to work WITH that PERSON as opposed to spewing out this information** and expecting them to accept and regurgitate¹⁹⁸ (George).

"We're " learning it . . . and sort of working our way through this, and sometimes we have good days and sometimes we have bad days, and we're sort of getting there. That kind of thing. **The kind of rapport like, we're all in this together**¹⁹⁹ (Sathia).

You get out of the confines of the school and people think different. You know, when you come to an institution, you become institutionalized. You act, think like the institution expects you to. Kids do it and teachers do it. That's why it's nice to take them out and do a weekend camp somewhere at a lake or church camp. There's all these really neat relationships that develop. **A lot of them are life long too and it happens**

more so in music. It happens in other subjects but it .
. . (David).

You are touching another person at a very deep level .
. . your student. Especially when you have . . . on a
one to one basis. That's a very special sort of
relationship that you have, and in some ways for the
student, the music teacher is perhaps the only person
who spends half an hour or whatever time at this deep
level . . . Really! You don't have that much time with
your school teachers and you perhaps may not have that
much time with your parents or other adults in your
life. You never really spend that much time alone with
anybody in such an intense focused way. So **it's a very**
impressionable, intense relationship ²⁰⁰ (Sathia).

It's like a cult almost. I understand cults I think
because . . . a lot of these kids don't have someone at
home that listens to them or . . . as much as I do,
so **I hear about a lot of non - music things that go on**
in their lives, and if I notice someone out of sorts,
especially for more than one day, I'll try. I won't
interfere but **I'll offer an open door** and I constantly
remind them if they're having trouble with a teacher or
with a subject or with school or with girlfriends or
boyfriends or homework or parents and if they want to,
it's just one other option to come, and I'm not
claiming to help, but **I can sure listen** ²⁰¹ (David).

As artist - musicians, these players know only too well
the role that trust and respect played in their personal
development and their relationship with their teachers. As
teachers, they relate to the same needs in their students.
They provide or facilitate a feeling of safety, by exposing
their own emotions, vulnerabilities, fallabilities, flaws
and differences so that their students can explore, take
risks and hence, learn. I was impressed at the level of
accountability as well as devotion that they invested in
their relationships with their students.

Learn from me BUT **don't** think because I know a lot
about music that you should **believe everything I say** or

take, accept it on face value. No. Question everything I say. I've got baggage. I'm a human being (Frank).

I say, ` Heh, I'm human. **If I say something that you're not sure of, question it.** Even if I say something you're sure of. If you get a moment, check it out (George).

Once I became more aware of that, (**people versus program**), as I grew a little older and my own children came into the program . . . We shared a lot and they would respond to what went on in the day. ` You know, you were really being ridiculous today Dad'. . . that kind of thing and I would, that would provoke a, some sort of response. Sometimes it was hostile or defensive but inevitably after the conversation was done, I, we, would come to some understanding of what was proper and what wasn't. Then the result might be **an apology on my part or at least a discussion, a feeling of remorse that it did happen, that I was 'that' insensitive at any given time.** It happens to all of us. ²⁰² (David).

It is behaviors and forewarnings such as these, that inspire their students with trust and confidence, allowing them to explore, to grow, to access the value of who they are and what they are doing in relation to music and others, as well as themselves. Music may have brought these teachers and their students together but it was the exercising of honesty and accountability that sustained the relationships.

The measure of their devotion to their students, like teachers in many subjects, was marked by long hours of extended duty without monetary compensation, by **their commitment to honor the student as they would be honored** and by their attempts to realistically harmonize roles and needs within the context of learning music. While I had repeated opportunities to observe each player with their students, to watch their devotion in practice, as well as feel the weight

of their words, it was Frank's words which seemed to best sum my observations and our collective feelings.

The band had played and we went to start the choir and I heard a bunch of kids laughing at one of my students. He happened to be the only black student in my choir and it had nothing to do with him being black particularly to me but he was really a nice guy and I just saw red and I started the song and then stopped the music. In front of the entire school, I just tore a strip off those people and having torn a strip off them . . . and then the example I cited was the kid who had told 'me' I would never be in a rock band. I said, 'These kids up here, who you see singing are the ones' . . . I said, 'Singing for you.' I said, 'They have the courage to get up in front of you and express themselves and you're going to make them feel bad about that?' I said, 'Don't you dare be a Wally Check to these people. I put up with that. They shouldn't have to.' And I took . . . and I said, 'This row . . . I don't ever want to see you again and I threw them out of the concert. I thought, 'That's it. I've lost my job. It's over!' But the staff came up to me and said, 'We've been waiting for someone to do something like that in this school for years.' . . . That defensiveness about " **these are my kids** " and as I say, **I've taken the slings over the years but I'll be darned if my kids in my classes are going to take that.** So yah, I'm their champion.²⁰³

Part Eight

Musical Chairs, Bartholomew's Hats, Chance , Choice and

Identity

Like Janus, the two faced deity of Roman mythology, **artists practice a profession that obliges them to see in two directions at once.** (Feldman 1982)

One of the difficulties that the participants and I had in dealing with questions about identity may have stemmed from the fact that in donning a label, such as an artist, a musician, a performer, an entertainer, a conductor or a teacher, the dynamic and composite nature of personhood, being, is undermined and the interrelationship between the various identities and roles overlooked. These players, grown up children, in Life's grown up party game, have changed their chairs, their hats and identities for as long as the music has played. Through the years of growing up and into adulthood, the game got rough then smooth, hats fell off or failed to fit, they bolted ahead or lost their grip. But their motivation, their values, their reason for being, like the music, didn't falter.

Eric Erikson's concept of identity (Bateson 1989) as having the good fortune to find one comfortable chair, one hat, and then staying put (identity as a single image forged at a certain stage in ones life, which when assumed, endures for life), doesn't account for the composite and idiosyncratic structuring of identity. It doesn't account for the struggle to combine multiple commitments that are involved in identity development, for all the factors and relationships that could potentially contribute to that

development nor does it acknowledge the lifelong process, the continual redefinition in identity that these players, uniquely or in unison, described.

Their conversations also illuminated their identity(s) in terms of their perceived abilities and limitations, their identification with reference groups, their motives in choosing an identity, and the role of validation and recognition by others in the justification and legitimizing of identity.

In the preceding sections they had recalled parts of their childhood's. As Bateson (1989) commented,

We can often look at a grown up child and find the threads of continuity, saying he or she was always a politician, a scientist, an artist.²⁰⁴

I have looked to their words for clues as to the course of their identity development. I have looked at what and who they identified with, at their relationships with their instruments and music and to their music teachers. I now have some sense of the factors which influenced that development. But it's in more specific conversations, where they described their past, present and future identities, their perceptions of themselves, and the inter relatedness of their various roles, that I can come to a better understanding of who they are and what they really do.

1. David as a Musician, an Artist, an Entertainer and

Conductor

Q - When did you first develop an identity as an artist?

A-I think when I was very very young but it was like never never land to me. It never entered my mind to ever be a performer of the caliber of the greats. I was just content with small town stuff, and I don't think it ever occurred to me to make a decision that this was what I was going to do for a living.²⁰⁵

Q-For you as a musician, what spells success?

A- Being in front of a group of people, regardless of the numbers and **having everyone go away feeling that I've given them something.** My whole philosophy of life is you only get back what you give.²⁰⁶ So when I play, I try . . . For years I made a decision that I wasn't a musician, that I was more an entertainer than a musician. That gave me privilege to not practice any more, not try to be better, a better musician. I do so little practicing and I mean . . .

Q- At any time in your experiences as a musician and a performer did you ever consider what it was to be an artist and question yourself as to whether you were an artist? Was it one of your considerations?

A- I think I've always considered that. **I think anyone who plays considers themselves an artist,** at some point in that scope of what is an artist.

Q- Could you share your definition with me?

A- I would say being an artist is developing your playing and gathering a following at a professional level. I was an artist and in the sense of . . . I **changed my identification while I was on the road from being a musician to being an entertainer because there was as much relevance to what I was doing when I wasn't playing, my presence on stage and the opportunity that I saw to try and make people happy,**²⁰⁷ try to make them enjoy themselves and it was as relevant to me as when I sang or when I played any of the horns I played. So when people say are you a musician I say, 'No. I'm an entertainer.' And I don't know but that was my own personal separation. I think that **what I do here at school satisfies that need too.**²⁰⁸ I'm always on stage. I think that's my personality. **When I'm making kids laugh and I play for them and make them go 'ohhh' . .**

. so I have. I'm an artist, I guess in the sense of my own definition, yes.

Q- What level of artist do you want to be? What level of artist are you now?

A- An entertainer now. I'm not an artist. I've stopped being an artist. I've put it on hold for awhile. I've tried not to but it is . . . The reality is it's on hold. I play less and less all the time and . . . **some of this stuff might be pie in the sky, you know but I think everybody has to have dreams and fantasies about being something or somebody they aren't right now and I could never perceive being any other way.** I think until the day I drop I'll still be planning, and I think ever since I was a young kid I wanted to be trumpet player, like a well known and famous trumpet player but I've never had . . . and I point out to the kids, the reason I bug you so much about practicing is because I never had the discipline' and I compare myself to them. ²⁰⁹

Q- Do you refer to yourself as an artist with your students?

A- Yes. Oh yes. Oh yes. **I am an artist of form.** I mean there are artists that are known, like conductors are artists. We have conductors in Vancouver and there are conductors all over the world that are known for their ability to get from the players and their abilities on their instruments. There is no room for individual interpretation in that. There's a little leeway and it's something we can discuss but basically they are my tools. But until they are in a position of control of the performance they are not artists. ²¹⁰

Q- You, as an artist have basic needs that require filling in order to feel that the artist in you is fully functional. What do you need to keep that balance within you?

A- **I need understanding. I need people to understand what it is I do and I need people to give it relevance.** That's probably one of the most frustrating things and one of the things I find myself trying to convince people about most is the relevance of what I do. I don't just make music. ²¹¹

In practice with my students and players . . . **I need the sound. I need the texture. I need the color . . . and you know I'm not getting it and it's frustrating me** and I have this sky here and there's no blue paint. I mean, give me a break. All you got, ²¹² is orange and green and pink. Give me some blue. ²¹² Convincing people that, that **when I get into that environment where I am an artist, that I need their understanding. I need the love and support of my family and their encouragement.** ²¹³

Q- Could you predict how you might feel if you didn't have your musical colleagues, no contact with playing music outside of school?

A- **That just wouldn't happen because of who I am. I would, I have to play.** I have to play somewhere. Do it somewhere, meeting on a regular basis. ²¹⁴

Q- The fact that you are not playing professionally so much now, does it bother you?

A- No. It isn't important. It used to be. **I have fears of playing for people now still.** I have fear of playing for my kids but I do play. I'm more comfortable playing here. But playing for musicians . . . I'm uncomfortable with that because I don't see myself, **I don't recognize myself as a professional right now.** Yet if you ask my friends, a lot of them will tell you that ' He's often said that. ' Actually age fifty - five is when I see myself becoming a professional player again, and something as simple as having a trio and playing a few instruments and doing some singing. ²¹⁵

Q- In your musical process, your ear governs, as opposed to approaching the music literally. I'm curious about . . . Does your ear . . . If one is operating with their ear, is that a hot line to the heart . . . to the feelings?

A- Yes. To me it is. It's not what I do that impresses people. It's the way I do it and that is just I've been blessed with the ability to do that and **I put myself in the league with other great artists that have the ability to do that and that I can identify with** ²¹⁶ and I wish I could go up and talk to them. I wish I had enough nerve to go up and just engage in a conversation but I'm very hard on myself. I just don't put myself in the same league, yet I know what they're feeling or why they're doing what they're doing, the way they do it.

2. David as Music Teacher

I had taught right out of high-school. Because of my musical ability the school board hired me to work with the electrician I was telling you about. He got hired my senior year in high school and he started . . . music became a band class in school, instead of Sundays it became a band class and all those kids participated in the Sunday group. Then the year after, I got hired to be his assistant and we traveled around the School District and did about four communities of High School band, and then we

amalgamated those into what we called the Unit Band or District Band, it would be called here. **I can't believe I've been lucky enough to have the life that I have and to be able to end up in the school system which I never ever in my wildest dreams ever wanted to do** and yet I've ended up here, so I have great faith. I'm a fatalist. I believe that you go where you're supposed to go. I just think this was all predetermined somewhere and I've been lucky enough to have the life that I have and to be able to end up in the school system.

Q- Do you feel that it is your obligation to teach music?

A- Yes I do. **That's what I've been put here to do.** I do it really well. So I take offers to go . . . I've been called to adjudicate in four different locations this year and I went to the Island last year and I was fearful of going. When I sit back and try to analyze . . . again **my lack of self esteem comes up, cause I'll say, ' Why do you want me?** There's all kinds of people around. ' And this year and part of last year. They want me because I can do a good job, cause when I talk to kids they have fun, they're focused, they're interested in what they're doing. **I can convince them of their worth.**²¹⁷

Q- What about you own worth? Is recognition a factor in your performance as a teacher?

A- Now that I have this facility and a principal who just holds me in such high regard, it's feeling wonderful and it definitely has a lot to do with how I do my job. **If someone thinks that highly of you, you're going to produce for them,** for the school, for the school district.²¹⁸

Q- Do you see your role as a music teacher mediating between yourself as a musician and artist and the society as a whole? And if so, what is being mediated ?

A-Every aspect of life I think comes up. Getting kids to wear a uniform. Getting kids to look a certain way when they're on a band trip and rationalizing why they should for this one time, why they should conform and follow your suggestion and your direction without being a dictator about it. Getting them to consume the rationale and getting them on side so . . . so that they decide that this is what they want to do, rather than saying, ' You do this or you're not coming on the trip.' And I do that too. I have to do that sometimes. It's something I don't like to do . . . That's constantly going on. **We are one of the biggest PR packages in the school.** We promote the school nation wide and when you're going out there's a certain confine within which you have to work. You can't be, you can't have one hundred and sixty kids, four bus

loads going out and everybody thinking and doing what they want. There has to be . . . So I think I am the mediator between what's socially acceptable, what's morally acceptable on a band trip. You want to try pot. Try it in your own time, in your own setting. Don't try it on the band trip. You are jeopardizing all the things . . . We talk about it. We list it. They read it and they sign their name to it saying they read these rules. They understand the philosophy behind why the rules are and they agree to conform to the rules for the better, for the good of everybody involved. I come back to the fact that I've become more of a teacher than a musician. I think that the relevance of what I do . . . the focus is much more on the teaching and that . . . **the role of introducing society to the kids, my philosophy of life has to be a driving vehicle in that whole process. I have to explain how I perceive life and how I approach, and express the joys there are in doing it that way.**²¹⁹

Q- As I watched you teaching just now, what I was seeing was the artist - musician. Teaching was almost incidental. You were the music and you moved . . . Because you're using the language of music through your body motions and it's so believable . . . that you're the music . . . the music is in you . . . that the kids respond.²²⁰

A- It's not anything that you would decide, well if I do this, if I stand up and groove then I'm going . . . people have come to watch me, cause they want to know, 'what do you do? How can I get my kids to do what your kids do?'. . . It's all unconscious. As you said, it oozes. **If I weren't a teacher, I could see myself being a band leader.** When I was on the road and I had my own band that's what I did. I told everybody what, how to do and what to do. I told them what I wanted to hear. So I was like an arranger. And if I had a big band now it would be the same thing. So regardless of the student, **I would still be in a mode of a teacher whether it be in the school system or not.**

Q- Which of the two roles, the artist- musician or the teacher is the strongest when you come into the classroom?

A- It flip flops²²¹ but **it would be probably equal.** It's becoming more and more the educator, the teacher rather than the artist. **The thing that got me here was the artist in me** and I just have a lot of . . . I'm a fairly religious person.

Q- So you have no conflict between those roles ?

A- No. Cause I can be which ever I want to be. I'm **still not finished with being a musician. That's still on my plate over there somewhere.** When I have the time to get back to me. Right now, me has something to do

with it but it's more again . . . **If I'm giving . . . then me is being looked after.** I don't even have to think about it because if I'm focused on being who I think I'm supposed to be, the me gets satisfied.²²²

Q- The two roles, the one of being an artist - musician and the one of being a teacher, how do you see them impacting on each other? What's the relationship between the two?

A-Well the irony that I'm so successful at something that never was intended, consciously intended and that **I still have dreams and aspirations to become as successful in the artist- musician aspect**²²³ . . . but I think that the artist - musician is an on, never ending challenge, just from what I know of the business. Because there are a lot of aspects of the artist- musician part of my life that others would view as very successful but as for me, me dealing with the truth of how I feel about it is . . . like this (he gestures smallness, insignificance). **It all comes back to motivation for teaching, encouraging kids to do, to get into routines, to pay attention to detail, to be self disciplined. That's the big one, and I use my feelings about my life in this, in that relationship. I tell the kids, 'I've been there. I've had a taste of that and I have really mixed feelings about that.'** I understand that the glamour is there only as long as the people are there. Everybody has to go to their little place and be by themselves and deal with whatever there is inside to deal with. So, what is the sacrifice you have for what appears to be success? It's the same with everything. **Again it comes back to a philosophy of life.**²²⁴

3. Sathia an Artist - Musician and Performer

Q- Do you consider yourself an artist, a musician?

A- Yes. **Basically I consider myself a person.** Right. And the artistic outlook, the musical outlook these are all outlooks. So to me what is really integral is that I'm a person. **I'm a person who's in this life with a mission or a path or something and music is something that really satisfies me.**²²⁵ It makes me happy. It makes me sad. In other words I am very fortunate to be able to express and communicate through music. So I feel **if I didn't have anything to offer as a person then whether I'm a musician or not is irrelevant.** What I'm trying to say . . . I do know some really awful people who are very good musicians and I mean, I sort of say, ' Oh, what a jerk. ' But he can play divinely or something or at least he plays well or he's a good technician. So what is a musician? I don't

know. I think basically you have to be, as a person, ²²⁶
you have to have sort of personal integrity.

Q- At what point in your life did you accept the label of, you said, ' Okay, I'm an artist? '

A- I guess I was about thirty and I had my children but **I had already made the announcement²²⁷ to friends when I was fifteen that I was a musician.**

Q- Could you describe your adult development as an artist-musician?

A- At twenty-one, I became pregnant, so I had my first child and so when I went to England I couldn't do music. Then a couple years later, I had my second child. So **I just sort of got into this mode of looking after the children and teaching in the school system to make money** and my husband was working and studying and then a few years later I had the twins. After the twins were born my husband came over to Canada and I was alone with the four kids and I don't know, up till that time I was very numb. I mean even my decision to get married was a sort of a rational decision rather than something that came from my feelings and all my feelings were really . . . the whole feeling angle was really suppressed. **I spent my entire decade of the twenties being in this suppressed sort of mode as far as feelings were concerned.** I could give vent to my feelings to my children, so there was a lot of affection and a lot of love then but, I don't know . . . just feeling for myself, knowing my own, what I was all about, what I really wanted. That was all suppressed. So after my husband left and I was at home with the kids by myself **things happened in my life that sort of brought out my own feelings about myself and this tremendous joy and this tremendous sort of upsurge and interest in my own ability to do things and this music just flowed out** and I just played and danced and did that all day long. **It was fun and these four kids, we made music. I played for them. We all danced around, romped around.** It was just really fun. We had this floor which was tiled floor and so to clean the floor I would tie rags on my feet, tie them on the kid's feet and then put music on and we'd just dance around the floor. It was great fun and we had a nicely polished floor but we had so much fun doing it. That's the sort of thing we did. So the kids grew up loving music.

Q- How do you define the artist within you?

A- **I think of myself as a philosopher or a thinker.** I ask questions about what life is about and I think that's what an artist does. You inquire about things and then you express it. You choose your medium of expression. **I think if you don't express it, you're**

still an artist because your very own process of inquiring and thinking itself is an expression and it shows in the way you live. So whether you actually draw a picture about it or write it down or play about it, it's irrelevant in a way.

Q- So then temperament is more important than product?

S- Yes. You don't necessarily have to produce something tangible or material but at the same time you are fortunate to be able to do so. Maybe I'm not so disciplined cause there has to be a kind of discipline in order to express this, and again the expression in itself will create more thinking. I get in this process when I do the music; performing, composing, practicing, it's basically a performance thing and the composition comes with the performance. This is where I think I'm a dancer. You can probably hear me saying, 'This physical involvement, ' you know. **Basically I'm a thwarted dancer. My body has to be really into it.**²²⁸

Q- What is your main function as an artist-musician?

A- My main function is . . . I love music and I like to share that joy I have with other people so the people part of²²⁹ that is very important. I like to share with people. I suppose this thing about what I said about when I'm outright playing and life is worth living. **It's a way of being in touch with your spiritual self, your higher self, and others and communicating this to others.**²³⁰ I mean you have doubts. I have my heights of happiness and my really really dark period and then somehow all this ties itself together too. I mean I have to be both extremes in a way. **I'm sort of a diffident person, or was . . .** not quite sure of myself in a way. So this is where **this intellectual certainty in music and theory was a good thing for me. It was something I could rely on.**²³¹ But the thing too about the feeling. On a certain level, when you're feeling on the level of affection and warmth and all that, that's okay. I can feel that with people, but I think where I'm really afraid of is really just **feeling vulnerable and exposing that vulnerability.**²³² I guess it's loss of self, loss of ego. I mean there is a sort of . . . in the music, there's part of me that doesn't want to expose myself in a way. I don't know. Do I want to do it or do I not want to do it?²³³ I'm very happy when I'm practicing and the other day I was practicing. I was having such a wonderful time and then I would just sometimes really get this high and it's a wonderful feeling but then, do I want to go out and perform. Then I think if I'm spending so much time doing this, it's not fair that I should just be doing it for myself. I either ought to be sharing it or if I have a family to look after, then I ought to be doing something with this time I spend and make some money out of it so I can feed them.²³⁴

I felt like that with the kids too. When they were little and I was practicing so much I felt sort of guilty that I ought to be making some money out of it.

Q- How would describe your relationship to music?

A- In a way I don't sort of fit into any mold as far as the musical upbringing was concerned so **it was difficult for me to place myself anywhere. It was difficult for people to understand what I could do so sometimes.** When I have the confidence that I can do things and then I do it and then they're amazed and then at other times I just get so timid and I'm sort of a wreck. At least I feel I'm a nervous wreck. Basically that's what it is. **I'm vulnerable.** This is what I said as a youngster. ` I don't want to lose my sensitivity. **I want to be exposed like that with my sensitivity so I can absorb and feel and transmit and so** on,²³⁵ but then I sort of feel that I ought to be protected cause if I'm exposing myself so much than I'm vulnerable and in some ways I think this is the function of some arts patrons. I mean this is why we had patrons before. They sort of protected these artists,²³⁶ musicians, took care of it so they wouldn't lose it.²³⁶ . . . **We need acceptance, acknowledgment.** Yes. **Acceptance of those feelings.**²³⁷

4. Sathia as a Music Teacher

Q- In terms of your employment, is everything you do related to music?

A- I teach older youngsters privately, individually. I teach group lessons to preschoolers. Yah, every bit of money I've made in the past five or six years has been through music, instructions mostly but also participation, especially when I work with the little kids. I'm not teaching them anything as such except to enjoy the music and we just do fun things, roll on the floor. It's fun but it's all music and rhythm and movement and feelings and so on. I really haven't made much money out of performance per se. That's only cause I haven't practiced much recently but as I said **this thing that I do with the kids is in some ways a performance, really. It's participation. So at that level I'm sort of getting in touch with myself and with others** and how wonderful it is or how sad or whatever. They are three years old, but the feelings are all there and it's the same whether you're an older person or a younger person. When you're older I guess you have some experience. You can probably put words to your feelings or something but with the young ones it's just raw and so I like that.²³⁸

Q- Why do you teach music, besides for a living?

A- At one point when they said, ` You're a good teacher. You ought to be teaching and I thought, ` No, I want to play ' because this is what I thought earlier on when I **thought I could make my living playing**, but I actually learn a lot about the music by teaching. That's with the older ones. When you're teaching the very little ones, you have to understand what the concept of music is all about. For instance, I was teaching five year olds in the school system and I had to teach them numbers. You know, the concept of numbers and I didn't have a clue how to do it. What is one? So you really begin to question the basic concept of what you are teaching when you are teaching students. Not that you explain the concept to them but if you don't know what the concept is you can't teach it to them. So **when I'm teaching the really little ones I'm just questioning ' What is music all about? '** and when I realize that I'm able to teach that . . . So I'm learning a whole lot. **It's a learning process all the time.** Everyday I learn something from teaching. ²³⁹

Q- Why have you chosen to teach privately?

A- The school system is just such a **burnout**. It's just, well the whole thing . . . You have, for one thing, the classes are large. Not all children are motivated. Not all of them want to do it. And you have a curriculum or whatever it is. I don't know how much freedom you have in choosing the music. **The main thing is they're not motivated and then you have a discipline problem and so on and you're doing all sorts of other things than teaching music.** I mean, I've taught in the school system. I've taught other subjects. I've taught science and so on and you still have the same problem of discipline and dealing with children who are not motivated **but that's okay. I'm dealing with another subject, not with music which I really really love.** I think that would be really a battle and it would be a burnout, ²⁴⁰ so I've never taught [music] in the school system.

Q- Why is there a difference between teaching a subject that you're personally involved with, your music, as opposed to science, which I'm sure you were keenly interested in?

A- Well, the other could also be a burnout situation in a way, but **music is just such a totally involved thing.** It's not just imparting whatever it is you're supposed to teach them about, say notation or whatever, but **it's also a whole emotional involvement.** That's how I teach music anyway and if I find that I've got to be dealing with discipline problems and so on, it's hard. ²⁴¹

Q- In terms of your identity, which is stronger in you, the artist - musician or the teacher?

A- I don't know. **I think it's equally both.** When I'm teaching I am very much an artist but, **I'm basically the artist.** ²⁴² All I'm doing is I'm trying to communicate the art, but in a different kind of way, in the sense of teaching it . . . rather than participating with it. So really the artist is always there. I mean, **Are you an artist - performer or an artist - teacher ?** ²⁴³

Q- So when you enter the space for teaching, you feel that you are a musician firstly?

A- Yes. Definitely. See that's what I meant by I'm a musician who's performing or I'm a musician who's teaching. So **they're all different ways of communicating.**

Q- So do you see a link between teaching and performing as well?

A- Yes, and that's the link that, **as you teach you are performing.** I mean, of course you may have to perform little excerpts for the students but not even that. You're performing . . . **I don't think you can be a music teacher if you don't consider yourself a musician.** If you think you are teaching music and you think that music is like some kind of traffic codes that you are imparting, you know, some information you are giving then you're not . . . Some of the things that you have to teach are the signs and symbols we have developed to symbolize the music, like learning the alphabet which you have to learn as well but, there's the musical language, a musical literacy that you have to have, but **just because you teach students how to read notes, that's not being a music teacher.** They think they have this information to impart but it's not going to work. **Music is something more than that. . . the relationship of the sounds,** how it all fits into the rhythm and beats is something you can't just give as information, and it won't be accepted by the children as information. They're not going to understand it even if you tell them. Kids learn in a different sort of way. You've got to know what you are teaching. **You've got to be really sincere in what you do and kids pick up on that and especially in music.** You can't fool and if you think you're going to just give information about music you lose them. Whereas a five or six year old can go to school and they may have been given this information about the alphabet and numbers and they'll accept it there cause it's not . . . I guess it's **just this whole involvement with the subject matter.** ²⁴⁴

Q- Does your role as a teacher mediate between yourself as a musician and society, and if so, how?

A- Yes. Just by the contact and the sincerity of it. It's a place of contact and it's important that as a musician, **it's important to me that society understands what musicians are about and it's important that musicians learn to function in society.** And as a music teacher that contact is a more amenable contact in some ways, You're meeting your students and you're meeting your parents of the students and those are the ones that you need to get in touch with and you get a chance to talk about what it's all about. If you stand there and say, ' I'm a musician and this is what I'm all about, ' they're really not interested. But they are interested in their children and you say, ' **Your child is a musician and this is what it's all about ,** ' and then they'll listen, so it's a good point of contact.

Q- Have you ever experienced conflict between the two roles, on the one hand of being an artist- musician and on the other of being a music teacher?

A- Only in the sense of time. **There are times I think, ' I wish I didn't have to teach today because I want to practice.'** I mean there are only so many hours in the day. Not as far as temperament as such is concerned. I mean the teaching aspect is good because it's a learning aspect as I said for me. **It's just time, because I'm committed at a certain time to be teaching when I'd rather be practicing or playing.**²⁴⁵

Q- Do you notice a difference in your teaching style if you have had a good session or time with yourself, working on your music?

A- Yah. If I have myself practiced and have done what I wanted to do, **I'm in more satisfied frame of mind, so when the students come I'm not so resentful.** It's good. It's time for me to maybe take a little break from my playing. So when they come it's almost a welcome change. If I went to work at something other than teaching I'd resent it even more, whereas at least if it's teaching music then at least I'm somehow in the same area. I'm not really departing much in a way . . . **At the back of my mind I have to be a musician. If I'm not that, then I can't teach.** I mean, whether I'm currently doing it or not is not all that important, but **I believe that's what I am.**²⁴⁶

Q- How do these roles impact on each other?

A- **They impact on each other in a sort of positive way,** if you look at it that the teaching is **a learning experience for your performing or your composition** or so. By keeping it focused in that same area, you're

just dealing with just another aspect of it, which will in some round about way be of use. But at the same time, some time out of necessity, you may have to teach people you don't want to particularly want to teach. Not every minute of your teaching is a learning experience so, when that happens, the fact that that amount of time is not being useful for your progress as a musician can be a little bit frustrating, but you have to . . . in my language there's an expression, 'to throw a shrimp to catch a shark.'

5. Randy as an Artist - Musician - Composer - Performer

Q- When did you first become aware of yourself as an artist? When did you feel comfortable to label yourself?

A- Well it was a long struggle. **I always wanted to label myself that but I didn't know if I was justified.** I guess I was eighteen was when I first started sensing it because I had an instrument and I could actually play and say, 'Okay. Here I am an artist.' **From an early age, because I saw the world in a different way,**²⁴⁷ I also used to listen to the world a lot. It's no different now. It's just now, I know what it is I'm seeing. Now I know what it is I'm listening to. Now I can understand it and work with it and talk about it, describe it and all that kind of stuff. It took me years to accept that. Years to understand that just because I saw the world in a different way didn't mean that I was not okay. **I thought I was a freak, a weirdo, an oddity. I thought I was from another planet.** I had no idea why I saw the world in a different way, because, you know as a kid, if you've got something that's not the same as everybody else, you just accept that as normal. But then you find out rather painfully, usually, that everybody else notices it and everybody else sees it. That you're different. **It wasn't until about eight years ago or so that I realized that I wasn't an oddity. I wasn't just a musician. That I was an artist and that there was a primary difference there.** And as you sort of said, being an artist is a way of life. That my art is not the music that I play. **My art is my life. That's my life. That's my art. And it's everything I do.**²⁴⁸ Being an artist means all sorts of different things to different people. But to me it explained the fact that **I had a way of perceiving the world that was different than a lot of people, but was similar to a very small select group of people. I would read about these people or I'd hear them or see their work and I would understand it.**²⁴⁹

Q-What motivated you to pursue this identity rather than take another job or identity?

A- It was the only way I felt I could survive with myself, because of the awarenesses I had, what I sensed of the world. This is who I am and what I am so **it's a matter of not denying myself, giving myself life.**²⁵⁰

Q- But to persist in the face of criticism and indifference takes courage.

A- Sure, **it takes courage, but also we have no choice.**²⁵¹ When you keep trying not to be an artist, when you try so hard to be like everybody else . . . Like you just don't understand why they don't see. It's hitting you in the face and it's obvious and no one else can see what you see. What do you do about that? **When your whole experience of life is different from everybody else's around you and the only other people who understand are these artist types** and you rarely run into them except you'll see their work and as a kid.²⁵²

Q- Some people deny that aspect of their being, like closet artists.

A- Yes. It does take a certain personality to fully realize and allow yourself, to fully do, fully be who you are, and that's not an easy task. And to finally accept it, ` Well, I'm an artist. This is what my life is. This is who I am. This is what I always will be , whatever that is, wherever that will take me ' . . . and just follow it and no longer fight it. **It's a relief to say I'm no longer going to fight this and this is just me.** It took the help of different people to fully let go of all that. **It's only been in the last two years when I fully, totally let go of all that and said, 'Okay. I'm an artist. That's it.'** I realized it many years ago but then to fully, integrate and accept it, not till two years ago..²⁵³

Q-What is the function of an artist- musician?

A- **What they do is draw attention to life like a shaman.** In a lot of cultures, the shaman will be someone who plays music, especially transformational styles of music (he talks about shamans in other cultures, primary and secondary society, and

ritual). Artists in the secondary society, like ours, are the **people who sense the interrelationship of music and life** or art and life and sense that natural order.²⁵⁴

Q- What about your emotional needs?

A- Usually I need to get away from the business side of life, of doing the bookings and all that kind of stuff. If **I'm busy doing business, I'm not being an artist...** and it's really difficult. I have to be my own business man and **it's very difficult to be an artist and a business at the same time.** I'm a good business person and **I've taken a lot of my creativity, my artistic side into the business** and try to do business with a creative artistic side to it. But a lot of times it **does interfere because I need to be so logical and hold on to so many things,** but then a couple days transition and all of a sudden the pieces start coming out again and I can get back into being an artist. **I try to go back and forth like that.**²⁵⁵

Q- What role does other people's encouragement play in your identity and development?

A- It's played a lot, a lot, in that **I felt isolated for years doing a lot of the things I did.**²⁵⁶ And that I felt awkward using the instruments that I did in many ways, and that here I am playing a Chinese musical instrument and I'm learning Chinese music but now I am doing all these different things with the Chinese musical instrument. **Do I have a right to do that?** And so for years I struggled with this and then I went to China and I sent some tapes of what I did before me and said, 'Well, here are some things I've done on Chinese instruments and I'm not sure. I feel kinda awkward you know. I'm not playing Chinese music but' They encouraged me. The artistic community in Canada is one where people will criticize you but not support you and so **I felt no support within this community other than the fact that**²⁵⁷ **people would hire me to do school performances.**

6. Randy the Music Teacher

Q- When did you accept the identity of a teacher?

A- I've always been a teacher. When I was a kid I was teaching people. It's because I, for some reason am able to see what people do both inside and outside and I can sense people's process and I've always been able to sense people's process, to varying degrees obviously. So even as a kid in school, if I understood something and I saw someone beside me not understanding it, and it was really clear for me, I would help them. ²⁵⁸

Q- What do you attribute that kind of vision towhat spawned that ability?

A- It spawned from being abused as a child. It spawned from having to learn how to sense when trouble was coming or when something was coming. I had to learn how to be able to interpret the moods, the feelings of the people around me so I could walk this tight rope, so I could create safety for me as much as I could. ²⁵⁹ Because I never knew when something was going to happen and I had to create some way of me knowing what was happening inside of them. So when frustration or upset or any of those things happened in them . . . I was really sensitive to it. And when someone is caught in a problem, it's a similar kind of sensation and I can sense immediately when that is, and I can isolate it to a particular. I can track it, cause that sensation comes up and I can feel it. I think it's part body language. It's part of their emotional stuff that comes off, phonemes, if I can smell it. Somehow, I sense it. ²⁶⁰

Q- Are there other ways that you see your identity rather than being a traditional teacher, teaching musical skills? Are you wanting to do something else?

A- Well there is no such thing as a person who just teaches skills on an instrument. That's a fallacy. I don't believe that exists because you're human beings. You're interacting, and with that interaction, there's a lot that's being transferred. You're showing your personality. When you play the instrument you show who you are when you play it and where you go with it... you show all your freedoms and all your limitations and so you're showing how you interact with that instrument and that's what you're passing on to the students. ²⁶¹ And when the students see or hear that, they see what

your limitations are. They see where you romp freely and take pleasure in the instrument. They see it very quickly and they take what they want of that. And **the learning situation is far more**. People in the West have this very narrow view of education, that you're just passing on skills. No. You're passing on life experience. **You're passing on your life to the other person** and they can learn from that. They can take from that and that's what people do. Everybody knows the basic education theory that, from my experience of it anyway, ²⁶² **that the first aspects of education are mimicry.**

Q- What values are there for you in teaching?

A- It's funny because **teaching is a thing that shows you where you are**, in a sense that, I may think I know a lot and I may think I have a lot of skills, and I may show those skills on stage and tote them around and all that kind of stuff, but when I teach, that's when I see the real limitation to it. That's when I **see exactly what I do know and what I don't know**. Because it seems to teach, you must have even greater knowledge than to play. **When I teach, I just create other people around me so I'm not alone in the world** and that's important. Also, it's, I think . . . there's a sharing of the joys of exploration. **For me, the child is still very active and the child is this being with all senses open**, who's sort of going to the world and is awestruck by all these things. ²⁶³ **And I'm wanting to pass on that awe, that incredible joy of learning, joy of the world** to my students. ²⁶⁴ **And teaching for me is just more of that.** It allows me, as I'm learning from my students, to see more of that. There is another thing in teaching that I find intriguing, which is a simple thing I guess, the challenge. It's not really a challenge, but when I can sit with a person and **see where their difficulty is**, where they're having a problem and trying to find that, the exploration of finding that problem, and **being able to release that, to be able to say something and all of sudden the doors open** and they see something. ²⁶⁵

Q- So of the two identities , musician and teacher ,which is the strongest?

A- The musician definitely. It's funny. That's a trick question because **as a musician I feel that I'm a teacher anyway**. Because I'm doing the same thing by **playing music**, cause when I go in concert I surround the room, I invite people into that environment and I

play and I touch them and I'm opening doors. So I'm doing the same thing. I'm using a different term.²⁶⁶

Q- I hear a lot of energy coming out of you when you are teaching. It sounds like you must have to have an awfully big reserve of energy if you're going to imbue the space, inspire, sustain the level . . .

A- It's a lot of energy. Yes. It's true. **It takes as much energy to teach a class as it does to perform a concert.**²⁶⁷ I get energized to teach. I have to. I have to be energetic to teach. If I'm not nothing happens. I have to be really up for it. I think it's hard. **I think teachers teaching in schools have a really tough road to do.**

Q- Are you operating in the same mode as an artist when you enter the teaching arena? Is there a change in the way you respond, relate to things, objects, others?

A- It's like a color spectrum, to put it in a visual sense As a musician, I am stressing the purple spectrum, whereas as a teacher, I'm stressing the red and green. So **I'm just shifting** to a little bit more emphasis of one color. But as a human being . . . as a teacher . . . as a musician . . . you're still the full rainbow. It's shifting²⁶⁸ the focus but you're still teaching the full spectrum.

Q- Have you ever experienced conflict in those two roles, musician and teacher, where prolonged teaching and not enough of your own work . . . That you found yourself feeling resentful to be giving instead of doing for yourself?

A- Yah. Sure. That's definitely something that has to be a balanced and I think that what you need to do is create that balance, in that, you cannot as a teacher . . . that **the role of teaching is fulfilling unto itself but there needs to be another**, at least for me, there needs to be another, another source. **I need to be fed** because when I'm teaching, teaching feeds me but that's not enough. I need to be fed in other ways. When I was doing a lot of programs in schools for awhile, **I was not being recognized in those situations for who I was and what I was. I had other sides to me that were not being expressed and those sides needed to be expressed and they also needed to be recognized.**²⁶⁹ It was getting, for me, to do the programs in the schools, because **I wasn't receiving the recognition, I was getting resentful.** I was not enjoying it very much. I

was getting tired. It was becoming an effort. Rather than flowing it became an effort. I needed to have the outlet as an artist. **I needed to express as an artist for me to continue being a teacher.**²⁷⁰ Because being a teacher is one thing but I was also an artist and I needed that full expression of that and I also needed the feedback and recognition of what I was doing for me to have the energy to continue to teach. **I need them to recognize the artist in me.** I think that for me that's necessary because **primarily I'm an artist, and when I teach I teach from that point.**^{271 272}

7. George as Artist - Musician - Composer - Performer

Q- Did you consciously don the identity as a musician when you were younger?

A- **I just saw myself as a person,** as a child first of all and music was something I did.

Q- At what point did you take on the role of a musician?

A- I think I fell into. **I don't think it was so much a conscious decision.** I was at the University of Alberta doing a degree in History and Political Science and I think I attended one class because I was always involved in the current school musical . . . and **I ran out of money and that was the easiest way for me to make enough money to stay alive** and supposedly go to my classes during the day?²⁷³

Q- Are you an artist and how do you define it?

A- When I hear the word artist, I think of someone who draws pictures but I would say yah. **I paint musical pictures.** When you're dealing with something that is that intangible, **you're taking lots of risks**²⁷⁴ **cause** you're hoping that the person who is looking, aurally looking at this picture that you're drawing is going to see what you're drawing and, in other words, **you're relying on that person's imagination.** I'd have to say yes, because **artistry is the ability to reach out and touch the listener.** Artistry in music, I should say, is the ability to reach out and touch the listener, to make that listener weep, elated, make him . . .

Q- So you are a conjurer?

A- Well, aren't all artists, because what you have to do is, you have to get out there and take those people, get them in the palm of your hand, squeeze or very tenderly massage or whatever, whatever it is you want to do with them, at that moment. They have to leave that auditorium feeling tired because **you've manipulated their consciousness to the point where, at some point in the night someone wanted to cry because what you were singing, what you were playing touched them that much.** ²⁷⁵ You had them at the edge of their seat. At some point you had them really relaxed, peaceful, floating away because **these were the things you were expressing, these are the things you wanted to get across to them,** without saying, 'Okay now. Relax.' ²⁷⁶

Q- So as an artist, you are not so much a manipulator as a communicator?

A- Yah. Well, how do we manipulate? **We manipulate through communication.**

Q- When did you take on the identity of an artist? And what prompted that?

A- The artist came later. After I'd been out there awhile I began to realize there was a lot I didn't know, that I would have to expand those musical horizons. I came out here and I came into contact with people like Hultberg, like Schell, Don Shappell, Fred Geogeghan, Mary Tickner, Bob Rogers, and that's when I **recognized, that there's more to this than just being a musician.** ²⁷⁷ **I was twenty - eight years old.** I hadn't really decided on a career of any kind.

Q- What emanates from you, what characteristics do you embody?

A- One thing that springs to mind is a sort of elegance but that's me all over. I'm not patting myself on the back. I think I've achieved a certain degree of it. I've not necessarily, as Ellington said, 'achieved the state of grace, ' but **the elegance is a relative part of me because of my upbringing.**

Q- What does elegance mean to you?

A- **Propriety in thought word and deed . . . A sense of dignity and finesse.** The ability to express oneself with all of those things.²⁷⁸

Q- How do these things relate to your musical activity?

A- Musical and artistic activity doesn't just exist as musical and artistic activity, because you have to present all of this, and **the presentation is a very important part of the package.** I don't believe that I could get up on the stage, and I'm seen bands around here do, and yell out obscenities, things like that. And if I'm going to appear on stage, I'm going to be properly dressed for it. **The dignity..**

Q- Have you always been a practicing musician?

A- I've done all kinds of other things. I've always **somehow been drawn back into music.**²⁷⁹ Didn't matter what I was doing. Somehow there was this attraction to music that, well, **my last foray away from music was about six years ago when I just decided I didn't want to have anything to do with it.** And for about three years I never touched an instrument, never listened to music, never went to a concert, never went down to a club to listen to the music, **I'd go down to the clubs and I'd turn my ears off,**²⁸⁰ have my drink and do what passes as socializing, because I wasn't very much into that. I just wanted to be left alone. I came back out three, four years ago. I just happened to walk to where **Linton [Garner]** was playing. I hadn't seen him in that long and he said, 'Well young man, it's nice see you again,' in that manner of his. I didn't feel I wanted to explain to Linton why I was away from music so I slowly got back into it. I've always been involved in teaching but I realized that there was no way I wanted to go back into the club scene and make a living. I thought, 'What else can you do?' **I grew up in a house full of teachers and my grandparents were all teachers, their parents were all teachers, and I was**²⁸¹ **determined not to be a teacher when I was growing up.**

8. George as a Music Teacher

Q- Besides paying the rent, why are you teaching music?

A- **I can't think of anything else that I would rather do.** I perform it. I don't get too many opportunities to perform unless I sort of make them myself. I'm not going to get into the six night a week bar scene. I've done that and I don't like it and never have and . . . Writing is something that I do when I feel like it, so I can't really depend on it. I'm not going to sit there and write music if I feel I don't have something to say. So what else is there? But I think more important, is that there are allot of people who have a certain amount of ability and **if I can show them how to get past the barriers, whatever barriers there are that are preventing them from doing what they really love doing** and get paid for it that's what I'll do.²⁸² **I will make sure that they don't just get the theory and the practical end of things but they get, that I go a little bit further.** I give them something I can, performance etiquette, stage manners. Also in teaching, there's a certain degree of leadership. I can be a tyrant when I want to be, but I can also be an extremely understanding person, and without wanting to pat myself on the back too much, **I never realized how much I could care about the people I teach** and that spills over to the people around me. I never realized how much I could do that, until I got back into teaching about three years ago. I was doing it all along but not really conscious of it and I think that's a plus recognizing that, because sometimes **you have to control it otherwise it goes over board.**

Q- What do you mean, go over board?

A- **You care too much . . .**²⁸³

Q- You have an option with your education, to teach in the public school system. Why have you chosen, at least at this point in your career, to be teaching privately?

A- Well, I did teach music at Vancouver Community College for a short while, in the public school system and I didn't like it. My big beef with teaching music there is that the classroom is not the place to do theory or performance. Music history, yes, but even that, I get a little leery. I like to teach theory from a historic perspective and **I like to relate it to what the student is performing because if those**

relationships are not there then you're studying theory in a vacuum, history in a vacuum, performance in a vacuum. You never bring the three together.²⁸⁴ It is my biggest beef with North American Institutions. **Everything is too compartmentalized.** Another reason why I hate teaching in the classroom, every individual is different. **In a group situation what generally happens is you break everything down to the lowest common denominator,** or what they do in the institutions is find the middle ground somewhere. Those who are above average will get bored, those who are average will learn something, those who are below average, well what is average anyway, will flunk. I can't see myself doing that. **If I see a student who is above average I don't want²⁸⁵ to see that student held back by someone who is not.**

Q- Is there a relationship between what you teach and your own development as an artist musician?

A- Absolutely! That relationship is very simply this. When you have to teach something, you'd better know a lot more about it than if you just have to play it, because, you know how I say, 'You get behind the piece. You do the research .' **It's only when you have to get it out of somebody else that you realize how much you don't know about it** and it sends you back to your books digging around, finding out more.

Q- Of the two identities, the artist- musician and the music teacher, which is the strongest in you?

A- Oh boy. I never compared them. Something I never thought about and something I don't want to think about either. As I said before, **I don't want to separate myself into various different things because everything overlaps into everything else.**²⁸⁶ Anytime you find someone who compartmentalizes things so carefully that the left hand has no idea where the left foot happens to be, you've got a problem because **you could find yourself moving in several different directions at once and no sense of focus, no sense of balance.**

Q- Okay. Let me ask you this question then. The practice and needs of being an artist- musician and the needs and practices of being a music teacher, how do they impact on each other? How do they affect the other's role?

A- The artist - musician has to do it. **I disagree with Bernard Shaw, ' that those who can, do, and those who**

can't teach.' Cause you can't teach what you don't know. So the artist- musician has to be capable of doing it so that the teacher can borrow those experiences. The teacher influences the artist- musician in that when I sit down and compose or I'm up there performing, **the fact that I have taught someone to do this in this way forces me to do it properly.** Because it's easy for the artist- musician to get lazy and sloppy with technique. So **they interact constantly.**²⁸⁷

Q- Does your perception of yourself change when you are teaching music, when you are performing and when you are not doing music at all?

A- I don't think so. Let me think about that a moment. **When I'm teaching we get into a certain amount of role playing.** They overlap and when I'm being me I **can't hide from the fact that I am a musician.** I am a music teacher. I may not be as forward about it but and **when I'm teaching or performing I can't hide the fact that I'm me from myself, so there's an awful lot of overlap.**

Q- Can you talk more about this overlap?

A- When we talk about this compartmentalizing thing, I'm, **every human being is a combination of things and these things all influence each other.**²⁸⁸ It's impossible to walk around in separate roles.

Q- Have you ever experienced any conflict between these two roles? Have you've never experienced any conflict or been resentful of your students because you were teaching them music when you wanted that time for yourself doing music?

A- I've never felt that.

Q- From our previous discussion, the image I got of you is that your passion doesn't sit in composition. It doesn't sit in your technical ability. It's more in your ability to perform, sort of ²⁸⁹all encompassing . . . but that your love is the people.

A- If you're performing, well let me put it this way, **While I'm performing, I have to love the people.** I'm a very private man. When I get off the stage, don't bug me. But **when I'm on that stage, I'm there to keep them**

happy. I'm not there for them to look at me. I'm there to make sure that when they leave they're happy. Because that's my job when I'm on stage. My ego goes out the window. I leave it at home. I have a lot of fun when I'm teaching. As a matter of fact one of my students very early on said, 'You know, **when you're teaching, you perform.**' Well, I have to get the message across and if getting the message across takes my gesticulating in a strange manner, than that's what I do. Because the idea is, 'Let's get this message across to the student. Let's get that student thinking along these lines as opposed to these lines. **If I have to become a performer in order to do that I'll do that cause that too is my job.**

Q- You're a musician and an artist. What's that got to do with education?

A- **As a musician and an artist I put a lot of that into the role of the educator because I'm educating my audiences to some extent.** I have to. What is education really? Latin, e duce, to lead from. I'm presenting them with an idea that they as an audience, they take it, they chew it up and some of it stays with them and they get from that. They get to another place. So, as an artist and performer I'm doing that. **I'm an educator no matter what I'm doing.** You're presenting things to either the audience or the student and you're leading the, well not necessarily leading them, but **you're giving them things they can hold on to and go to different places with.**²⁹⁰

9. Frank as an Artist - Musician - Composer - Performer

Q- Going back in time to when you were young, at what point in your life did you determine or accept the identity of an artist? Did you accept the identity of an artist?

A- I don't know that I ever do. I don't see myself as an artist. I see myself as a person. The problem with that is, when people fancy themselves as an 'artist', then they separate themselves from real people.²⁹¹ I'm a pretty good craftsman. I think I have sensitivities that maybe enable me to express myself musically. But I do seem to function on a different level than a lot of people. I'm reluctant to use the word aesthetics but aesthetics are a lot less tangible than a lot of other things and so if you deal in

around the realm of aesthetics you access things on a lot broader base.²⁹² Hell, this might just be an ego thing, 'us artists' and that's not to say that there aren't social studies teachers who aren't aware of music, aren't aware of the arts. I think ultimately, as you go through the school system, there are insightful teachers and non insightful teachers, and I would suspect that the insightful teachers are the good ones. They have insight into what the kids are going through. That's what I have to struggle with all the time. You know I'm busy trying to impart my vision here²⁹³ and I don't know that there is some kid in there who just came in without breakfast, got screamed at by mom and is ready to run home. And there's all these dynamics, compassion, understanding. One of my biggest failures as a teacher is forgetting that these are just kids. . . Are we just snuffing all the childhood out of the kids in the school? **The worst thing I think school does is kill creativity.** And one of the reasons it kills creativity is that it puts everybody into a mold and says this is how it is. This is how you should behave. And the truly creative people are the ones who find themselves often at odds.²⁹⁴

Q- Couldn't this other level that is brought to the music be called artistry?

A- Yah, but **artistry** would be an adjective which would suggest going beyond a basic level. There's a lot of baggage in that word. I think it's **accessing intuition and most of what our lives teach us is to bury our intuition.** It's something I actually owe to my wife. In terms of me having to wear a beret and hang out in the left bank and smoke long cigarettes. Nah. Those are artists. **I'm a musician.**

Q- At what age did you accept this identity as a musician?

A- Well, I guess I always was one but it gets to the point where someone pays you money to play, that you're on the way to being a professional musician. When I started I played weddings as a church organist. I guess I was a little pro.²⁹⁵ It's not something like 'Aha. Here I am.' That's a role of a musician too. I tell my parents, 'Don't expect your kids compositions to rival the masters initially. It takes you an entire lifetime. The day you die is the last day of the process. You're still learning. You're still getting better. You're still studying.' So yes. **I'm a growing musician.**²⁹⁶ That's all. That's sort of what I do. I do music.

Q- What motivated you to devote your life to music, generally?

A- Its an evolution. I guess at some point you get stars in your eyes while being a rock star, but what has kept me motivated . . . Well, ultimately, you hear a lot of guys talk about, 'It was the babes and the money and that's why they wanted to become rock stars.' I honestly don't think that was the case with me. I really liked playing. But for me, rock and roll, **the thing I miss about it most is playing and what I get out in teaching is,** I sing with all my groups. I sing over my choir. I sing over my band cause I **get that physical involvement.** **It's getting it out. If I didn't have, if I don't do that, if I don't get that release, than I'm a caged animal.** In a rock band, in an hour and a half concert Coliseum level, you put out everything you've got in an hour and fifteen minutes and when I first started teaching as a student teacher, took over the choir at David Thompson and I said to my sponsors, You know, I'm doing three hours of choir a week. That's all I'm doing. I've had it . I'm exhausted. That's all I've got. How am I ever going to be a music teacher? ' They said, ' Oh, you learn to pace yourself.' You do, but I still find that **I do that every hour. I give it all out so at the end of the day, I'm hosed. At the end of an hour I'm hosed.**

Q- What is it, that when you get in front of an audience or a class, that makes you want to give it all?

A- **It's a given.** The first year I taught at this school it was a real change and I had a choir of about thirty - five, forty kids, and I can remember saying to them, ' Guys, I'm putting out one hundred and thirty percent here,' which is a stupid thing to say, ' and I'm getting back ten percent. What's wrong with this picture?' I said, ' I know how to sing. I enjoy it. You guys have to want to do this. You've got to start giving me some energy, right? ' Like I always say to my choir, 'How many of you are sweating?' And this year about three hands went up and I said, ' Oh good. Those are the A's.' And then I said again, ' How many are sweating?' And all the hands went up. And I said, ' Oh right. Sure Sure.' But I said, ' **This singing thing is physical. It's just as physical and the preparation is the same, I use analogies from Physical Education.** You know, when you're going to do that shot put or if you are going to take a hit in Taekwondo, well that's the same energy that you require in music, in playing, and so it's very physical. **It's work. It's physical and I enjoy the physical. It's a release.**

10. Frank the Music Teacher

Q- What is the reason you're teaching music apart from making a living?

A- Well, I wouldn't want to teach anything else for very long because **music is always changing, always growing. Technology excites me. That's a big thing in terms of enjoying music teaching.** I do have autonomy. Nobody really understands what it is we do down here, therefore they're a little bit afraid to question it which is good, cause we can go ahead and do a better job as a result. So there's autonomy. I'm learning, again about multicultural, there's so little I know about the music of other cultures.

Q- It sounds like the teaching enhances your own musicality?

A- It enhances the musicology in a sense, the musicianship, yes it does. That's one thing I tell the kids. **'Teach, work with a junior student and you will become a better player.'** It really is true.

Q- So are you a student when you're teaching?

A- Yah, Yah. Well put. That's the deal. I'm a life long learner and I can do that in music³⁰², whereas in other fields, yah, I guess if you're into it you could find the same opportunities but I don't think to the same extent. It's not such an open book as it is in music, and music takes in everything else. You're learning about dance, you're learning about drama, you're learning about history, you're aware of current affairs. Everything impacts in what you do. So you sort of take in the whole picture.³⁰³ And you talk to another teacher in casual conversation, I mean, I feel I'm reasonably versed in sports and I'm reasonably versed in virtually all aspects of education but I don't think the same thing is true of people in other disciplines. They are able to be insular. You can't be in music. Well, I shouldn't say can't be. There are some who are.

Q- You could be teaching music privately so why do you choose to teach in the public school system?

A-Well it evolved. I had been working with emotionally disturbed kids and the government was shutting down a lot of the places, cutting back because of financial crunches and I was running a facility at one point and making six bucks an hour and I was burning out and I thought, 'Why should I be doing this when I can be **working with kids who maybe have more potential and getting a decent salary and job security?**' And also I had some personal crises that, **it was time to give a shot to being normal.**³⁰⁴ I'd been on the road a lot of years and it had been very destructive to my family and so there was a normalcy aspect to it and as far as teaching, I'd always taught, worked with kids as a camp counselor growing up, as a choir leader, boy scout leader. So teaching was a continuation of that.³⁰⁵

Q- Can you compare the composing, performing and teaching processes?

A- **When you're teaching the information is going out externally.** So it's coming out of me to the students and there's stuff coming back as well. **In composing it's internal.** It's within me and I'm trying to float through musical information that, or musical background that I have, and I'll go in a certain direction but in parameters. **When I perform, I perform totally intensely.** It's interesting. A kid came up to me who had been sitting in the choir. For the Remembrance Day ceremony I was playing the accompaniment offstage for the choir and he said, 'Boy you were really getting into it.' And I said, 'It's partly getting into it, but **when you are a piano player, you're also the drummer, the bass player and the piano.** So I really had to lock into, make sure the tempo was exactly where it should be. So I said, 'I really had to focus. So a lot of what you saw was focus and concentration.' Composing is an emotional, intellectual experience, journey. **Performing is a sort of predetermined ride although you're putting in the feeling and responding.** It is different and teaching is, you do, especially with conducting, you enter the realm of the creator, where you're being interpretive. When you're moving into the aesthetic level. **There are elements of composition and performing in teaching**³⁰⁶, very much so, but the **direction, the flow of information is going a little differently.**³⁰⁷

Q-Thinking about your role as a composer, performer and artist and then your teaching of music. I'm wondering if those roles impact on each other? If they, if one affects the other?

A- In teaching you have to put into words what you've conceptualized and sometimes the putting into words helps you realize what your conceptualization is more clearly and so you can put that into practice. For instance, teaching, having to figure out what it is about, a certain jazz tune, the phrasing in it and by the time you can express that to your students and teach it you've come to a greater degree of understanding about it. So if I want to write something and incorporate that into my work I can.

Q- When you are unable to compose or perform does this affect your ability to teach?

A- Well that's a continuing struggle in terms of getting enough time. Yes. It's frustrating. Right now I'm feeling like, I'm feeling bothered that I have a lot of songs I'd like to get recorded and do something with. Life goes by.³⁰⁸

Q- How much does that kind of thing bother you? When you are separated from your own personal work as an artist and you have this calling. You want to be doing it and then you end up teaching to somebody else what you want to be doing yourself?

A- You know what? It doesn't bother me when the teaching environment is positive. It really is bothering me since it turned sour. So now, yah. I'd rather be working on my songs. I'd rather be pouring myself into these creative programs and then you start, not resenting but it's like 'Why am I killing myself in this teaching thing which isn't being validated or valued.'³⁰⁹ So that's when that would occur. But no. If I'm killing myself teaching and people are saying, 'Boy, that was great. The kids were wonderful. Those kids seem to be getting so much out of that.' Good. I'll do more. I'll work harder. That's why it astounds me in all this. I keep coming back to these negatives. That the administrations don't realize that the key, all you have to do is give a pat, you know, the little doggie, a pat on the head and he'll wag his tail.³¹⁰

Q- Of the two identities, artist-musician and teacher, which is the strongest in you?

A- Oh, the musician cause the teacher is the musician. That's what I teach. That's the ground that I work from so, I'm a musician first. A terrible curse.³¹¹ [he laughs]

Q- I wanted to speak to people like you who are artist-musicians, who teach, to find out whether or not this conflict can be resolved or . . .

A- It doesn't have to be resolved in some ways because I know every day that I think I can't stand teaching one more day I think, ` At least I don't have to. I could go back to doing the other stuff and that's kind of a nice feeling and comfort.³¹² And some days when a project doesn't seem to be going anywhere I say, `Well, at least I can go in there and teach.' So I ride this little fence which I've done now for eight years and on any given day I'm quitting one or the other. And so here I am, and it will be interesting to see if I'm here in September. I talk tough and I talk fed up and I talk mean and it is tough. I'm mean, I'm genuinely down in a lot of ways but you ride the storm and there's some great things about teaching. There's some great things about music outside school. But I don't know if I have the where with all to fight that system again. I'm old and it's an industry that chews up old people. But I don't know that I want it. The stardom never really appealed to me, having an attack dog and keeping the curtains drawn. So I don't know that I want that either. So maybe I've got the best of both worlds and the best of both worlds on any given day has some pretty horrendous things, but that's not bad.

Q- Do you ever consider your teaching to be a means of spreading an understanding of who you are as an artist and the meaning of what you do as an artist?

A- No. I don't care. That's not my job here. No. As a matter of fact if that was the case than I'd be performing at my own school concerts. That's self aggrandizement. In fact our Drama department tend to be the one to spread my past around to the student body. I never do. It's irrelevant. My saying that I was a rock star doesn't mean anything to anybody. The only way you know what that's about is to be out there. I remember when `Bachman Turner Overdrive' first hit. Very successful. And I had heard that they were successful and I'd heard their records. We went on tour with them. It's when you're sittin' out there in Hamstead Long Island in a coliseum with twenty - five thousand

people going absolutely berserk that you get a sense of what that really means. It's when twenty - five thousand people start to scream when you start walking on the stage that you understand the power of that experience. You know, to just say, 'A, yah, I was a big rock star, so what. No body cares and neither do I.

Q- Do you feel in any way that teaching music is a musician's responsibility?

A- No. But on the other hand, musicians who don't share their music in some form are debatably musicians because there is, I mean the whole purpose to compose, I mean, there are people who think they just compose for themselves. Usually those, I think those are the people who just haven't got it together to do it well yet. If you really do it well you want to share it through performance . . . And music, if you really feel music you want to share it. It's a shared experience. Yah. But it's not a matter of teaching necessarily. Sharing, yah. If you're a musician you have to share.

Q- Do you see a connection between performing and teaching?

A- Well we're getting into semantics about how you define the word teaching, performing? I suppose people who come to your performance grow or learn from that experience whether they like you or not like you. Yah, there's knowledge and feelings exchanged. It's sharing and that's what teaching should be too, really. And maybe that's more of what I do, more than teaching is I share and that's where my past becomes relevant. If I can share the body of knowledge that I've acquired, I can share ways I've accessed learning or emotions.

Q- Do you feel a conflict with these two roles, as a teacher?

A- I ask myself, 'Should I be doing as many performances?' The moment I get close to a performance the amount I teach drastically reduces. 'Am I a teacher or am I a performance?' . . . making nice little things for the school to feel proud of on Remembrance Day. I got a request for our choir to sing for the Satoku visiting our High School. Fine. I'm happy to do that but you have to say, 'Wait a second. That's what the rest of the school validates about your practice.' What I think of as being the important thing is the actual

learning and experience. And yes, there's some
experience in performing but **there's a whole lot more**
there.³¹⁶

Part Nine

Philosophy - Values and Their Concepts of and Their Relationships With Others

Morning fields of amber grain,
Weathered faces lined in pain
Are soothed beneath the artist's loving hand.
(" Vincent " by Don McClean, 1970. From "American
Pie")

There were eight main groups of people with whom all participants engaged and spoke of. Besides family, these included; their own teachers and students, parents of their students, fellow musicians and players, teaching colleagues in music and other subjects, audiences and administrators. As well, they all referred to their relationships and concepts regarding our society and culture.

According to the context of their work (public or private) and the focus of their work (performance or teaching) each participant stressed concerns with specific relationships. Sathia, Randy and George for instance, spoke of but made less issue with teaching colleagues and administration and more with society, audiences and parents of their students. These three relationships impacted on their daily reality more often than David and Frank's. For David and Frank, relationships with colleagues and administrators were their primary concern. Yet in all cases, within each different relationship, the participants faced similar challenges and benefits. Within each relationship there was the potential to be either supported or ignored,

appreciated or misunderstood, connected or isolated. Why were their relationships with others so successful (mutually beneficial) on the one hand and so unfruitful (alienating and discouraging) on the other hand?

If I frame the participants as being artistic according to Marshall McLuhan's definition of an artistic person (having integral awareness), as holding a completely different value system from other teaching colleagues and administration as postulated by Tippett, and if I extend this to society at large, then I begin to wonder if many of the conflicts and frustrations the participants expressed weren't a result of their unique perspectives, values and philosophies, shaped in part by their relationships to music.³¹⁷ Like a song that would be sung for the joy it can bring, for the healing it can promote, for the camaraderie it can weld, I suggest that they were obliged through performance or teaching to offer it's message regardless of the difficulties involved. A song without words is one thing. Understanding the thoughts which inspire a song, understanding the person who delivers that song is something else again. Without understanding patrons or more audible spokespersons, without agreement and appreciation as to the intellectual and sensual values of music, and without recognition of their artistic perspectives and concepts of music's role in education, these participants form a sometimes fragile interface between themselves as artist-musicians, and society. That they are at risk especially in the public school system is a matter of increasing concern.

Across Canada their burn out rate is the highest of all teacher categories. (Stock 1989 and Stone 1987)

1. Relationships with Audiences and Fellow Players

George brings to his audiences the same underlying values and philosophies that the other players expressed, whether teaching or performing. There is almost an element of self sacrifice or self transcendence in this philosophy. The focus, ideally, is on the well being of the other.

I'm not there for them to look at me. **I'm there to make sure that when they leave they're happy, because that's my job when I'm on stage.** My ego goes out the window. You're out there and the object of the exercise is to keep THEM happy. It doesn't matter if you're aching inside. ³¹⁸

While Randy's relationship with audiences focuses less on the entertainment value implied by the word "happy" , he still brings the hope that as a result of his performances and work, they will gain something personal and valuable.

I wasn't as interested in playing music that people recognize. I wasn't interested in playing music that people could easily approach. But great, **if my music can be a tool for them to learn their own music, so they can have their own visions, their own perceptions of the world . . .** The scores I write are scores that deal with people discovering their own, rather than people discovering mine. ³¹⁹

Sathia recalled,

When people say that I was very touched, I was very moved . . . **It's not only how you feel about it but it's how you make others feel for it.**³²⁰

Their conversations about audiences revealed a relationship that is motivated by the desire, actually more of a mission to share, give, serve, and educate. In doing so they avail themselves to the particular emotional needs of the gathering. Sometimes, as well, they must be prepared to expose themselves to the critique of fellow players or otherwise, critics. For many this seemed to be their biggest challenge. As David recalled,

It used to be important to me to try to impress musicians but it isn't anymore. I just don't play for musicians.

Frank, on the other hand, is more often refreshed by his association with fellow players because the relationship is based on positive and collaborative values so unlike what he encounters with teaching colleagues.

I want to be around people who are positive, like these guys I worked with on these projects for this video I'm doing. We feed each other positive energy and as a result we accomplish things. Kids are the same.³²¹

2. Relationships with Parents and Society

Those participants who taught privately expressed more concern about their relationship to parents and society than teachers in the public system. Sathia stated,

Most of my problems if any come from the parents. I'm dealing with parents who have to pay me and of course I have to convince them that what I'm charging is quite reasonable for what I'm doing. So I am spending a lot of time on this PR work.³²²

Being self employed, Sathia is able to screen her relationships with parents and students. Her philosophy is the philosophy of her private studio and this is reflected in her selection of students.

I gave out a little contract, circular sort of thing and they said, 'Oh, we can't make that kind of commitment,' so I said, 'Fine.' So we've parted. So what I have done is I have eliminated all these people who are of this quantifiable nature.³²³

She reacts to those parents who get lessons for their children motivated by product and prestige, as if the lesson were a fixed commodity instead of an individual process.

They say, 'We're spending for so many lessons. I expect my child to do grade four by January and grade five by June.' They're measuring. So what you're expected to do is teach them whatever number of pieces is required for grade four and as soon as that is done, they are ready to get on with the grade five pieces and they're not prepared to give you time to explore other things. It's a sort of a consumer oriented society anyway so whether it's in the school system, or you're teaching privately, you have that problem.³²⁴

3. Relationship to Teaching Colleagues and Administration

All the participants have taught at some point in the public education system. They all expressed strong feelings and deep reservations about many of the relationships they experienced in these environments. Like George, these participants had strong convictions and spoke boldly with their colleagues.

I do not believe in political correctness. I believe in saying what I think.

The participants had all experienced conflict as a result of trying to assert themselves as artist- musicians and educators within an educational setting. Sathia, George and Randy had made conscious decisions not to teach in school based on the pernicious nature of these relationships (as well as other factors such as class size, curriculum expectations and discipline).

Randy remembered his less fruitful experiences as a performer in the school system.

The schools don't treat you as an artist. **They treat you as some commodity,**³²⁵ as something that's just sort of comes into the schools to baby-sit the kids for awhile. The majority of schools treat you that way which is very poor. It seems to me they have no understanding of the position of the artist in the community. **They have no understanding of the value that I bring into the school.** It seems to me that they feel that because I'm coming into the school, **I can't be any good, because if I was really good the school would be going to a theater to see me and paying a lot of money.**³²⁶ But I'm coming into their schools. I'm not good at all.³²⁷

Frank told me about an experience, a relationship he had with some elementary teachers. They had brought their students to his school, wanting Frank to produce a tape recording of them singing.

They think they know everything especially this one little elementary feeder school we have. They're the rudest . . . They walked out twice on me. I spent hours setting up to record this elementary choir. They came roaring over and both times they said, 'We have to be done in ten or fifteen minutes.' I said, 'That's ridiculous. It's taken us an hour or a half an hour to set up. Whatever, it takes time to record but we'll do our best.' Half an hour went by and in the middle of the tune, in the middle of the recording take, half of them left. Half of the choir left cause they had a volleyball practice. So what are you teaching the kids here? A: They can be rude to me. B: **To undervalue my twenty years in the recording industry.** That was an opportunity for them to learn and it's interesting because I'm busy placing the kids and the teacher says, 'That's not how we set up.' " Excuse me! In a recording studio the mike . . . 'Well, but . . . ' 'Excuse Me!' I didn't say it at the time but I did finally the next time they started arguing with me. I said, 'Look. **I've been doing this all of my life, this recording game. I know something about it. If you don't want my expertise don't come to my studio. Go to another studio where you'll be paying \$500.00 for this session, that I've just done for free and maybe you'll value it cause you're paying money for it.**'³²⁸

David and Frank's discussions about their relationships with colleagues seemed to center on four common issues; the lack of understanding of who they were and the value in what they were doing; conflict with negative energy and differing philosophy; the manner in which students are spoken of and treated and the use of their subject area as a pawn for success in other subject areas .

David's music program is extremely successful, successful in that his students are motivated and capable of producing professional quality sound. Presently, he has

administrative support and encouragement as well as National achievements and recognition. But he didn't always have such support or resources.

I've been in programs where there is no money for music equipment and there was one room and all kinds of kids wanting to take music but **no co-operation with regard to recognizing it as a valuable subject,**³²⁹ **in the whole atmosphere of general education to kids.** So that fight was always there and I think that now that I have this facility and **a principal who just holds me in such high regard, that it's feeling wonderful and it definitely has a lot to do with how I do my job.** If someone thinks that highly of you, you're going to produce for them, for the school, for the school district.³³⁰

His relationship with present colleagues, however, has sometimes been a matter of concern.

We are one of the biggest PR packages in the school.³³¹ We promote the school nation wide. Yet, the status of the music program for instance and the response of the teachers to what I do has come in here as a negative³³² often as a negative in the sense of, **they want to use my subject area to get better results, as a punishment or a motivator to get more results in their subject areas.**³³³

David has difficulty accepting the limited view on music's role in the education of students that is held by many of his colleagues.

There's sort of a myth that you just play music, that the kids just come in here and play a horn.³³⁴ It has to constantly be brought up and discussed and explained about the growth and development that happens in a music program.³³⁵ So I'm constantly harping about that. I'm give talks about it. One of the, to me, **for a successful music program to happen, you have to have support.**³³⁶ I mean you have to have the kids being encouraged to work at their craft and to develop it and be good at it and acknowledgment when they do that. And often times what they hear when we come back from the Nationals and we've won seven golds and five silvers,

and the first thing a teacher will say is, 'How come you didn't get your assignment in French done?' Not even congratulation . . . **Teaching teachers how to be a little bit more diplomatic and fair with kids.**³³⁷ A lot of teachers are very self centered with regard to their subject area and **they don't get into this whole person concept, that I feel.**³³⁸

David responded adamantly to the negative attitudes held by many of his colleagues as regarded students in general. His childhood memories and experiences, like those of Frank's influenced many of his responses to the values and attitudes of others.

I get very . . . If they are putting down kids, I get very defensive for the kids usually. Focus on what kids can do! Give them more encouragement about what they can rather than what they can't do! **My drive is, 'Don't you dare as a teacher, don't you dare do what teachers did to me as a kid, cause I'll rake you over the coals!**³³⁹ I just, I get really upset when I see it. All of this ³⁴⁰ drives me. **I'm very sensitive to injustices.**

David relationship with colleagues is affected by his relationship with students in general. The students' well-being is his primary focus and he welcomes the opportunity to work with teachers for changes in this area.

It's got me to be very pro-active about kids and what kids are all about and that the future has nothing but good things in store because of the young people growing up in this era. I have no qualms about where we're headed. There's all kinds of incredible people to look after things. I'm very positive about that. I'm **disillusioned about the focus that society has on the negatives.**³⁴¹ But if we as a staff discussed this kind of thing and got on a school wide philosophy as to **constantly focus on the positive in children, in kids**³⁴²

Despite his feelings that,

Our differences come from the fact that our philosophies are different.³⁴³

David has managed to share his ideas and feelings with colleagues and get many of them " on side ".

So it's a philosophical thing with my peers that they, in sharing and talking about it they understand, and because I've been at the school for some time there's support.³⁴⁴ They know that I support what they do. But **I have a lot of problems with the whole system, the public school system.**³⁴⁵ I work in it but I sort of do my own thing I guess. **It's such a factory** and it's like anything. You can see a lot of things wrong with it but unless you have some solutions it's just easier to be accepting and try to work within the system and that's what I do.³⁴⁶ I don't bitch a lot. **I try to get people inside.**

I asked David about his philosophy.

I mean, you're put here on the face of the earth and here you are. You're this little human being and the idea is to improve. **If you're gifted, you're obligated to develop the gift and share it with people, without being asked, without being begged, without being paid a whole lot of money.**³⁴⁷

His philosophy is based on faith in a value system that is spiritual rather than predominantly materialistic.

I give this out often when people ask me about this business, ' **You only get what you give.**' If you care and if you love, you get back that. If you're always giving of yourself³⁴⁸ . . . All of this has come about because of that philosophy that comes from my upbringing and my wife and our family. **Materialism and wealth and where we live and what we drive are as important as they are to anybody, but we count our other blessings.**³⁴⁹

He has no difficulty recognizing that much of the conflict that he had experienced in the public school system was the result of conflicting value systems.

Usually the people **I have trouble communicating with**, in coming to some compromise or some understanding are **the ones that are very selfish**. A lot of them have not been involved in a church. A lot of them grew up **focused on materialism**. Those are judgments and again it goes against the grain of who I want to be to make that statement. **We're just different and I feel obligated to talk to them and to share with them** and try to see if maybe they can't 'catch some of this,' these ideas that I have³⁵⁰ because it has to do with the **motivation for music**.

Frank took his present position at a Senior High School because of the supportive and understanding atmosphere generated there by the former Vice Principal. Since his death, Frank finds his relationship with the new administration strained on several counts.

Instead of them really valuing what it is we do they tend to ignore it and not value it and that's the hardest thing to take I think.³⁵¹ For love of music and the students you'd work twenty - four hours a day at this and that's why the average music teacher burns out in five years.³⁵² So the love and the dedication is there. But what kills you isn't the long hours. What kills you, is like yesterday, I spent Friday till seven, eight o'clock at night rewiring this room. Monday I stayed till seven o'clock cause Tuesday morning I needed to have it up and running enough to do this audio visual presentation for the choir the next morning. So I got a host of kids. We're working away. Yesterday, I'm sitting in here with that box apart on my knees and the principal comes in and his only comment is, 'We've got a real problem with the chairs and stands in the hall blocking the hallway. Every class I say, 'Guys, don't forget when you put your chairs and stands away, make sure they are right up against the wall in the rack.' I do that. I spent last year, most of my time collecting chairs from extraneous points in the school. **The school is getting a much better value from me teaching music than being a person who picks up garbage and retrieves chairs all the time.**³⁵³ But the point was, he didn't come in and say,

`Here's a guy who's working his guts out and probably needs a shoulder to cry on or someone to say, `Hey, you're doing okay.' It's not to say that that doesn't happen with a good principal. We had a Vice Principal here, who unfortunately died of a brain tumor and he was one of the reasons I came to this school. And I can remember him coming back after one of the concerts and saying, `Frank, you're an amazing guy. Take some time for yourself too.' Cause he could see that I was giving it all and doing too much.³⁵⁴

The second strain in his relationship with the present administration was a result of the introduction of the Copernican Timetable. Frank is a member of the Provincial Curriculum Review Committee. He discussed his views on the implications of this program for music education.

I find myself becoming more and more intolerant of that. I become very intolerant of a system that allows something like the Copernican Timetable to be brought in which destroys music programs. It's bad, educationally. It has been a failure where it was conceived and yet this . . . The kids do two courses a day, two and half hours a day. They do it for thirteen weeks and then they move on and it's a flaming disaster. But it's all around the province. I tried to address it here. Wait a minute. **If you have problems at this school, enlist our support and we'll come up with some creative ideas**³⁵⁵ but don't threaten us. We had five hundred parents who were agreeing with our point of view and they raised a ruckus last year. We thought the issue was dead and they just went ahead and did it anyway, and they're running around saying how great it's working and of course it's not. It's already cost these kids being able to take courses. The choir's gone from ninety kids to twenty - five in one year as a result of what they're doing and so, yah, **you're seeing a guy in fitdom.**

Frank is concerned about the relationships that are presently developing between administrators and teachers in general.

What I'm upset about is the process I've seen throughout the province. Everywhere it's gone in the **teachers are afraid to speak out. They're afraid of losing their job.**³⁵⁶ The big success out in Surrey that

people claim, I've talked to the teachers there personally. Some of them are happy. A lot of them are not happy. They're afraid to do anything. So it's become a way of administrators having, becoming total control freaks. They've got control of their staff and that never used to be. **When I first came into teaching which wasn't that long ago, there was a real camaraderie between administration and teachers.** We were all part of a team. I really see that dying in the last couple of years. It's getting really ugly out there. That's why I say I might not be teaching much longer. **I'm feeling very unnurtured in this environment.** I feel you're talking to a bruised individual because of the fight I had last year with the administration. ³⁵⁷

When Frank discussed his relationships with teaching colleagues and society in general I suspected that differences in philosophy and values were again a stumbling block.

I have troubles working with other people to a large degree. ³⁵⁸ I don't think I'm that good at it. I've discovered, for instance, that when you work in team teaching, that that works great as long as you are the one doing all the work. But the moment you back off or you look for things to share, be shared, people turn on you. So I am becoming more recently more insular. Also **the lack of respect I am developing for colleagues.** I have trouble hiding it. I wear my heart on my sleeve. ³⁵⁹ I'd be the first one to criticize myself. I can tell you all the things I think I'm a failure at . . . I also am reluctant to tolerate stupidity on other peoples' part or inconsiderateness on other peoples' part. **I'm starting to resent those people who make it harder for me to be as effective as a teacher** and as all the other things, the NAY SAYERS, the negative energy people. I find myself becoming a negative person and it really bothers me a lot. I don't want a negative. **I want to be around people who are positive.** ³⁶⁰

But in addition to differing values, Frank's heightened sensitivity, (which is paramount in artistic development and which was valued and consciously cultivated by all participants) colored his relations with others. As human beings, expressing as artist- musicians, Frank and the other

participants all recognized that being vulnerable to pain as well as responsive to pleasure was a necessity. Accessing emotions and grounding them through art, through music was one of their primary goals in performing and in teaching music. Frank spoke most vehemently about society's general lack of sensitivity and the effect of socially prescribed rationality in dehumanizing his students.

Hopefully my ramble is **directing them to an emotional, accessing emotions.** The rest of society is telling them, 'Turn it off. Look at the news. Don't be upset by the body bags. Don't be upset by the violence in cartoons. Don't be upset by statistics on rape etc. Cognitively think about it. Oh yes, I'm against it.' That's not human. That's like trying to be a computer. 'Yes. I see that people are dying in Bosnia. Isn't that a shame.' I mean, I'm at the point where, **people who are truly sensitive and human, probably can't bear to watch the news.** I could tell you that when I watch TV . . . I can watch a sitcom and there'll be some moment of compassion in a silly little sitcom and I'll start crying. **Maybe I'm out of control. I don't know, but I think maybe I'm still trying to, to be human.**³⁶¹

Chapter Five - Discussion

Although some of the musical and non - musical experiences of the five participants and the researcher were quantifiably and qualitatively different, the data did suggest that it was possible to compose single profiles of the artist - musician and the artist - musician - teacher in this study based on qualities and values they shared. I found, that like the Japanese doctrine of " ji ji mu ge, " these case studies were like a net a jewels in which every jewel contained the reflections of all the others.

i) Portrait of an Artist- Musician

1. In the Beginning

All of the players had childhood stories that were rich with the memories of hearing and making music. As children, they were all drawn to the sounds that instruments produced and were aware of the influence these sounds had on themselves as well as others. Unlike many of their peers, they developed a respect and curiosity for musical instruments and the music of other musicians that absorbed a great deal of their attention and energy. They developed relationships with sound and instruments that were personal, deep seated and time consuming. These relationships were often more satisfying then relations with their peers and many of the players experienced a sense of isolation or separation from others as a result.³⁶² Despite the solitary practicing and developmental isolation from others, three of

the participants were also aware that performing music well in addition to knowing " what to perform " **could serve to bridge themselves in a positive manner to others.** Two of the participants also found that performing for their peers or family made them a target for ridicule or criticism. These last participants went far a field to find their audience.

2. Basic Needs

As young musicians, they were all aware of the positive and negative attention that they drew to themselves as a result of playing music. **Positive recognition of and encouragement** for their affinity to the arts and their needs as developing artists, or conversely the lack of recognition and encouragement, influenced much of their sense of self worth while growing up.³⁶³ All the players expressed concerns in varying degrees regarding a lack of recognition, beginning in their childhood's and continuing to some extent at the present time. **As adult musicians they are in no less need of recognition, encouragement and respect** for what they continue to do through music, than they had been as children.³⁶⁴ This was a common issue with all the participants but more vehemently expressed when they recalled their experiences working in institutional settings such as public schools, community arts centers and night clubs.

3. The Winding Road

The enjoyment that others derived from their music or conversely, the ridicule or criticism they received, fueled their desire to continue their studies at any cost. By no means did any of the players enter their adult journey without challenges or obstacles to realizing this goal. Two factors played most heavily in the direction their musical careers took. Firstly, **many of the players' families discouraged them** from pursuing a full - time career in music, fearful both of the ill reputed (inadequately understood) life-style and the unlikelihood of making a "decent " living.³⁶⁵ From their own experiences they found this to be somewhat true. As a result, all of the participants but one pursued an education outside music or worked in other fields, doing music on the side. The flame of ambition may have faltered but the fire continues to smolder deep inside them. Secondly, in some cases, they found that their **commitments to their own families delayed or affected their ability to continue musical studies and performances.**³⁶⁶ The **financial instability** of a full time music career, the **life -style and time commitments** were seen as obstacles to maintaining the stability and routines of a normal family life.³⁶⁷

4. Their Perceptions

Their perceptions of reality which were influenced in measure by the aural and performance training they experienced throughout their childhood and adulthood, are **largely unarticulated or spoken of with others** except their teachers³⁶⁸ or other artist - musicians. And even then at best the talk is technical rather than aesthetic. Much like a special friend in a secret garden their feelings about music are not common place and seldom spoken of. From an early age **they had all bonded with an inanimate object**, their instruments and many had assigned the instruments as either extensions of themselves, augmenting their identity, facilitating the expression of who they were and what they felt³⁶⁹ or as living entities unto themselves.³⁷⁰ It would appear that, in addition to the normal experiences of childhood, **being involved with music colored their relationships with others and their perception of the world, and was a key element in developing their earliest sense of identity.**

5. Forever Young

The term " life long learner " can be applied to this sample group.³⁷¹ **They have insatiable appetites** regarding music.³⁷² Their desire to learn more about music, to improve their performance and composing skills, hasn't diminished over time. Quite to the contrary, **they are all**

still keen and avid " students " of music in spite of any professional experiences, successful or otherwise. Their connection to students and children in general is enhanced and maintained because of their prolonged role as " students " and in a sense, one could say that **they never grew up.**³⁷³ This makes their comments on music education and education in general quite valuable because it takes into account the possible needs of the music students they teach and others like them. **They are able to identify and emulate the qualities of an effective music teacher from an active student's perspective.**

6. Sensitivity

The participants in this study are highly sensitive individuals. It is not just enough to say that they are sensitive to music and sound as a result of their musical and aural training, as if sensitivity and perceptual acumen are bound within the activities that cultivate them. Rather, over the course of their musical lives, **they have developed in varying degrees analytical skills in listening and thinking which transfer into non - musical activities.**³⁷⁴ In terms of music, for each new aural nuance they perceive, they have new reactions. As their aural awareness increases so does their sensitivity to sound. But they are **equally responsive** to the sounds of instruments, the environment, and to **human speech**. When they play their instruments, they became sensitive to what conditions affect the quality of

tone production (for example, is the instrument warm or cold, is the mouth - piece subtle enough, has some internal mechanism gone faulty, how do the conditions in the room effect the sound that is heard).

Apart from making music, in daily social intercourse, they are able to listen to the tones produced by living human beings, discovering the nature and temperament of the person producing them. In this way, the players' heightened awareness of " sounds in context ", contribute to a more far - reaching sensitivity. Not only are they sensitive to the sounds and music that they hear and play but they are also sensitive to human speech, their own emotions and the feelings of others embedded in speech.³⁷⁵ The fact that all the players spoke with passion and conviction that " Music is Life " as opposed to conversations restricted to " twelve bars ," made me realize the extent of their sensitivity. For the actor, all the world may be a stage. Perhaps for these artist- musicians, all the world and its players, are instruments.

7. Motivations

In a performance situation, all the players expressed their desire to " share " their joy of music with others, to serve the emotional needs of their audiences by expressing their own emotions through the music, to create an aural environment that facilitated the spiritual or non - material awareness and development in others, to promote

camaraderie and well being and **to expand** the aural repertoire of the listener.³⁷⁶ **Their concern for the " well being " of others** was not superficially discussed. It was deeply expressed and heart felt. They approach their audiences holistically. Their concern as performers involves the **physical, emotional and intellectual needs of their audiences**. Their dedication to music and to others is evidenced by their willingness to **" share " or expose their own emotions** as required by a piece of music,³⁷⁷ to **sublimate their own personal feelings** for the sake of honoring the performance and audience,³⁷⁸ **to retain their sensitivity** and vulnerability in spite of the potential for misunderstanding or criticism by others,³⁷⁹ and **to persist** as performers in some measure, in spite of the heavy toll on time and their other relationships. Contrary to notions of self aggrandizement and inflated egos, as performers, these participants are extremely humble³⁸⁰ and there is **an element of " self sacrifice "** in the services they hope to provide others.

8. The Musical Process

As composers and arrangers of music they all referred to the process as involving a **counter play between the intellect, previous knowledge, predetermined parameters, rational control** on the one hand and **exploration, intuition, suspended reason, and a " relinquishing of rational "control "** on the other.³⁸¹ Unlike the intellect which acts

in some ways as a comfortable, referable template, **intuition carries with it a measure of uncertainty and self censorship**. One of their ongoing challenges is to find a workable balance between the two modes of operating. Through the composing process, the players have learned in varying degrees ways of accessing their intuition, suspending their reason and letting the piece of music " write itself ". Through repeatedly composing and arranging music **they have learned how to recognize the difference between the two modes and they practice integrating them in the overall process**. Their familiarity with the fleeting realm of intuition and their positive experiences as a result of allowing the piece a measure of " autonomy " , has reinforced their practices. In much **the same way as a child** approaches an instrument, " not knowing any better " , the participants approach certain phases of the compositional and performance process.

This holistic approach is also applied and valued by the participants while they are performing. Many of them commented that after all the rehearsing is over and they take the stage, in many ways **they become like children**, open to the creative and intuitive potential of that moment, allowing the performance to unfold on it's own, surprising even them. Quite unlike some other activities, many forms of music making requires this interplay of intellect and suspended reason, of control and relinquishing control. These participants are in the habit of moving between modes of thinking and not thinking, or of control and

relinquishing control quite easily. They are all extremely aware of the child still functioning in their approaches to music and life,³⁸² of unidentifiable forces³⁸³ involved in the playing and making of music and the role of body, mind and soul in the musical process.³⁸⁴

9. The Curse

There is almost something obsessive about the players' involvement with music and their childhood "preoccupation" longing to become an adult "occupation". Their passionate belief in the power of music is not daunted by the lack of understanding and support of others, the lack of "appropriate" career opportunities, or even their own self doubt. In spite of the many non - musical careers and journeys they have taken or their self imposed "sabbaticals" from music, they always returned to it. They return to music, realizing that it is not something they can in fact chose or not chose to do.³⁸⁵ To separate themselves from music is to separate themselves from life. Without the opportunities to make and experience music on a daily basis, their sense of vitality and purpose diminishes. They are at risk of losing themselves, of fading into a non-artistic or "monochromatic" world of thought, behavior and expression. Music is more than something they do, like an occupational coat, put on in the morning and off at night. Music and sound have cast a spell on them, consuming

their attention by day and luring them from their sleep at night. Laughingly described by Frank as a "terrible curse" it is an undeniable force in their lives, contributing considerably to the ground of their being. In all cases, I perceived their primary identity and role in life as that of an artist-musician. All the participants, however, made it very clear to me that their identities as artist-musicians and as music teachers overlapped.³⁸⁶ In as much as they focus on teaching music rather than personally making it, the educator predominated and vice versus. (See Double Jeopardy p.208 & 209)

ii) Portrait of a Music Teacher

1. Who They Are

Primarily, they are sensitive, emoting and caring people, musically trained and experienced in performance and composition. When examined, their musical as well as non-musical experiences have combined, producing value and motivational systems and methods of teaching peculiar to many musicians in education. They have a unique way of relating to people and the world.³⁸⁷ Though largely ignored by their educational counterparts, their students tend to be their closest and most loyal allies. They appear to have more affinity with children than with many adults and fellow teachers.

Foundationally, as artist- musicians, these participants enter their private and public classrooms as both " teachers " and " students" . Having formed strong relationships with their own music teachers, **they tend to emulate and model the same qualities and methods they needed and admired.**³⁸⁸ They strive to develop in their teaching, the characteristics they know from experience to be integral to music making, such as **the display of emotion and vulnerability, competence, energy , artistic ethics and devotion to the subject.** As teachers, they feel that who they are as artist - musicians plays an integral part in teaching key aspects of the subject, such as performance and appreciation. In other words, **the subject can not be taught effectively in isolation from or indifference to the essential artistic and musical makeup of the teacher.** Music education, is as much the person making it or describing the process and their responses while making it, as it is the music being made. Unlike most subjects taught in public education, **music demands of these teachers a high level of involvement and subjectivity.**³⁸⁹ I think it goes beyond teacher " enthusiasm " for the subject, which, in any classroom, inspires students and promotes learning. The difference is based on the fact that **the subject and these teachers are indivisible**, that as teachers , they " are " what they teach.³⁹⁰ **The relationship to the subject they teach is " intimate "** and this is reflected in their lessons.³⁹¹ Like most teachers, they are prepared to deliver the technical and theoretical objectivity of their subject,

music, to their students. Unlike some teachers, they are also compelled to display their emotional and physical subjectivity during the teaching and musical process, exposing and discussing their strengths as well as limitations. As teachers, **they seem required by the nature of the subject they teach to " give " all of themselves, mind, body and spirit.** They measure their success as music teachers on their ability to do so sincerely and to manage their energy well enough to maintain this level of " giving " throughout the teaching term.

2. More Than Music

Teaching styles and relationships with their students tend to be holistic.³⁹² They try to be aware of the non - musical as well as musical needs of their students, looking to the implications of the subject for intellectual, emotional and physical growth. They approach the teaching of music as a way of teaching life skills, such as co - operation and discipline, as well as a means of introducing them to the perceptual and concrete realities of an artist and musician. In no way, do they focus only on those students who they perceive as potential performers and composers. They are all emphatic regarding the value of music in the future lives of their students regardless of them becoming a doctor, a manual laborer or a sound engineer. **Their motivation in teaching music is as much, if not more so, for the personal growth of their students as**

the musical. These players are more than aware of the transferability of thinking in sound and feeling through sound to thinking and emotional expression in general.³⁹³

3. The Teacher as a Student

In many ways, **they see " themselves " in their students.**³⁹⁴ They are ready to give them what " they " had and still need for their own musical development (respect and a measure of autonomy, grounding in self discipline, safety, encouragement and recognition). They are staunch champions of their students, sensitive to their needs and concerns, anticipating and ready to protect them from the injustices and problems they had also experienced as young music students or performers. **They try to treat their students as they would want to be treated.**³⁹⁵ They often react to many situations with their students as a result of their own childhood experiences.³⁹⁶ Artistically and musically this means providing them with the sense of safety and recognition needed to promote self discovery and expression, and socially with the encouragement to persist in the face of real and perceived obstacles.

Trust, respect and sharing are central to their teaching and relationships with their students. They likened these relationships to a family, peers and friends, and described the teaching of music as a collaborative and mutually enhancing learning experience. **Teaching music to their students, increases their own understanding and**

musical development, in that it forces them to rethink and articulate many artistic and musical processes they have neglected or taken for granted. It is often one thing to perform, to express themselves " through sound " and quite another to " teach ", to describe intellectually , " in words " , the process. **These teachers are dedicated students of music.** They value teaching as an opportunity for personal and musical growth, theirs' and their students. As a result of trying to build a trusting and respectful foundation, maintaining flexible roles as teachers and the social nature of the subject itself, their relationships with many of their students are often intense, personal as well as musical, reciprocal and enduring.

4. Relations to Others Within the School Setting

The successes that these teachers often experience in the classroom with their students, do however, stand in bold contrast to their experiences with many parents, administrators and other teaching colleagues. Overall, they feel that within public school settings, who they are as artist- musicians, is largely ignored or misunderstood, and as teachers, both public and private, they and their programs are often commodified or exploited. It seems as if **what is expected of them and what they want to do are often two different things.**³⁹⁷

Externally validated and valued for promoting the school image and student enrollment on the one hand and

internally ignored or manipulated on the other, those teachers who stay on in public education often struggle to find a secure footing as both legitimate musicians and teachers.³⁹⁸ Some feel that other educators discount their legitimacy as artist-musicians based on the notion that " if they really were that good at their craft they wouldn't be teaching in schools, they'd be working as musicians." ³⁹⁹ Thus, the musical services they provide the school must be inferior and of amateur quality. Likewise, the value of the subject they teach has questionable academic merit and hence their roles as legitimate teachers are undermined.⁴⁰⁰ They feel that the implications of their artistic and musical training and experiences for education are too often discounted and ignored by some educators and as a result their programs are sometimes used as the pawns for the advancement of other "core " subjects. Often teachers of other subjects will use the music class as a motivator, as a privilege to be withheld, in exchange for better results elsewhere.⁴⁰¹ They sometimes feel that their status and the status of music in institutionalized education is tenuous, subject to internal and external politics and the expediency of the majority.

5. Double Jeopardy

Without a doubt, these players are personally aware of their minority status as artist-musicians in the community and professionally aware of their minority status in public

schools as teachers.⁴⁰² In spite of the fact that they feel isolated from many of their colleagues in school settings they try to approach them with their perspectives and ideas.⁴⁰³ They believe that music as a subject is not limited to the affective domain of the student's education but is also intellectually sound. Despite their individual attempts, these ideas have remained dormant with most of their colleagues. Their role and the academic role of music in public education continues to be invalidated by the lack of consideration and understanding of others. Many colleagues and parents continue to view music as a " fringe " activity and a pleasant enough pastime, but a pastime nonetheless. **In many cases, they feel that parents and students view success in music as a form of status.** As teachers, and as a subject, both are exploitable and like fashion, ultimately dispensable.

Those artist- musicians who persist in teaching in public schools, face **the dual challenges of asserting themselves as artist- musicians as well as teachers.** They do so in the interests of promoting music as a " real " subject taught by " real " artist - musicians. Although they all appreciate professional recognition, occupational parity and collegiality in the public and community education systems none of these participants are capable of compromising who they are and what they value when these conditions are absent. Two of the five participants left public education and one never considered it a viable full time alternative for the artist- musician in the first place.

The private music teachers feel that control over lesson content, class size and scheduling and the philosophical and methodological autonomy they can establish and exercise within their music studios provides the optimum environment for the learning and teaching of music.⁴⁰⁴ In private settings their natures and practices as distinctly artistic and musical are highly visible and active. **These environments are relatively stress free.** While they still have to justify their position as musicians and music teachers to some extent, their roles and needs as artist-musicians who teach music are **less challenged, less frustrated, less likely to be subsumed or subverted by their association to education** in comparison to the two participants who continue teaching music in the public schools. This is not to suggest that the two participants who choose to continue teaching music in public schools succumb to these challenges or that they compromise themselves or their methods of teaching their art. Their classrooms are their private studios and in watching them teach music there was no doubt in my mind or in the mind of other observers that they are active and fully matured artist - musicians. But the fact that **they expend the energy and effort required to make positive changes in public music education** (reaching more students, meaning more), that **they try to maintain their artistic integrity** in the context of public education and the dominant philosophies, and that **they persevere " after hours " in their personal work as artist- musicians** (the well spring of their teaching)

highlighted for me the complexity of their occupational reality.

6. Conflict of Values

As evidenced by their relationships with their audiences and their students, these teachers prefer relationships which are open - ended as opposed to contrived. Ideally, they want to embrace others whole heartedly, unguarded and spontaneously. In addition **they feel most comfortable in environments which are conducive to creative activity and mutual growth, and with people who are flexible and promote positive feelings.**⁴⁰⁵ Those who teach in the public schools expressed two main sources of concern; their relationships with many of their colleagues and their relationship with some administrators.

Gregarious and giving by nature, it is often difficult for these music teachers to accept the disdain and indifference they perceive at some of their schools. But I think, even more than this, **they feel at odds with some of their colleagues because of a basic difference in value systems.**⁴⁰⁶ Throughout our conversations it became evident to me that **these participants displayed the same " dominant" values as the fine arts teachers reported in Tippett (1960) study.** His findings showed that fine arts teachers did not share the same dominant values as their colleagues and administrators. In fact, **their value systems were diametrically opposed.** He found that the personality of fine

arts teachers were dominated by aesthetic attachments and by a persistent search for what was beautiful in human encounters and experience. Materialism was the least of their concerns. In comparison he found that teachers of other subjects and administrators valued theory above all, while aesthetic values were the least of their concern.

The participants in my study value and trust their feelings about things above and beyond what is considered normal or accepted thought. While they are all aware of musical theories as well as social and pedagogical theories, their discussions about music or teaching music crossed very quickly into the grayer, more subjective, areas of spirituality and intuition, between what was known and what was to be explored, what was fact and what was felt. Theories about things and people are of less concern to them than the thing, the person, itself. They don't respond to music and those around them, as "quantifiable" objects outside of themselves. They respond to music and those around them as "subjects" with qualities they in some measure share.⁴⁰⁷ This subjective approach and their aesthetic responses to life has the greatest appeal to them, although at the same time it can be painful and confusing. Their ability or inability to resist empathizing often makes it difficult to separate themselves from the joy and pain of others.⁴⁰⁸ On the intellectual level, however, they are aware that in adopting or conforming wholesale to the "objectives" and theories of others, they run the risk of objectifying themselves and formalizing their work. As

artist- musicians they recognize the need to remain subjective and flexible so that their work can be vital rather than stilted. 409

In addition to highly valuing the aesthetic dimension of objects and experience, I suggest that their values differ from many of their colleagues and administrators in that, as artist- musicians, they perceive and value the interconnectedness of object to subject and feelings to reason. Their relationship with objects or to materialism is premised on their life long relationship to instruments and is therefore more spiritually and personally oriented. These objects are perceived of as friends, teachers and extensions of themselves. By definition materialism means:

a) the doctrine that matter is the only reality and that everything in the world, including thought, will and feeling can be explained only in terms of matter (as opposed to idealism.)

b) the doctrine that comfort, pleasure, and wealth are the only or highest goals, or values.

c) the tendency to be more concerned with material than with spiritual goals or values.

Economics and materialism, according to Tippett (1960) were least valued by the Fine Arts teachers in his study. I can't say from the data collected in my study whether

materialism was the least of their values, but I did sense that they did give it a different value, a different definition more akin to idealism, as a result of their experiences making music.⁴¹⁰ Their relationships with objects, specifically musical instruments is ultimately subjective and spiritual.

The word " aesthetic ", like the word " artist " are both terms they had some measure of difficulty defining or using in reference to themselves. In many cases, these words present problems to them. The overall problem for them is the realization that in declaring themselves an artist or as someone aesthetically inclined there is the potential to separate themselves from others. They have no desire to set themselves apart from their colleagues, for the sake of " being different " yet they all feel that their aural perceptions and musical experiences have made them appreciate and value life differently from their non-artistic colleagues and administrators .

7. Additional Perspectives

In the public schools and most other work places the intellect is stimulated and dominated by visual signs. The participants feel that their musical training and experiences have given them additional perspectives on reality, as well as alternative modes of expression. In a way, these additional non - visual perspectives, tend to

handicap these artist- musicians. For one thing, sensations and feelings which are integral to music making often cannot be fully communicated using words and reason. They need to be experienced. Without this shared experience or at least some understanding and appreciation of the music making process, the perspectives these music educators would communicate with their colleagues are sometimes limited and incomplete. These music educators are further handicapped in the public schools because those things which they value most and which are closely related to their experiences making music cannot always be actualized in the teaching environment.

Their entire perspective on life, on relationships, on their approach to teaching is shaped in part by their experiences through music. To understand one is to understand a measure of the other. In public schools, these music teachers are handicapped as a fish is when out of the water. They are at once, neither an artist- musician nor an academic teacher. They are often in an environment where administrators neither understand their potential contributions nor makes any efforts to provide them with the appropriate conditions for their survival and maximum integration. 411

The term " handicap " often denotes a deficit or implies that something is lacking. In their cases, it is quite the opposite. I liken their handicap to a person with six fingers, five you can see and a sixth you possibly can't hear to see, playing a flute designed for five. Only when an

instrument is designed which can utilize this person's capabilities, will the handicap or difference be seen as an asset. Not only will the six fingered person be able to express more fully but the repertoire and those participating will be greater.⁴¹²

While **they all value music as life itself**, they don't feel that music, as a subject, is any more important than the next in the school curriculum. Quite to the contrary, **they see music embracing and enriching to all other subject areas** and they encourage their students' success in all areas. Likewise, **they see their role as music teachers as a potential source of enrichment to their colleagues** and administrators. The fact that, in many cases, they are not called upon to offer creative suggestions in solving generic educational concerns, let alone control certain parameters of their own programs, tends to undermine their confidence in the public education system.⁴¹³

All these music teachers value their sensitivity and the sensitivity of others. **They value the encouragement and positive energy they can receive and give to others.** While they have a great deal to say about the negative energy and disregard they often personally experienced with colleagues and administrators in the public schools, it is the implications of this for students that is their main concern.⁴¹⁴ Apart from being artist-musicians, but rather as educators, **they are very concerned about the negative tone and manner in which some colleagues speak of students.** These music teachers value "all" students. They let their

students know they are valued by recognizing their individuality and encouraging their talents and contributions in any endeavor. At the heart of the conflict in values between themselves and some colleagues and administrators may be the differences in their relationships to the subjects they teach, as well as to their students.⁴¹⁵

Chapter Six - Conclusions

1. Where the Waters Meets

Teaching music, performing, and conducting music requires an audience or a class. Whether from a classroom podium or a stage, the artist- musicians in this study approach the listener with the same motivation and the same expenditure of energy.⁴¹⁶ Whether teaching music or performing music, their mind, body and spirit are totally engaged in the process. Composing music, performing and teaching music have elements of process in common.⁴¹⁷ All the participants feel that their role as an artist- musician and a music teacher are one in the same thing,⁴¹⁸ both satisfy similar needs.⁴¹⁹ As musicians they feel that they are teachers anyway, for, according to them, both are based on one's willingness and capability to "share " and " promote the well being of others. " This overlap in the roles of the artist-musician and the music teacher, may suggest the possibility that the music teacher is no more than an entertainer and hence justifies the current value of the music programs in bolstering the school's external status and providing " in house entertainment." It is this narrow view of music and it's role in the public schools that frustrates the music teachers in this study.

From the perspective of these artist- musicians, teaching music is an opportunity to continue working with music and to work with others who also love music, their students. Like their roles as artist-musicians and music

teachers, their roles as "life long learners " and teachers also overlap. A career in teaching music keeps them on the path they have begun since childhood. Through teaching their students they learn (as students themselves) valuable skills which they apply in their own work. But even more than self development, **their association with their students rekindles and reinforces their musical ambitions and their devotion to music.** I wondered before I began this study if they were prone to resenting their students. My thinking was based on the supposition that they'd prefer to make music with other professionals full time rather than teach it to their students. I found, however, that the relationships they have with their students serves to reconnect them to their own beginnings in music and validates their life and practice as artist- musicians, as well as teachers.⁴²⁰ Through their students they can revitalize and exercise certain qualities of youth, such as idealism and vulnerability, playfulness and energy, qualities they require for successfully teaching music, as well as performing and composing it.

2. Where the Waters Part

Three of the artist- musicians in this study found that teaching music at the Public Secondary and Post Secondary Schools would be intolerable for the following reasons: the overall **lack of artistic and pedagogical recognition**, a **conflict in values** with many colleagues and administrators,

class sizes would not be conducive to individualizing the instruction, prescribed **methods of assessment**, the **extra musical expectations** would consume too much energy and detract from their programs or their own personal growth, there would be **little opportunity for creative activities** and interaction between their colleagues or with their students, it would be expected of them that **music be compartmentalized** into separate areas of study such as theory, history and performing instead of integrating the various elements of music in one class and they would be **frustrated with the "entertainment " and " commodity status" of music in education.** The two other participants who have remained in the public schools struggle with many of the same concerns. They have chosen " the option " of staying in the system and working towards a better understanding of what music education means to them as artist - musicians - teachers. After they retire from teaching in the public schools they both intend on continuing their performance, conducting and compositional careers full time.⁴²¹ It is a constant lure to them, a viable alternative. But for now, in order to continue as public school music teachers **they require an administration and staff who firstly understand and support them for who they are as artist- musicians - teachers** and secondly, give them **the opportunities to deliver** what it is they can bring to education.

All the participants value music and their relationship to all aspects of it as they value their own

life and reason to be. Teaching music for them can be no less than an expression of this, of all that they are and hope to be. To expect and allow less than their full voice and unmediated participation in designing music education programs is to perpetuate their "de - skilling" as noted by Harris (1991).

Their individual roles as artist- musicians, music educators and as people are as tightly interwoven and overlapping as are their collective profiles. In all cases and under each personal identity the ideas of "loving" others and " sharing " the joy of music was ubiquitous. These values which fueled one activity, inform the next. Like Boulanger, the essence of their musicality whether performing or teaching is based on an artistic ethic which values life, the integrity of being, and self respect before all else.

I don't know how generalizable these findings are in relation to all music educators who teach at the Secondary School level in the Lower Mainland of British Columbia. I would think that many of the issues discussed have some bearing on the burnout rate reported among music educators across Canada today. So long as the schools continue to ignore the unique and valuable contributions to education made by artist - musicians who are teachers, persist in devaluing the role of feelings and emotion in education, and expect these artistic, musical people to conform to values and practices antithetical to their nature and musical discipline, artist - musician - educators will continue to

leave the public school system disproportionate to teachers in other disciplines.

3. Having the Last Word

This study has attempted to illuminate the realities of five artist - musicians who also teach music, to examine the characteristics, qualities and concerns of these people as relates to music making and teaching and through the process in which they participated, empower them. In a study with these kinds of goals it seems fitting that they should have the last word.

Sathia's Concluding Remarks

I am deeply moved and excited to have been in this project. In my private conversations with musician friends and colleagues, we've often voiced similar concerns . I am grateful that this study, conducted so ably, brings to my notice how deeply these concerns affect us. The other participants and myself, by intimately revealing our vulnerabilities have validated our values and our adherence to them.

In my view, an ideal society has " sanctity of labor." Everyone has a clear vision of the human situation, has a sense of their own vocation and works in fair exchange at the tasks they are best suited for. No task is better or worse than another and every task fulfills a need. When there is such clarity about the purpose of one's tasks, the purity of motive carries the day through.

Artists are those gifted with insight, who constantly remind the rest not to lose sight of their inner reality. They reflect on this reality and create models for others to experience. They have a passionate need to express and communicate their vision. Most artists have " talents " that help them perform their tasks, nevertheless, they train themselves to acquire skills that are needed. Their training ground is not only to be found within institutions but also the world at large.

The best artists have transcended the barriers of age, sex, race and class. As children they were wise adults and

as adults they maintain the innocence and wonder of children. They can get into the skins of others and strip away the facades of race, class, age and gender which separate us.

Artists need reciprocal communication. They are fed and inspired by the responses of others. Often the responsive sector of the public are the children and artists see themselves as educators of young minds, bodies and souls. The end products of their tasks are not quite tangible. There could be a book, a painting, a sculpture, or a composition of music - but the real contribution is that some change and movement has been wrought in the souls and beings of others. A chain reaction has been initiated. Artists then manipulate the energy and emotions of others and performing artists have an immediacy of response. Along with all of this goes the great responsibility of the artist, to serve good or evil.

The task of the artist is then a self appointed task. they want to be fully functional members of society, to be responsible for their own survival and well being and also to take care of others. But alas, we do not have an ideal society. The economic and political strategy of nations are often based on greed and power. In their ceaseless and meaningless activity, " they " don' t want to be reminded by the artists of deeper values. Why should they pay or support something they find uncomfortable and disturbing. They'd prefer to be anaesthetized by entertainment.

I see arts administrators as a bridge between artist and society. I would like to see them be more supportive of the artists who would serve them.

In closing, I would like to say that there are those artists who are on an "ego trip ", being vain and glorious about their talents. But most artists I know, as those who were interviewed, are uncompromising in principles and values. They hold to the integrity of the vision and trust that the merit of their works will be recognized and rewarded.

George's Concluding Remarks

A study of this nature tends to reveal that teachers, performers and " creators " are people too. What a concept!

For whatever reason, we tend to idolize the teachers we enjoy and bash the ones we think have given us poor grades. Sometimes as teachers we forget that our students are and must be, the most important part of our job and that they are human too. After reading what some of my colleagues had to say about themselves and their work, I find that my own perspective is heightened and I feel less like the "proverbial voice crying in the wilderness." These people have similar ideas and ideals, even if their independence is sometimes curtailed by the institutions within which they must operate. It is my good fortune to have no such restrictions.

The student who studies this thesis could come out the other end with a more balanced view of the person with whom she/he is working. There could be the recognition that today might have been a bad day but tomorrow could be better because we all come from the same place and we are struggling with the same problems of living.

Audiences tend to grant divine status to their idols, temporarily forgetting their feet of clay. Demand once the luxury of being human and the problems begin, fanned of course by an inquisitive, sensation-hunting media. Perhaps some who read this presentation will recognize that our lives are pretty much the same as theirs in terms of wants and needs. The fact that we express those wants and needs in a more palpable manner than most should not put us in a goldfish bowl of eternal scrutiny. No one can survive that kind of minute inspection.

In the talk show, "The Investigative Journalist", the critics have all combined to either create or berate the "star". The information passed on to the public is usually either half true or untrue, and so another "star" seeks the psychiatrist's couch or is suggested to have had an unhappy childhood for whatever reason. This study could lead to a more sensitive approach on the part of the public to understand that we create and perform because we generally want to do so, and if we struggle, it is usually to find the best way to express what we feel and see inwardly and not necessarily to relieve any of our "problems".

Most of all this study is very readable. As one who has had to read many a dry and unmoving thesis on subjects close to me, this work falls into the category of "hard to put down." It is conceived and written in terms which anyone can understand - not clouded with technical jargon and boring statistics. Personally, it was a very challenging and sometimes uncomfortable situation for me to reveal my innermost thoughts and feelings to what will become public scrutiny. However, the interviews were done with such tact and dignity that I am proud to have participated.

Randy's Concluding Remarks

As an artist I seem to sense the world in a different way than the average person. It seems that I have an almost heightened awareness in perceiving both detail and complex relationships, and as a result my methods of functioning in the world and my values are often totally different from the average person.

As a child and as an adult, my actions are often misunderstood and criticized by authority figures around me, by those who did and do not share my "artistic sense." I know many artists who have had the same experiences and often we collectively wonder how much more we could accomplish in life if we weren't so busy healing ourselves from deep emotional wounds inflicted by the afore mentioned "well meaning" criticism.

Artists seem to be misunderstood by the general public in our society. There is little if nothing in our education systems for recognizing and supporting artistic children. Support in the adult world is equally lacking, especially when compared to the kind of support given to artists in countries like Korea or Japan, where artists are considered as the caretakers of culture and are supported by the government as invaluable. In Japan certain artists are even regarded as national treasures and are given titles such as " Intangible Cultural Assets."

There is an " artistic sense " within everyone and everyone develops it to different degrees as can be seen by the sampling of artists in this study. There is such confusion in our society as to what an artist is, that people with a highly developed artistic sense often take years to become comfortable with the term " artist ". Yet artists have an ability for spotting each other. We often can easily see not just who is an artist but also how developed their senses are. We can see when a child is comfortable with using only a small part of their artistic self, or when they are totally reliant on their artistic self. The average person does not seem to have this ability and if they do, it is far less acute than that of an artist.

For centuries artists around the world have trained other artist, just as electricians train electricians, mathematician, mathematicians etc. I feel it is very important to have many more artists actively involved in the education system, to encourage the artistic endeavors of all students and to give the needed support to and prevent the alienation of growing artists.

As an afterword, I would also like to include an observation made by a friend of mine who stated, " I wish I was more of an artist because you folks seem to roll with the punches. If you lose a job you just create another one. Most people go on unemployment and wait till someone else gives them a job." I think artists are the folks that will survive the easiest in this crazy world of our!

David's Concluding Remarks

I thoroughly enjoyed participating in this project and found the research to be interesting and often enlightening. In an attempt to summarize my thoughts I want to make the following observations and comments.

Firstly, to be in a professional musician in a teaching role does not often carry any guarantees. Success in any field is subject to many conditions and being a professional musician in the classroom can end up being an asset or a hindrance with so much depending on the individuals attitudes.

Secondly, ones educational background and knowledge of subject matter often is not enough to be a successful music teacher. More important is the ability to communicate,

motivate and be sensitive to the unique needs of each individual you are dealing with on a daily basis.

Thirdly, so much depends on the teaching scenario. as a school music teacher, it occurred to me few years back that my role was to create and develop a good school music program. My success, however, seemed to come with the realization that working towards a level of accomplishment for the group as a whole had much to do with identifying and utilizing numerous " life skills " that, if applied on an individual basis, would benefit the group as well as the individual in many situations outside of music making. This application of what one might call good sound educational psychology has given us success on a regular basis and leads me to a sense of satisfaction that what I do on a daily basis with my work with kids can be, and indeed is, very useful in a very broad sense.

And finally, I feel that much of the music teaching success that I have experienced has much to do with the fact that my whole life has been committed to music; listening, studying, performing, appreciating. With this dedication and commitment comes a certain level of expertise. This in turn is passed on in my teaching. The results are very rewarding indeed. My special thanks to Gail for asking me to participate. I thoroughly enjoyed myself. Best wishes to all the participants in this project. I wish you all the very best in the future.

Frank's Concluding Remarks

A reading of the cases in this study, including my own, brings out a number of common sentiments and feelings regarding music study and teaching. The principle unity I noticed is a feeling that artist - musicians are not understood by the general population. While this might be perceived as insecurity based egocentricity, the inability of others to operate on the same wavelength is readily apparent. This results in difficulty in dealing with anyone outside of the direct client, the student(s). Colleagues, administrators and parents are all tolerated at best and more often than not are seen to be working against the cause we hold so dear, Music. Generally there seems to be little perceived belief in the public education system's regard for the Arts or the valuing of what we do. All the teachers studied believe passionately in the power of music. What evolves is a teacher- student relationship which parallels the imparting of a religion to devotees. We don't really expect the uninitiated to grasp the vision.

Another common thread is an early childhood feeling of persecution and alienation, whether perceived or real, mental or spiritual. This is consistent with the feeling of not being understood by others which continues into adulthood. Music is the sanctuary in both cases.

The importance of their childhood music teachers in each of the people interviewed was significant. The teachers

who had the same passion that we hopefully emanate had a lasting effect, while the teachers who were self aggrandizing and destructive have earned a lasting disdain. Both are part of the pain - passion makeup which seems to characterize the participants in this study.

Finally, the striving for perfection, the endless microcosmic analysis of a variety of musical nuances, and the ultimately spiritual experience which is music, seems consistent in all the participants. While not a particularly balanced existence, it is ultimately rewarding and all encompassing.

I hope I do not misrepresent my colleagues by these comments, but discovering common sentiments from others who hold music in such high regard has been validating.

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- 2 See Discussion, In the Beginning p.204, Forever Young
p.207 & 208, More Than Music p.215, the Teacher as Student
p.216 & 217, Conflict of Values p.221, and Conclusion,
3 Where the Waters Meet p.228 & 229
4 See Discussion, Basic needs p.205 and Who they Are p.213 &
5 214
6 See Discussion, Who they Are p.213 &214
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11 See Discussion p.222
12 See Randy p.172, 173.
13 See David p.199
14 See Relationship with Their own Students p.151
15 See Relationships With Their Own Students p.148-154.
16 See Frank p.202
17 See p.207 & Double Jeopardy p.218
18 See Randy p.149 & 170, David p.159 & 158
19 See Sathia p.164 & 168, Randy p.171, Frank p.185 & 186,
20 George p.143.
21 See Frank p.202
22 See Randy p.195, David p.160 &197, and Frank p.186,196
23 See Frank p.201
24 See George p.180, Frank p.187.
25 See Sathia p.142 & 166, Randy p.174 and George p.178
26 See Frank p.182 and Sathia p.194
27 See Frank p.183 and David p.197
28 See Frank p. 113, 182, 184 & 203, Randy p.116, 127 & 171,
Sathia p.114, 164, George p.121 and David p.115.
29 See David p.159, Randy p.174, Sathia p.168 and Frank p.
30 183 & 186
31 See Sathia p.167, Randy p.171, 174 & 195, Frank p.186,
32 p.196,200 & 202, David p.158 & 160
33 See summary letters of Frank p.238, David p.237, Sathia
34 p.233, George p.235 and Randy p.236 (Having the Last
35 Word)
36 See Sathia p.162 and Frank p.143
37 See George p. 143 and Randy p.142 & 192
38 See Marsch p.35, David p.142, 152, 153, 162, 198.

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- 29 See Frank p.151, Randy p.142, 172 and David p.198.
30 See Marsach p.35, Frank p.154 and David p.160 & 198.
31 See Frank p.143 and David p.199.
32 See David p.125, 157 & 199.
33 See Sathia p.152, David p.138, and Randy p.140.
34 See George p.134.
35 See Francis Adaskin p.134.
36 See Sathia p.137.
37 See George p.176, 177.
38 See Sathia p.162, 163.
39 See Sathia p.114.
40 See Randy p.169.
41 See David p.160, 161, 200.
42 See Bateson p.56.
43 See David p.88
44 See Frank p.84, David p.87, Randy p.91, Sathia p.94
and George p.98
45 See David p.159 and Sathia p.107
46 See Sathia p.106, 164
47 See Sathia p.97
48 See the author's narrative p.130 (Talking About Our
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49 See David p.125 & 158
50 See David p.158
51 See Discussion, Who They Are p.213 & Discussion,
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52 See Randy p.149
53 See Sathia p.97, Frank p.85
54 See Randy and David p.147
55 See David p.150, Sathia p.151 and Randy p.151
56 See Sathia p.122
57 See Frank p.151, David p.153 and George p.151
58 See George p.181, Randy p.173 and Frank p.188
59 See David p.152, and Wagar p.45
60 See David p.162, Sathia p.167, Randy p.173, George p.180
and Frank p.187
61 See Frank p.188 and Randy p.173
62 See Randy p.127 and David p.126 & 161
63 See Kiesler p.42, David p.152 and George p.178
64 See Discussion, Relations to Others p.217, Double
Jeopardy p.218, Basic Needs p.205, Where the Waters
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65 See Frank p.203, Sathia p.97 & 165 and Randy p.92, 170,
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66 See Randy p.126, Frank p.118, David p.124 and George
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67 See Sathia p.120, Randy p.125, George p.113, 114
and Frank p.117
68 See Glenn Gould p.50, David p.112, Randy p.105 & 126
and Sathia p.120
69 See Randy p. 105, 138
70 See David p.126
71 See Randy p.170 and George p.177
72 See David p.159 and Frank p.187
73 See Randy p.142, Sathia p.142 and George p.143

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- 74 See Frank p.188, Randy p.173, David p.199 and Sathia p.164
- 75 See David p.87 and Frank p.84
- 76 See George p.102, Frank p.109, Randy p.170 and Sathia p. 122, 123, 164
- 77 See George p.99
- 78 See Randy p.107 and George p.109
- 79 See Frank p.120
- 80 See Sathia p.106
- 81 See Randy p.169
- 82 See Karajan p.46, David p.114, Randy p.107 & 128, 129, Sathia p.107, 114 and George p.134, 135
- 83 See Solti p.46
- 84 See David p.157, Sathia p.193, George p.176, 180, 181, 192 and Frank p.109
- 85 See George p.175, 176
- 86 See Randy p.171
- 87 See Randy p.171 & 195, Frank p.196 & 200, and David p.197
- 88 See David p.197
- 89 See Randy p.169, Sathia p.165 and George p.177
- 90 See Frank p.151, David p.152, Sathia p.152, George p.178, and Jim Shell p.135
- 91 See Nadia Boulanger p.37
- 92 See Discussion, Sensitivity p.208 & Motivations p.209
- 93 See David p.89 and Discussion, Teacher as Student p.216
- 94 See Discussion, Additional Perspectives p.224
- 95 See Kenneth Kiesler p.40
- 96 See Discussion, Teacher as Student p.216
- 97 See Frank p.133
- 98 See Discussion, Sensitivity p.208
- 99 See Keith Jarrett p.44 and Discussion, Sensitivity p.208
- 100 See Bateson p.156
- 101 See Discussion, In the Beginning p.204
- 102 See Krause p. 24, 25
- 103 See Discussion, The Winding Road p.206
- 104 See Keith Jarrett p.45 and Discussion, Sensitivity p.208
- 105 Discussion, More Than Music p.215
- 106 See Sir George Solti p.39
- 107 See Kenneth Kiesler p.40 and Discussion, In the Beginning p.204
- 108 See Bateson p.156
- 109 See Discussion, The Winding Road p.203
- 110 See Nina Simone p.48
- 111 See Krause p.25
- 112 See Discussion, Their Perceptions p.207
- 113 See George p.109, Randy p.107, 108, Frank p.109
- 114 See Sathia p.107
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- 117 See Bamberger p.105
- 118 See Margaret Hill p.41
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- 121 See Carlo Maria Guilini p.46
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128 See Watts p.31
129 See Watts p.31 and Discussion, the Musical Process
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130 See Boulanger p.36 and Discussion, Additional
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131 See Karajan p.45
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147 See Teachers, The Missing Voice in Education p.34
148 See Karajan p.45 and Carlo Maria Guilini p.46
149 See Herbert Blomstedt p.40
150 See Carlo Maria Guilini p.46
151 See Karajan p.44
152 See Discussion, The Musical Process p.210, 211
153 See Blomstedt p.45
154 See Watts p.30
155 See Karajan p.45
156 See Kiesler p.45
157 See Discussion, The Musical Process p.210, 211
158 See Blomstedt p.45 and Karajan p.45
159 See Discussion, Forever Young p.207
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161 See George p.178, 179
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166 See Discussion, Who They Are p.214 and The Teacher
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167 See Catherine Comet p.35
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171 See Blomstedt p.39

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- 172 See Marsach p.35
173 See Solti p.46 and Kiesler p.46
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THE ARTIST - MUSICIAN IN EDUCATION

Volume Two

An Appendix

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Randy Interview #1

Q- So you were talking about when you were 15 that you started delving more into Eastern philosophy and the texts of that culture. But what about in terms of your identity as an artist, as a musician? When did those identities first present themselves to you and in what way?

A- When did I first become self aware of myself as an artist?

Q- Yes. When did you feel comfortable to label yourself?

A- Well it was a long struggle. I always wanted to label myself that but I didn't know if I was justified.

Q - When you say always, can you tell me what age?

A- I guess 18 was when I first started sensing it because I had an instrument and I could actually play and say, " Okay here I am an artist."

Q-When did you first start studying music then?

A - When I was 8 years old.

Q- What instrument did you start with?

A- An accordion, which is funny because I play with all these accordionists now. But, I mean sure back... I was 8 years old and everybody's got these cute little stories about themselves as an artist at 8 years old. " Oh I did this and I did that and we all have those kind of stories so I always feel a little self conscious talking about these things because they're all kind of cute... and gee ... we're all... I mean we're all special people. I'm special cause I do certain things. Other people are special, I mean, you know for all sorts of different things. Le Petomeme, you know he's special because he could do musical farts. I mean that's pretty darn special. So it kind of dwarfs my specialties you know. My farts sound like anybody else. I feel really inadequate. So when I was 8 years old I had an accordion but my eyesight being poor I had a hard time reading the music on the paper and my eyesight's been a real big thing about this. I had to , I developed 2 different visions one which, with my glasses on, I could see almost as well as other people.... cause my eyesight isn't fully correctable and with my glasses off, I saw this world that no one else seemed to see and this world of shapes and forms, of patterns, you know. I think in patterns were people think in detail. That's why for me to learn the world of detail was amazing. But very few people know the world of patterns, of shifting patterns. I've always seen this. It's part of part of my life and when I was 8 years old and there

I was learning how to play the accordion, for some reason, these notes on the paper didn't mean very much to me. One, it was difficult to see but the end result was horrible. It didn't make any sense to me. I couldn't relate to it at all. What I related to ... This is what I did with the accordion. I pushed all the keys on one side, pushed all the keys the other side and went slowly, just pushed the instrument in and out just listening how the keys, the reeds would all of a sudden be stimulated and listening to all the subtle harmonics that would be produced and the beating and the whole harmonic range of the accordion and I just sat there and listened in total fascination for hours. That's what excited me when I was 8 years old. So the fact that here I am, years later, playing new music on these range of instruments including a mouth organ is not very surprising I guess. That's what I was doing at 8.

Q- Was your family musical ?

A- Not at all. But many mornings my mother played bagpipe records... she being Scottish.... she'd play them every Sunday morning at 8 AM and I'd wake up with this sound of the pipes and drums going through my head. So I think it permanently deranged me somehow. From an early age, because I saw the world in a different way, I also used to listen to the world a lot. I used to sense the world in a different way. It's no different now. It's just now, I know what it is I'm seeing. Now I know what it is I'm listening to. Now I can understand it and work with it and talk about it, describe it and all that kind of stuff. Where then, I had no idea what it was. I just could perceive it. It took me years to accept that. Years to understand that just because I saw the world in a different way didn't mean that I was not okay. I thought I was a freak, a weirdo, an oddity. I thought I was from another planet. I had no idea why I saw the world in a different way... because, you know as a kid, if you've got something that's not the same as everybody else, you just accept that as normal. But then you find out rather painfully, usually, that everybody else notices it and everybody else sees it... that you're different... although you can't understand it until you find out that you really are different and then that's a bit of a drag. It's hard to find that you're really all that different when you are a child because you don't want to be all that different and...

Q- Did you study music in school?

A- Yes. I took music in school, played saxophone in band class and loved the instrument, hated the music. I again had big problems reading the music so what I did is, I memorized the parts. I would listen to what the guy beside me was playing, try to read what I could but listen to what he was playing and play along with him. So basically learned music

by ear. Developed my ear fairly well I guess. Sometimes I would just make things up you know what seemed to be appropriate sometimes the band teacher would notice so I didn't think I did a good job... other times he wouldn't notice at all, so I knew I was doing it right. I was making up some good parts, sort of getting in with whatever the piece was and playing something appropriate to it... Which I thought was pretty good for a kid, not knowing any better. It was just the way I coped. Until I finally scammed the band teacher. I said..." Well I want to ... I played tenor saxophone..." I want to learn how to play alto saxophone". And so I spent half the year in the back band room, supposedly learning how to play the alto saxophone, which is an E flat instrument rather than a B flat instrument. So it changes the way you read the notation. So at the end of the year he pulled me out and said, " well okay, play for me"... and I couldn't. I was still using B flat fingering and he was just really mad. "What have you been doing all this time!" I said, " I learned how to play the instrument". What have you learned to play? You can't read the music." I said, " No. I learned how to play the instrument not how to read for it. And I played him this piece that was my own piece, that I had wrote. It was half improvisation and half sort of written and he thought that was stupid and he said, " If I promised not to take band next year he would pass me. " and I said, "okay." And then I'd go home and make up my own pieces on the instrument. I'd play. I'd use it as an instrument of expression... My home life was pretty rocky so my music tended to be really sad and expressed alot of pain and unfortunately the saxophone was loud, so my parents got sick of it and they sold it and I no longer had that expression. So I immediately went out and bought a harmonica, a blues harmonica and played blues on that and then started to look for other instruments of expression... and it wasn't until I was 18 that I found an Appalachian dulcimer, 17 I guess it was. I really liked that cause it was really happy but also expressive. It could express a whole bunch of things. I could then explore all kinds of Asian tuning and things like that on it which was really kind of nice, a modal instrument so I had all the modes there.... I could play with.... So I fully discovered modes and all that kind of stuff and still my modal theory is excellent. I'm surprised that all these classical musicians have no sense of modal theory which is the basis of western music, where I have excellent modal theory and that's just from experience... And then for years was slowly gathering instruments and learning how to play. But in answer to your question, When did I become self aware as an artist?... It wasn't until about 8 years ago or so that I realized that I wasn't an oddity... I wasn't just a musician... that I was an artist and that there was a primary difference there.... and as you sort of said, being an artist is a way of life... that my art is not the music that I play... My art is my life... that's my life...that's my art... And it's

everything I do... Every breath I take I create my life and that's my expression. And music is literally one of the voices of it.

Q- Mallarme wrote, " That a writer sits down and writes himself". A similar idea?

A- Exactly.

Q- You sound yourself.

A-I'm not saying anything new here. I wish I had, could say something new but I don't know if there is anything new to say. Every discovery I make I find that people have known this for 3 or 4 thousand years. It's like, How come it takes me so long to discover this stuff? What's the matter with the world we have that we don't teach really where knowledge is... and what we do teach is a lot of inconsequential... and we don't even teach anybody anymore how to survive and how to make money nor do we teach them what life is all about. I have no idea what they do teach.

Q- When you go back 8 years to when you made this mental and emotional transition or commitment to a word, a label...Can you describe the difference between one and the other ?

A- Oh it's totally freeing. I was totally liberated by it because it meant that every breath I take I create my life and that's my expression... And music is literally one of the voices. I no longer had to struggle to explain myself. It became this wonderful excuse. People would say " why do you do that" and I say, " because I'm an artist" and they said, "Oh, okay ." and they totally accept it because I'm an artist. What does that mean? I don't know. It means everything, all sorts of different things to different people. But to me it explained the fact that I had a way of perceiving the world that was different than a lot of people but was similar to a very small select group of people. I would read about these people or I'd hear them or see their work and I would understand it. Like I would hear recordings of peoples' stuff and go, " God, that's familiar. It's like what I do but it's totally different." I'd go into an art gallery and see a painting that would just totally stun me and say, " I understand that. I see that. I see what this person is and this is great and not only is this interesting to see but it resonates within me." It's like, I did that piece but I know I didn't. Reading poems that are 400 years old... Yap that's me... and finding myself all over the place. Finding that I was hooked into artists for sometimes thousands of years... that I've been hooked into the same things they were. I was perceiving things that other people have perceived and that the kinds of things I was voicing, other people have voiced... but that the people around me didn't see those things. They couldn't voice things like

that. They actually, they couldn't hear what I heard. They couldn't see what I saw. That they were some place else. Most of the people around me seemed to be in harmony with each other. They all could agree on what they saw and I seemed to be the odd person out until I found that I wasn't so odd...that I belonged to this community, this community that still lives through the ages and that's the artistic community. And so it gave me a sense of place, a sense of family. It gave me a sense of belonging. And the wonderful thing about the artistic community was that it was a community where everybody understood that being exactly who you were and expressing exactly in the way you wanted, whatever way that was and however differently that was, was allowed and that all those expressions had kind of a similar voice and that no matter your work was different from somebody else, that if you had that artistic sensibility, a sense of maturing... it seems to me, that there is a certain point where you go into the realization of being an artist... of not just a mental realization but as a whole being change or shift ...and where you start perceiving all these things, understanding them...artistic sensibilities That that's when you've found your family... you find that your work resonates with all these other peoples' work and that through that resonance is a common voice..... which is like , now I realize that that common voice is the voice of life, the voice of existence..... for some people, the voice of god, of creativity..... and that's what you see in all these peoples' works, the poets and painters , musicians and sculptors and all of these people for thousands of years, you can see it.

Q-What about in this community? What is the role that knowledge plays in your ability to join that artistic community? Does your ability to know technique and having an education and a training give you some kind of credence or allowance to then take that step beyond into the artistic community?

A- No. I think it's the other way around. I think that what happens is that you either see the world in an artistic view or you don't. But I think that you can nurture it to the point that you do. But that doesn't necessarily come with learning tools, that comes with learning awareness... and that's where I have problems with some of the ways people are taught music and the ways people are taught in art schools... in that people teach technique and that's not where music is and that's not where art is. It's not in technique. It's in the person... and one of the teachers, a friend of mine who is an instructor at Emily Carr Design, brings her students here when they are stuck, when these students are trying so hard to be artists, learning all this technique and just being technique consumers and they don't do anything with themselves. They don't do anything with their perceptions. They don't see the world or hear the

world. All they're doing is running around dressing in funny clothes, trying to do this cool thing and creating the cool colors and following the trends and fashions and having no awareness of the world whatsoever and so she brings them here so I can, quote unquote, mess them around a little tiny bit. And what I do is just make them aware. I take them through a whole bunch of different techniques, depending on who they are and just make them aware.

Q- Can you give an example?

A- She said, " Well, they don't communicate." And so they all came into my place here and she didn't explain what I was going to do, she just said " We're going over to this person. He's a composer and musician and we're going to work with him." So they all came over here and there was about 12 or 14 of them and I didn't speak to them. They came in. Some one spoke and I immediately looked at them and they shut right up and I taught a 4 hour lesson in total silence to them. I used sign language. I used objects as images. I gave an object some kind of importance and then I'd use that symbolically and they would ask me questions using sign language and objects and so we developed a language right there and then. We developed a functional language in that time. We communicated in that time and what I was talking about. In that time was the esoterics of art... was the art and awareness of art in the world and I was talking about these incredibly abstract subjects in a brand new language, in a language we developed right there. The result was overwhelming. They went to class. They communicated fully. People that wouldn't talk were talking verses. People who had a hard time breaking out of a certain style, all of a sudden came up with radically new styles that just... All the doors got broken open ...and that was just one little session, a 4 hour session. So it's the awareness that I think needs to be taught in the school, how to become aware How to hear, how to see, how to experience the world. The tools for it are the manner of expression. Cause you can give somebody a whole bunch of tools but unless they have an awareness of how to use these tools and they know how to listen, know how to hear or see or experience, they won't know what to do with the tools. So you, yes, need to give them the tools so they can express it and once they have those perceptions, they can use those tools to increase those perceptions to focus on, to go places with them... cause if I know how to hear and then I can have the tools to create that sound, I can then explore that with that sound and hearing. I can explore this whole universe.

Q-How much formal education did you have after high school?

A- In Asia, snippets of education in different instruments. Like my training in Thailand was a couple of months, training in Korea was about a month and a half, intensely in

Japan a couple of months. I trained here on a "guch'in" for about a year. That was my longest training. But in all those situations, like in Asia... I was studying 8 hours a day 7 days a week. They were very intense studies and I worked very hard. I would study with a teacher for 8 hours and then practice another 4 hours...and the teachers were always very amazed because I would learn very quickly... Because the learning had a place on the instruments, I learned how to learn. (he describes how he learned to do a particular technique in a week that should have taken several years, teachers and students aghast at his ability) (he described his method)

I'd practice it and practice it. At night I did it constantly. I took the instrument, had it in my lap and I read my book. I ate dinner. I sat there and I thought. I practiced until I was falling asleep at the instrument. If I was anywhere else on the bus, everywhere I was, sitting in the washroom doing it on my leg, every spare moment I had I was doing that technique. I knew how to learn.

Q- How does one learn a skill at an instrument?

A- What you learn is how to discern microscopically. You learn how to think holistically. So you don't focus on a single aspect of playing. What you do is develop all aspects of playing simultaneously. The big mistake that western music training has is... we focus. We specialize and that specialization is the death of a lot of creativity and slows down the learning process. We learn from a left hemisphere manner a, then b then c. We love that and that's the way that we learn and the way we think, but it's really slow. We have this other part of our brain, the right hemisphere that does things holistically. If you put this and this and this there, what it does is makes these sort of leaps and puts them together and then you fill in all the other information after. And if you do it that way, you can learn a lot faster and it seems kind of spotty at first but as you continue on, everything fills in and it's really amazing how it all works. But you have to learn to trust it.

(He describes his process of mapping the instrument with his hands and fingers in great detail - as a method for learning)

Q- Is it true then that you establish a physical relationship with your instrument before you can actually make music?

A- Exactly. That's what I do. And every aspect, every function of playing that instrument, I map it. And I will continue to do that as time goes on. So if I get to a point where I learned a new technique, where all of a sudden my abilities have gotten to the point where I can do something new, then what I'll do is, I'll work with that. I'll take that and explore that... What are the ranges of it? How far

can I take that? And most musicians tend to do that in their own way but they don't tend to be efficient about it.

Q- Could you summarize your relationship with your instrument at the time you are working with it and even when it's hanging on the wall or on a shelf?

A- Well there's no real separation between me and them. We're all part of the same thing. It's like... not that the instrument is outside of me. The instrument is inside of me and I'm inside the instrument...so there is kinda of a ...how do I express it? Like when I'm sitting there and feeling the instrument, what I'm doing is I'm feeling in here. (he gestures to his center being). It's not the feeling of the string going from here to there with my finger. No no. It's like the string is inside here and I'm exploring the distance between here and here and... there is one string and there's another, so I know exactly how far it is and I know the texture of the string, how cold it is, how hot it is and I feel it. I sense it as if it's part of me. It's one of my own sensations. You need to realize that an instrument is a live object rather than a dead object. It's not this thing that sits there. It's real. It exists. It has a soul. It has a voice. Every instrument has a voice and every instruments' voice is different from another instruments' voice. Great violinists can pick up a violin and go... no... ya... well. This is this way and this is that way and they can tell the difference immediately, as any good instrumentalist can with their own instrument. And I found at a very young age that an instrument had a voice and if I picked up this instrument, it would talk in a certain way. It would talk one language and not another and if I played one piece on it... sounds not good and I played another piece and it sounds beautiful. And I learned really quickly... with this instrument I can play all this kind of stuff but I can't play that kind of stuff... and so what I would do is use this instrument for the voice it had... And that's one of the reasons I play a number of different instruments because I realize that these instruments had their individual voices. So I went around finding instruments that naturally had the strength of voice for something that I needed to express. That's why I play instruments from many different cultures and I went searching. And it's not just randomly finding these. I went searching for a sound, searching for a sensation, searching for some kind of voice and finding the instrument for that and going, " All right this is it! I know this. I can do all this with it"... and then I'd spend the ten years necessary to learn how to play the instrument so I could fully express that voice.

Q- You've been describing your relationship to the instrument. Could you describe your relationship to the sound it produces?

A- Everything that is in me and everything that I sense outside of me ... Sometimes the instrument takes me farther through things as a vehicle... to take me to experiences that I haven't been consciously aware of. Yet somehow I will sense that some part of my being, that the instrument will take me there. It's voices to me. In young times of playing, the instrument was just a simple, a simple expression of my happiness, my sadness, my angst, my terror of the brutality of life, of my love, of the joy and passion of life. Sometimes it acted as a therapeutic tool and if I was feeling really frustrated I could sit and I could express that, yet my... my mind could be disengaged from it. I'd be thinking of something and I'm railing on the instrument.. while this horrendous amount of emotion is being bled off of me. In the meantime, I'm sort of disengaged because the amount of stuff that I was dealing with was too painful for me to watch and then notice but with the instrument I could let it go. And that was my way of coping, part of my survival in a difficult time. Sometimes the instruments were too powerful. Sometimes I'd sit at the instrument and start playing and I'd start crying because it was opening up parts of me that I just couldn't handle. There are times when the instruments are consoling and there are times when the instruments were my best friends... the only people who would really listen to me. Other times the instruments have been teachers. They have led me to things, or like ... here is something that I can experience the world through, that I could trust... where I couldn't trust my eyes because sometimes, what I thought I saw and what I really saw were not quite the same thing and... because of the things that I was going through in my life... that I thought I would say something but other people would hear something else and so I couldn't trust what I said and so I would feel one thing and I would sort of express this and people would jump on me for feeling that ... like it's the wrong thing to feel, so I started not trusting my feelings. Now I can trust the instruments and the instruments brought out the fact that I could trust all these things, that I learned how to see, I learned how to speak I learned how to feel, I learned how to trust all of those. So the instruments were important in all of those things. And the instruments have been ...ways now of exploring, of understanding the whole universe, understanding all of life. This is not unusual. It's interesting that a Sufi mystic said that almost all the high Sufi mystics were musicians. He was a musician as well. They played music to a certain point and then had these realizations and then carried on... which is a funny thing to think of. But I understand that now. I read that and I thought, " Oh that's kinda weird." Now I understand how the music can take you to these kinds of experiences, or awareness. And at a certain point, you no longer need the instruments because the music is everywhere. You start listening to life. You start experiencing it more. So your

expression can be through anything, any tool and it becomes your instrument. And so you start playing everything rather than a specific instrument.

Q-When you were playing the sho earlier, can you recall what you were thinking of and what you were feeling?

A- What I was doing there was looking for certain things, I'm not quite sure what I was looking for but I was looking for something in it as I was playing and I wasn't totally finding it and so if I'm not finding it, then I have to come at it from another approach because if I'm not finding it then I'm not opening myself up.

Q- How will you know what it is, if you don't know what you're looking for? How will you know if you find it?

A- Cause I feel it. Once the feeling's there, I'll know what it is. So for me it's not necessarily an intellectual thing. The intellect is the identifier. It will say, "There it is." It's a namer... but it's a sensation, the sensation is... here it is and the intellect will go and say "Well what you've done is, or what that is, is... or how you get that is"...it will then define how I can approach that and how I can expand it... but it's that feeling. The problem, sometimes I find, is that your intellect will often get in the way of playing music because ...the factors in playing a piece of music are too complicated for the left hemisphere. Left hemisphere is rather slow cause you're going bit by bit. By the time the signal from your finger gets up to your brain and goes back to your finger again... It goes too slowly for what you're doing. So you have to get rid of all that process. You just play...You let go of that whole process and you play from your body. Your body is playing, your fingers are playing. Something else is playing rather than the brain. You disengage the brain and when you do that then things fly. Things really really fly. That's where the music comes out because until that point what you are doing is thinking through music... And when you're thinking through music, when you listen to it later, you can hear the sort of pedantic da da da da da. It's very lifeless. There's nothing there. When you release that, the life comes out. And the reason for that is because of the complexity of music, because it's so subtle and so full of complexities that, to voice that complexity or to have all those complexities ... You can't track it... You can't follow it and when you try to do it, it limits it so much that you lose all the complexity and so the music becomes really dead and really square and lifeless. So you need to let go of all that intellectual stuff to allow for all that complexity to be there ... for it to be fully expressive... And the way of doing that is developing all these awarenesses, so you have all the awareness tools, developing your fingers so you have the physical tools and the confidence. You have to

develop this confidence just to let go and once you develop the confidence to let go, then you just let go of all that thinking, you let go of all your training, you let go of all the awareness, you don't worry about anything, you just play. You approach the instrument like you've never approached it before and when you do that, the music happens. I was saying about Pauline Oliveros.... that this work or rather the awareness I reached with Pauline are quite startling because then again I realized that this is what happens outside in life. Like there I am out in life and it's all the same thing out there. There are those patterns out there and that there's not just a sound picture but a life picture ... a series of patterns of ebbs and flows of life itself. Everything is actually perceptible. You can sense how life goes. You can sense the motion of it and there is always in that a little chaotic factor. It's never quite the same. It's always changing and always changes a little bit and a little change becomes a big change. It's like... in the sense of a stream... is that there are places in it that don't seem in motion at all, that there's like, like little tiny pools that seem really calm. There's no motion and you can just sit in there and float around and yet in the very same stream there's another place that's rapid and you're bounced off rocks and hurled all over the place and... but there is a pattern to the whole thing and although certain rapids in the stream seem to be chaotic and moving all over the place, there is always a repeated general motion of what's going there and you can see that motion and it's very perceptible. But we can look at the stream from outside but we don't look at life from the outside because we're looking at it from the inside. So to expand our view to that point where we can look at all of it ... Inside is difficult, but through the work that Pauline does you learn to do that with sound and all of a sudden the leap from doing that from sound to life is not that big and ...It's really shocking when you do that cause all of a sudden life starts coming into some kind of funny perspective and you become quite overwhelmed by it because you're sensing that there is an order to it but that order is a fully natural movement that is everything responding to everything else and it's a profoundly spiritual thing and at the same time it's terribly scientific because you can see the logic to it all and it's really difficult to deal with both spirituality and logic in the same breath... I mean it's a terrible thing to do. When I discovered all this, you know, it was profound! But then I realized it never really was "prolossed"... so how could it be profound. And that this is not new information. Again looking at all the Taoist literature. It's there. That's what people have been talking about for a thousand of years. Other people have seen this and realized this. It's nothing new. It's just that when we use the jargon "go with the flow kinda thing" ... a kind of a joke or sort of a thing and people have a sort of vague sense of this but they never really see it in full view, in

full motion. It never comes startling and smacks you on the face in detail. And that's the kind of thing Pauline's work does. It hits you in the face with it and it transforms your life, in a sense... but it doesn't. You continue doing everything you do but now you do it with a different perspective. It's quite amazing. So when you end up with a perspective like this which is a common perspective in Asia... You know the whole idea of jotting down furiously every single tiny note you hear in your brain... Why? What's the use? You know as soon as you jot those down, you get all those notes out of your brain and on a piece of paper, your brain fills up with more of them. My god, you'll never empty your brain with all these stupid little notes. And you know people play this but that's almost an interference because if people are spending all this time playing your music, what do they do about their own? You know... and great, if your music can be a tool for them to learn their own music and so they can have their own visions, their own perceptions of the world. But what happens if they don't? What happens if they're so busy playing yours that they never discover their own? So now a lot of the scores I write are scores that deal with people discovering their own, rather than people discovering mine. Sure it's my score but ... one of my scores " LEAVES TWO "which is a staff line, treble and bass clef, staff line and over top of that is a leaf. That's my score. And it's a very clear score. You could play this in a really intellectual way. People say "Ah, it's a simple score, you know. Ah, like one of these funny little things." But it's not. It's a deeply philosophical score. It's actually a score that comes from these kinds of perceptions and when you get to that point, you look at that score and all of a sudden, it hits you in a really profound way. It just goes, " Ach. I know that." And it's not the leaf that you know. It's not staff lines that you know. It's not the two of them together that you know... But you understand something there. There is some essence there and that's the same essence I find in Cage scores, the same essence I find when I'm out in the jungles of Borneo and I'm listening to a sopae player or a nose flute player. It's the same essence that I'll hear sometimes in the gagaku orchestra of Japan when you have this whole orchestra that are playing together but there is no conductor and there is no steady time sense but they all... 17 people sometimes, all have to know exactly at the right moment of when to do something. And they all do. It's the same essence you will find in music all over the world. Especially with what are considered to be the primitive musicians. But musicians play this primitive music all their life and they're 70 or 80 years old and they'll pick up the simplest of instruments and with 2 or 3 notes you instantly know you're not only with a master but you are with someone who has the perception of life... that just listening to them starts to transform you. And that's why I write the scores the way I do now, which are kinda unusual. Sometimes I'll sort of give

in to this passion of writing little tiny notes and things like that but a lot of time it's these kind of scores, so people can discover music for themselves. I'll do that for awhile and then people can do it all by themselves. My mission isn't to sit here and to transform other peoples life. My mission it seems is to continue on the next minute what I may happen to be doing at this moment or to change. I don't know. I go minute by minute and then if there's a total mission after that then that's great but... I may not totally be aware of it nor do I really care. (He talks in great detail about the soundscape)

So it's important that we keep all these sounds. (Randy is referring to sounds of the natural environment). It's important that we listen. It's important that I take an instrument like this (refers to sho) or some of the instruments I use and try to keep them alive because then I'll keep the variety going a little bit longer, keep the species going a little bit longer. It's the only way that I can save the world.

Q- So through your music, you have a mission?

A- No.

Q- Well then, are there spin off... missions as a result of what you do ?

A- Yah, I'd say that. But no, I don't have a mission.

Q- Some of the spin offs I've heard are the preservation of the instruments here in your collection.

A- Ya, that's true. There are spin offs.

Q- And I heard you say " the opening of doors " to people. (He begins warming the instrument, sho, for 20 minutes and rather than continuing answering my questions he tells me about the sho instrument and its care and preparation before a performance)

A- It's difficult to get to the point of letting go of all those things but every musician and every famous composer, the same as artists, they all find that point in their various ways. And those are those moments of inspiration. And it's an interesting term, to " in spire. " It's those moments of inspiration when it feels like something is coming in but in a sense it's also something coming out and you're just so like... totally letting go of all this kind of stuff and all of a sudden, it all happens and things sort of lock into place, cause you're no longer trying to do it. You're no longer focusing on " I need to do this and I need to do that." You get rid of all that stuff and just... You

let all these tools that your body has, that your being has, happen.

Q- In terms of letting go of all the individual focus, nonetheless, there has to be a focus. Would you agree?

A- Yes.

Q- What's the focus for you when you are performing?

A- The focus is defocusing. The focus is not to focus. The focus is to totally let go of all focus and to allow yourself to be, and to be at the moment... There is an aspect to this that is difficult and that's something I label as a multiple focus and what you need to do is... to focus on everything with intensity, that you would focus on one little thing. You need to focus on everything with that same intensity, simultaneously and when you have that kind of focus and you are aware of everything with that kind of focus, what happens is you no longer hold on to a single focus because you have so many of them. It's kind of overwhelming but it stretches your mind out. It stretches you awareness out. This is something I work with, with people, with students in different things. You develop 1 focus. You develop an awareness of a certain string, then you develop the awareness. (He lists about 15 awarenesses specific to playing the instrument). You take all of those things and you put them together and you become aware of all of those at the same time and while you're focusing on all that, you become aware of all the sounds you hear in the room, you become aware of all the sounds you have inside of you, you become aware of your body positions, muscle positions, you become aware of everything you're feeling, you become aware of the sensations you're picking up from the audience, you become aware of any kind of light or sound, become aware of your breathing, all that kind of stuff. And what you do is you put all those awareness together. Think of them all. You focus them all simultaneously and when you do that there's a sort of expansion and then you play whether you're reading a piece of music... which is best? my training is that you don't read music and play music at the same time. You make a decision. You either read it, which is one thing or you play it which is another...A wonderful Japanese teaching. You don't see traditional Japanese performers with music in front of them. That's what you do in school. That's not what you do when you play. So what they do is they memorize the music, they take that music inside, get rid of the paper and then they play that music but they will have that wonderful sensibility of everything and then they play. A lot of this stuff is taught in Japan. This is primary with the teaching and they will teach it in different ways but it's that kind of awareness and that's why you find this incredible music in Japan. They been teaching it for hundreds of years there.

A wonderful thing my Michigan teacher taught me, was this whole thing of the music resonating from inside my body rather than the instrument. She would say, "Well this instrument has nothing there. There's nothing to resonate the body. It's a single string, a flat piece of wood. There's no resonating cavity." So once you adopt a certain position and once you adopt a certain thought, all of a sudden the instrument bursts from your body ...the sound just grows from your body and that's where the sound comes from. Well a concert violinist knows that. They know that it's not just getting the violin to speak. You have to have your whole being into the violin to get the violin to talk... And it's that whole oneness with the instrument where the instrument actually comes from here (points to his insides) not just from here. That's where the music comes from. (He describes a story about Theodore Rastopovich) It's not just the sound of the music. It's the whole musician... And that's what my Japanese teacher is talking about and that's what really good coaches will teach musicians who are ready for that. But we don't talk about that anywhere else. We need to talk about that in school, in elementary school and when we're teaching those kids to play this block.... it's not just a sound you're making. It's you... as a being... being. It's finding another voice for yourself. It's you expressing. It's your relationship to life and it's a very real experience. It's something we all want to do and we all need to do but we just don't allow ourselves that. And great musicians know that. They found it. So the stuff is not esoteric. All our great performers know this stuff. There is something the Chinese talk about... guch'in... which was the most developed instrument in China. This instrument was highly developed, developed to the point that musicians actually could change the sound of the string by just changing the pulse in their finger. (He talks about this instrument). The musician could create music from his being and he didn't have to play the instrument. That in the air he could create that musicality. It didn't always need the sound. (He talks about Zen) All of your life is in that note. A lot of people in the west play notes. They play too many of them (He contrasts eastern and western music). The Japanese musician is aware that he can put everything in that 1 note and he doesn't have to rely on so many. You can put all of life's experience into 1 note and it's possible. Just do it. It's all there any way.

Q- I'd like to shift the focus a bit and find out about your needs as an artist - musician.

A- Whoooo. I need the rent paid. That's a pretty big need in Canada right now.

Q- I'm thinking more specifically to the actual environment in which your creative work occurs, or practice or rehearsal.

A- Performance space is one of the things. There are very few performance spaces around that are acoustically interesting to play in. Places that you want to listen to...

Q- Could we focus the needs down to a more personal level?

A- Well, I often compose late at night or early in the morning, usually at dawn when I'm not totally awake. I do a lot of composing then and I will consciously compose half in my sleep, consciously, in that I have learned how to manipulate pieces. I'm not totally awake. I know I'm not totally awake and I will actually hear a piece in my brain and work with it and then go back to sleep and then wake up and make a note to myself that I must remember this when I'm awake, because if I don't make that note and I wake up I know it will be gone. I give myself a key to remember it. A lot of times it's out in nature as well. I will just hear something and immediately, " There's a piece !"

Q- What about your emotional needs ?

A- Usually I need to get away from business side of life of doing the bookings and all that kind of stuff. If I'm busy doing business I'm not being an artist and it's really difficult. I have to be my own business man and it's very difficult to be an artist and a business at the same time. I'm a good business person and I've taken a lot of my creativity, my artistic side into the business and try to do business with a creative artistic side to it. But a lot of times it does interfere because I need to be so logical and hold on to so many things.

Q- Are you suggesting that music and creativity are illogical?

A- No. It's not illogical but it's a whole different kind of logic and it's not so linear as the other. So it's like switching from one side of the brain to the other and so I need to... which you don't ever really do ... I mean everything is obviously in both sides of your brain but it really does feel like there's this shift of " I got to do this stuff again" and it's like " da da da da " and it's very pedantic. And it seems very unnatural in many ways. So doing the business side is hard. So what I try to do is do the business for a period of time, do the business for 2 or 3 weeks and then stop doing that. There's a couple days transition and all of a sudden the pieces start coming out again and I can get back into being an artist. I try to go back and forth like that.

Q- Essentially you carry 2 roles?

A- Oh yah. Most definitely. It's really frustrating cause I don't have time to be the artist all the time, but I would like to be. It's just one of those things being an artist especially now adays. And there are other things emotionally too that ... I've just gone through a period of having a divorce and all that kind of stuff and... some of those times are really hard and I was just in too much of an emotional state to play at all. Playing was too much of a threat. It was too overwhelming.

Q-How so?

A - Well because if I started playing an instrument then emotions would come up, feelings would come up. It would sensitize me. So I pulled away from my instruments.

Q- What role does other peoples' encouragement play in your identity and development?

A- It's played a lot, a lot, in that I felt isolated for years doing a lot of the things I did and that I felt awkward using the instruments that I did in many ways and that here I am playing a Chinese musical instrument and I'm learning Chinese music but now I am doing all these different things with the Chinese musical instrument. Do I have a right to do that? And so for years I struggled with this and then I went to China and I sent some tapes of what I did before me and said " Well here are some things I've done on Chinese instruments and I'm not sure. I feel kinda awkward you know. I'm not playing Chinese music but... (talked about Chinese encouragement). The artistic community in Canada is one where people will criticize you but not support you and so I felt no support within the community other than the fact that people would hire me to do school performances and this ... (re China) is the first time that anybody ever took my music seriously and gave me respect for it and I was just tickled pink and since that time I've had more of this. (He talks about other support in North America and his critics in Vancouver)

Q-Can you describe for me the artistic process as you see it?

A- I don't know if there is an artistic process.
I don't have a process.

Q- You go through a process though, you may not have one like you put on a coat but you go through one.

A- Ya I guess. Sometimes it's just waking up and having a piece there and finding a way to either put that on paper or realize it. Sometimes it's just sitting and playing. I like

creating pieces on tape. It's a matter for me of finding that sense of balance that I'm looking for. I have a sense of a piece. I will hear 2 instruments together and I know they move together in a certain way and so I will put them together on tape and they will link in a certain way. I sense it. I feel it. And what I have to do is explore what that link is.

Q- I'd like to frame that question differently. Do you run around the block?

A- None of that.

Q-In fact I think the question is difficult for an artist to articulate because you're not thinking in terms of your thought patterns, your just doing it.

A- Just because of the way I'm particularly wired, if I need to get into a creative space like that... It takes me as long as I can get out of the business mode. But the creative mode, it is sort of, it's pretty much there. I have all the awarenesses there. I can write a piece of music for whatever you like. What do you want? But that's not really for me. My music, what it is I really do and what it is I do... comes at the times... that it comes at those moments and it's usually late at night.

I'm not necessarily interested in manipulating people's emotions any more, not interested in controlling them or any of that kind of stuff. It's fascinating that music does that but for me it's more the excitement of playing that first night... to find that kind of excitement, that kind of charge, that moment where the muse is flowing and to be able to play that every night. To find what is the muse of that night, what is the combination of notes, what is it that all of a sudden gives a sparkle that night. So when I go on stage, what's the sparkle? and sometimes, for me it seems, if I have a general structure to occupy my brain... something that my brain can hook onto and so it takes care of it for awhile. Then I release the rest of me just to play. Then the rest of me is free to play and then I get the sparkle of that night.

Q- A suspension of thought?

A- It's absolutely necessary. But any famous musician or artist of the top caliber, those ones that the experience of listening to them is totally transformational... that's what they will do. They will suspend. They will put the brain on a little tiny hook someplace and then they play.

Q- What is the function of an artist- musician?

A- What they do is draw attention to life like a shaman. In a lot of cultures, the shaman will be someone who plays

music, especially transformational styles of music (He talks about shamans in other cultures, primary and secondary society, and ritual.) Artists in the secondary society are the people who sense the interrelationship of music and life or art and life and sense that natural order.

Q- What are the roles of feeling and knowing in the artistic process?

A- I draw a distinction between feeling something and knowing something intellectually or knowing something in your being, in your physical being or your spiritual being... whatever it is. That there is a knowing from the whole of you... which is one that's not an intellectual process. So feeling and knowing from your whole being, they are intertwined. I find the intellectual aspects of that get it in the way of feelings. They sometimes even negate them... I think it has very little to do with art because that aspect is, it works as a namer. I always look at the intellect as the driver of the car. It really does well at driving the car but it doesn't always necessarily know where it's going or what to do. It's a chauffeur and it functions really well as that. But you're not going to let your chauffeur rule your whole life.

Q-Let's examine the modes of thinking, convergent, divergent and creative and the artistic process. Convergent thinking is described as several thoughts to one solution, divergent thinking which is 1 thought generating many and creative thinking, which is one thought upon which one operation is based.

A- One operation is based? I don't understand. Give me an example.

Q- I think that would plainly be your action, the doing of something.

A- I have this terrible aspect of myself which really frustrates people, in that I'm a very inclusive person. I would say all of the above. That of course they all function. We do them all and I tend to do them all at the same time and that would probably drive these people nuts..." well that's impossible." I think simultaneously with everything you described there.

Q-Can you describe your thinking when you are composing?

A- I put it to sleep.

Q- When you are rehearsing?

A- If I'm rehearsing with other people what I'm doing with my thinking is ...I'm using it as a tiny tape recorder.

Actually I sort of gear it to thinking or gear it to listening. So I can look for the little points that we would want to come together. I'm using it as this little watchdog and if I'm playing by myself. I put it to sleep.

Q - At that point are you operating intuitively?

A- Yes.

Q- What about performing?

A- I try to put it to sleep. Sometimes it's harder there because there's a lot of things going on but good performances, it's asleep.

Q- And briefly, what about teaching?

A- Teaching is where it tends to come in a little bit more just because I'll use it in the organizational sense. I'll be teaching 1 thing and I'll say, " Well okay. I need to ...I'll use it like...Well I'm going to be teaching this and then I need to teach that because I'll use it to... When I see something in a student I will then take it up to the organizational sense of saying, " Okay. I need to teach this" and it will help organize when I'll teach the next thing.

Q- What kinds of knowledge do you use when composing?

A- All kinds of knowledge. I use my knowledge of everything I've ever learned. Again an inclusive thing. It comes from body knowledge, my experiences emotionally, my knowledge of the instruments, comes from the knowledge of myself It comes from everything.

Q-What is the nature of the artistic process?

A- Nature is the nature of the artistic process.

Q- What motivated you to become an artist?

A- I was an artist. I just became aware of it. So what motivated me to do this rather, than carry down another job? It was that this was the only way I felt I could survive with myself because of the awarenesses I had, what I sensed of the world. This is who I am and what I am so it's a matter of not denying myself... of giving myself life.

Q- There is a belief that art, music making is an alternative to toil. Do you consider the activities that you engage in to be work or play, or both?

A- Well. I challenge... I challenge anybody who would consider that thought... to live my life. To live the life

I've led and they would flee back to the toil of their life so quickly because the life of an artist is not in any way easy. And the function of sitting and toiling in a normal job is far easier than the life I lead. But the rewards of my life are far greater than what the rewards of their life may be in that ...the way that I see the world, the experiences that I have are so far beyond what simple pleasures you know, what most people tend to find themselves enjoying. And they have simple pleasures indeed but I travel in the world of ecstasy all the time and you pay a price for being in ecstasy because when you're without it, it's pretty darn depressing. But when you get there it's pretty phenomenal. But at the same time... you live on the edge all the time in an artistic world cause you're always experiencing life in vastly new ways. You have to try to somehow balance that with living in a world... That most people have no idea of what you're doing. You're having to meet up with reality, with paying the rent and all those kinds of things which at times are very challenging. A lot of times you just sort of end up living so much on the edge that rather than going out and saying 'I'm low on money. I've got to go and do this now, " you just continue doing what you do and you let the money come to you. And it can be stressful to live that way and it can be challenging to live that way and very few people can live that way. But when you do live that way ...sometimes you have no choice ... you have to ...

Q-I'm just finally curious about the child in you and the role that that plays in being an artist and how you take care of that child.

A- Big question. We could fill up another 2 or 3 video tapes and about 10 more audio tapes just on that 1 question. The child in me was extremely bruised. It was hurt in more ways than I can describe in a short time. I often wonder if the way that things happened to me is the reason I became an artist, because of my coping mechanism... that I became this person with all these awarenesses and all that. So I wonder about that. I wonder what the reality of that is but I also see that there are a number of people who have been hurt in very similar ways that I have, who are not artists, so maybe that's not the case. But most artists that I know, people who have really extended awarenesses, have gone through very traumatic childhoods but not all, but most. So for years I had these awarenesses and my growth as an artist. A lot of the time I would play because of that pain. Now in becoming aware of both my art and my child, as I heal my child, inside, which I'm going through a lot of work to do ... as I heal that child, which is not a fast process, I notice that my music is freer... I can express more and more and more and my senses are actually increasing. So maybe I developed some of these sensitivities because of the pained child but it seems that as I heal those things I have more

sensitivity and that I'm becoming more aware, stronger as an artist so... I wonder about that. I think that there is this different breed or a different set of something. People come into the life and certain people are artists and certain people aren't. Maybe it's their hormonal makeup. Maybe it's a genetic thing. Maybe it's some kind of accident that happens in the womb. I don't know but there is something different about artists.

Q- You said earlier that everyone is an artist to some extent but you're referring to a fully actualized artist?

A- That we have it all. Maybe it's like some people are actually homosexual, so maybe some people are genetically artists. Master and Johnson said that people are by nature bisexual but not everybody expresses that so maybe human beings are by nature artists but there are very few of us who are full fledged, full blossomed artists.

Q- Perhaps they lack courage to pursue it?

A- I don't think so. I think it's more than that.

Q- But to persist in the face of criticism and indifference takes courage.

A- It takes courage but also you don't have any choice. Sure it takes courage but also we have no choice. When you keep trying not to be an artist, when you try so hard to be like everybody else... like you just don't understand why they don't see. It's hitting you in the face and it's obvious and no one else can see what you see. What do you do about that? When your whole experience of life is different from everybody else's around you and the only other people who understand are these artist types and you rarely run into them except you'll see their work and as a kid. When you see something that's ... or experience the thing and you know that... It's shocking, it's really shocking but you don't consciously ever decide to be an artist. You already are one. You just are.

Q- Some people deny that aspect of their being, like closet artists.

A- Yes it does take a certain personality to fully realize and allow yourself to fully do, fully be who you are and that's not an easy task. And to finally accept it, " Well I'm an artist, this is what my life is, this is who I am, this is what I always will be, whatever that is, wherever that will take me and just follow it and no longer fight it. It's a relief to say I'm no longer going to fight this and this is just me. It took the help of different people to fully let go of all that. It's only been in the last 2 years when I fully, totally let go of all that and said okay "I'm

an artist, that's it." I realized it many years ago but then to fully integrate and accept it...not till 2 years ago. I am. It wasn't an end to realize that. It was literally the beginning.

(Randy plays me an original composition on one of his instruments)

Q- Was there something in particular that you were articulating or exploring in that composition?

A- Life. No. I don't approach composition in an intellectual manner. I don't think composition and the intellect have anything to do with each other. I think that's just people feeling frustrated, that they don't know what to do that they have to have some plan for doing it. My feeling is that music is an essential part of life and an essential part of human beings and if you just open the doors than it comes out and if you need to format it and intellectualize it than you haven't got it. Yah. There are many tools for honing your skills, for opening those doors or learning to express more efficiently on the instruments, more efficiently with what you hear inside but I have great difficulty with the western compositional technique. I feel it's flawed. Yes there's beautiful music from it but I like to hear live musicians playing live music rather than live musicians playing dead music... but there's a place for dead music. When you play you're dealing with... any playing of music deals with the musicians emotional state of being, who they are physically, what their experiences have been in life, what they've studied, what they haven't studied, the time of day and month. The notes in a sense don't really matter. That's not where the music is. The music is in what's coming from the musician to the audience.

An artist is a person who develops a sensitivity and as you go along with music, as you work with an instrument, what happens is first you have this sort of generalistic view of what it is and what it can do. As you learn more about the instrument you learn specifically to see certain things , you learn how to differentiate between one sound and another. You get to this point where your view starts getting more microscopic and you start looking at little tiny things that the listener would not even notice as happening at all. Then you can express with this richness and this color and this detail that is marvelous. You learn how to differentiate between one sound and another. You get to this point where your view starts getting more microscopic and you start looking at little tiny things that the listener would not even notice as happening at all. But when you develop that kind of focus at a certain level of an instrument, of playing an instrument, it also allows you to look at everything else with that same focus because the way that you've learned to focus there, you see the whole world. So you see this, almost this level of reality that before you'd never see.

Q- Are you referring then to the fact that this ability to analyze and to integrate at the same time, that these skills pass into the larger world as a result of the training in the music world?

A- Exactly. Yes it does and you find that artists and people who especially work with that kind of intensity have this perception of the world which is remarkably different from other people. That they see things and experience things that other people don't. (He gives me an example of this in his life. He recalls a visual artist friend who directs his attention to a minute detail of color in the landscape. He then talks of trance and music and his experiments with it. As a result of this focus he was able to identify states of trances in everyday activities).

This is one of those things where I got an awareness in music, became aware of something musically and all of a sudden I look around, look up from my instruments, look up and go " My God, it's everywhere..." But along that same line, I felt an isolation for years doing the kind of stuff I did, you know, coming from this approach. I wasn't as interested in playing music that people recognize. I wasn't interested in playing music that people could easily approach. I was interested in playing music that dealt with the world in the way in which I perceived it and ...

Q- So the function of the music at that point is not something you offer up to someone else as it is more a playground for yourself?

A- Well and that's kind of indulgent in a sense, but yes, that's what I was doing but there is an aspect of that, that is not indulgent and that's the... I guess that's the part where the muse really comes through, where there is something beyond yourself as a musician in that it ceases to become the playground for myself because what happens is... that the patterns of life take over. That's where the music, quote unquote, comes through you and no matter what you do, it just seeps through anyway. Understanding this is something that has been aided by Pauline Oliveros with her deep listening, which is just a heightened awareness to sound. (He talks about her ideas and work) We perceive not just with our ears but with our skin. It's also a listening tool.

Randy Interview #2

Q- Can you recall a teacher, perhaps a music teacher who impressed you, influenced you, affected you either positively or negatively?

A- Well, negative. That's the easiest. Positive? I didn't have any positive music teachers. I had negative music teachers. My first music teacher was with my first instrument, accordion, and I took from the Canadian Accordion Institute and these music teachers were really smiley and really wonderful and treating the kids just like little tiny objects." Here, what you want to do is play these notes and you want to play those notes and I couldn't see the notes on the page and I had no motivation for playing those little rabbit droppings on the page and they couldn't motivate me to do it. The music was really boring, "Beautiful Brown Eyes " was even at 8 years old, something I didn't want to play and they had no interest in the fact that I found that by pressing all the keys on the accordion in and out at the same time and listening to all the overtones was fascinating. They had no understanding of that. And when I couldn't read the music very well and when I was getting slower and slower in the class, they paid me less and less attention so I ended up losing all motivation and stopping. It was very painful, extremely painful as a child and gave me a bad taste in my mouth for music... for playing music normally. I had the biggest strike against me. If they had realized I couldn't see the paper, if they had helped me to read it, then great. And then after that with school music in the band it was more of the same.

Q- Having had a bad experience in being educated in the traditional way of music, what motivated you to teach music now?

A- I'm motivated to teach because people want to learn. If they don't want to learn I don't want to teach. And so it's people's willingness to learn and also I'm challenged by, if people are slow learners. I will spend all the time. I'm not going to do to them what they did to me. So, I spend lots of time with people. My motivation for teaching also is that music is a really interesting thing and it can give a voice to a lot of parts of a person and if they're interested in expressing those points, I'll help them and ...It's an interesting thing. It's more of a sharing.

Q- What are your goals overall in teaching music?

A- My goals overall?...

Q- For instance, the dijeredoo that you where teaching the other night. What would be your goals?

A- One goal is to get them to a point where they can go themselves. Get them to some kind of foundation where they can explore the musical world themselves, to where they're feeling an interest in the instrument or they can do something with it or they can express themselves or they can have fun with it. So that's 1 goal. The second goal is to just get a sense in them. Even if it's only a minor sense, the sense in that there is a lot more in the world to experience, that you can experience from music, that you might not be able to experience from anything else.

Q- For instance?

A- Well just that there's a world outside of our world or a world inside of our world...spiritual. I guess if you want to say in one sense or extrasensory or whatever term you want to use but there's a lot more here that I experience than the people I work with experience. Most people don't and here is a tool to get there and a lot of people in different arts can get there. So here is 1 way to get there and if people are interested than here is a door. I'm just basically showing them a door.

Q- Could you be more specific and just tell me , if I knock on a particular door what can I expect to find on the other side if I learn how to play an instrument?

A- Well it's basically ... It's the kind of thing that you experience in other cultures. It's like the dijeredo opens up the dreaming...this whole spiritual world of the aboriginal people and it will do that with people here in the west as well but what they experience, rather than being the dreaming of the aboriginal peoples will be their own dreaming and their own collective unconscious, as Jung would put it. And so they experience this whole inner world and a world where there is human interaction and interaction with other aspects of the world and people usually don't have any kind of method or tool for getting in there and a dijeredo is a really easy tool for that. It puts you in a trance state and through that trance state you can experience a whole bunch of things, whether it's the spiritual world, inner world, outer world. whatever you want to name it. It's just that people do experience this and it's a vehicle for exploration and all I'm doing is providing that. Here is a tool for that and with this instrument people can... people are attracted to the sound and people who are attracted to the sound of the instrument tend to have a propensity for exploring this kind of world anyway and so when it comes to the class I suggest it. I don't necessarily put it out in broad terms and if people want to learn more about it they will come to me afterwards and ask me about it or start to explore themselves.

Q- So the identity of being a teacher can have synonyms. There can be other ways that you see your identity when you are in that role as the " teacher " than being the traditional teacher of teaching skills on that instrument. You're wanting to do something else ?

A- Well there is no such thing as a person who just teaches skills on an instrument. That's a fallacy. I don't believe that exists because you're human beings. You're interacting and with that interaction, there's a lot that's being transferred. You're showing your personality. When you play the instrument you show who you are when you play it and where you go with it. You show all your freedoms and all your limitations and so you're showing how you interact with that instrument and that's what you're passing on to the students and when the students see or hear that, they see what your limitations are. They see where you romp freely and take pleasure in the instrument. They see it very quickly and they take what they want of that...and the learning situation is far more. People in the west have this very narrow view of education, that you're just passing on skills. No. You're passing on life experience. You're passing on your life to the other person and they can learn from that. They can take from that and that's what people do. Everybody knows...the basic education theory that from my experience of it anyway is that the 1st aspects of education are mimicry and we tend to forget. My feeling is that we tend to forget that. That that doesn't stop. That we continue to mimic. As much as we may want to suppress it, that mimicry is still there. It's a prime learning tool of ours and we tend in the west to try to get into left hemisphere, logical rational kind of education $a+b=c$ but because the way that human beings learn tends to be holistic, tends to be a mixture of right and left hemisphere, you know this holistic sense of taking everything in and then finding the relationships, then labeling...which is for me what left hemisphere logic tends to do. It's really good at labeling. It feels to me that those functions continue on. We continue to mimic and no matter how much we are told that, " Okay. You must learn this way ," we learn everything else. It's like when you go into an elementary school and you watch kids learning. They know everything about that teacher. They may not know very much about the subject but they'll tell you a loads about that teacher. And they're adopting attitudes of their teachers. Their adopting their learning from the other kids. It's a social environment and what they're learning is the social environment. They're not learning necessarily those subjects that are on the blackboard. That tends to be 1 of the minor things they're learning and that's something that it seems to me that the education system is totally missing the boat. They've forgotten about that. In Asia they understand that. I guess it's just cause they've had a few more thousand years at formalized education than we have and

so there's an understanding of that. And something that the west, due to "efficiency" is trying to get rid of and that is the 1 on 1 student teacher relationship and there it is expected that the student will mimic the teacher. That's what is expected and it is through that mimicry and the mimicry is used. The teacher says " You sit like I sit. You do what I do. You play what I play. Mimic me. Do what I do. and when a student mimics that they get not only just the notes that the teacher is playing, the hand positions and body positions and things but they're also getting the feeling, the source of the music...where the music is coming from. That is actually taught in Asia. You must play from here. (Randy gestures to his center being). It was taken to the point that the top students would then live with their teacher. The reason for that is then they adopt the whole understanding of life that the teacher has. They see it. It goes in and it's not something that is intellectual. It's something that comes in almost by osmosis.

Q- What are your feelings then about music educators who are reluctant to model or play for their students because they don't want the student to be like them. They will say in so many words " This is how I do it but what I want to see is how you do it "

A- Well I think it's foolish because they're fooling themselves. Ya. It's a wonderful concept. Yes the student will go and create their own music but a good teacher will get the student to do that anyway. All you have to do is allow the student freedom for that.

Q- It's almost like we're jumping the gun in the western system. In the eastern system the ultimate goal is that you assimilate and then you produce your own, but you first go this method and then...whereas what we're doing is we're eliminating that. Maybe because of the fear that we don't want to set ourselves up as masters of any sort to be modeled?

A- And that's our own insecurity and that's because of the lack of good training that we've had because if a teacher is saying " I don't want to play for my students, I want them to create " that's fine but that's creating a handicap for those students because those students don't have a foundation to work upon and the students are going to look at the teacher and they're going to see the teacher and they're going to see the teachers refusal to play and they're going to mimic that. They're going to mimic that whole system, the whole process that the teacher is going through internally and automatically mimic that. So what the teacher is going through the students are taking in and maybe understanding it or not. So this reluctance to play and whatever the real motivation for that is versus the intellectual motivation... Because my experience is we have

intellectual motivation and then when we go down inside we find that there's other motivations firing the intellectual motivation. But the students will see that and as a teacher you have to ... Teaching is a very humble experience. You have to realize that the students are going to see every single inadequacy that you have as a teacher but they're also seeing every strength that you have as a teacher. And all you can be as a teacher is another human being and you need to realize that there are many things that I can teach this person and then there are many things that as a student they will teach me because teaching is always a 2 way street. And they will teach me how to teach more effectively. They will teach me where some of my teaching is inadequate and how I can improve it. And then eventually as a student they may surpass me. Then they may become my teacher and that's the ultimate joy because that's when you as a teacher can continue to grow as well and I think that's something that in Asia teachers know that they continue to grow. Here teachers may not realize that they continue to grow. There's a position you get to, " Well I'm a teacher now ." So now I have this responsibility to impart but obviously, and many teachers do that and many teachers don't. Many teachers here will continue to grow and continue to study and continue to learn how to be a teacher and maybe they're not learning how to be a teacher. Maybe they're just learning their own art more and this helps as a teacher cause then they can pass on this new knowledge but the learning process happens right there in the classroom and good teachers obviously know that. They can sense that and they grow from that. Others I've seen don't. They don't care and they have this intellectual system and that for me is the scariest part. When they set out this parameter and they live by this parameter and they set out these rules and live by these rules. I find that dangerous because life is an ebb and flow. Everything about us is movement and when you set out really hard cold rules and follow those, a life ceases to exist there. And you need those rules. You need structure but you need that structure to be a dynamic structure.

Q- What value is there for you in teaching ?

A- It's funny because teaching is a thing that shows you where you are in a sense that...I may think I know a lot and I may think I have a lot of skills and I may show those skills on stage and tote them around and all that kind of stuff but when I teach that's when I see the real limitation to it. That's when I see exactly what I do know and what I don't know because it seems, to teach you must have even greater knowledge than to play.

Q- Why?

A- Because you're students will always ask you questions that you have no idea of or because they're coming from different places. And you have a number of students and these are all different personalities and they all have

different experiences of life and they bring those experiences to the classroom and from those experiences they ask questions. They ask direction and you've only had your experience of life and it's come along a certain path and when they ask all of these questions all of a sudden you're realizing that your own experience has been fairly specific to your life and they're asking things you don't now and it challenges you to get information in those areas.

Q- What value is that information to you when you get it?

A- It's of great value because it expands me. I mean, that's where I grow as a teacher, because it expands me. It challenges me to learn different areas or to see things from a different view point. It challenges me to see what they're seeing because if I'm to understand their question, I have to see from their viewpoint and for me to adopt their vision, their view. So I may ask questions about their past or how they've come to that and then it breaks down areas for me or just shows me, " Well okay. I've always thought of coming from this viewpoint....coming from 1 direction and the student is asking from an area I've never even thought of, then for me, immediately expands my horizons.

Q- How do you feel when a student asks you a question you don't have a clue to the answer of and yet you've gained some kind of notoriety as an expert in the field.

A- I'm exhilarated. I'm scared. The ego part say, " Oh gee. I don't know this and maybe I should , " but then I realize that maybe if I knew everything I would but... I don't know everything. It's exciting. It's a challenge. So the student therefore becomes the educator and I take what they have and I let them become the teacher. In my classes I'm never the main authority cause I'm always calling upon the experiences of the students to help teach the class. I'm just a person who has gone through the process. I'm not the ultimate authority. I just did it before they did and as a teacher I'm showing them tools that I've learned to accomplish the task and maybe only 70% of those tools will be valid because I'm sure that those people are going to learn the other 30% from their own experience. I'm not this god who knows everything. I'm just another human being and I try to teach from that experience of being a human being.

Q- Getting back to what you were saying about how it differs from performance. What I'm understanding is that it differs from performance in that, in the 1st place you wouldn't be in the performing position unless you 'd already been sort of bona fide as capable and after completing that exercise there's no public challenge of what you've done. Plainly, they won't hire you back or they will. And if someone comes up and asks you a question, the perspective they are asking,

is not from a position of wanting to imitate or mimic but from some kind of curiosity.

A- It's much different. Being a performer you just show your stuff and people value you for that. Being a teacher they value you for what your knowledge is but...

Q- Language plays a lesser role in performance because you speak through your instruments as opposed to using language and in teaching you have to verbalize so much.

A- Ya you do. But there's a difference. You see I, I have not set up classes the way I would like to set up classes. I mean here in N. America people expect a different thing. The classes I do are workshop styles or when I have one on one students. The way that I like to learn is a group situation which is on going, where there's a number of students will go to a school and in the school there's a teacher and the teacher's there from a certain time but as a student you go there all different times because there's always somebody there and you learn from other students. Every student shows you a different way to do the same thing and that's for me where the greatest value is, is that every student has shown me a different way to do the exact same technique, that our teacher shows us 1 way to do it and I see that there's 15 other ways to do it and all of them were sitting there listening to that teacher. All of them heard the teacher say the same words and saw the same technique and everyone of them is different from me. Then that's fascinating and that's for me where the real learning begins because then from that teacher you've learned 1 way and then you learn those other 15 interpretations of that and so what you learn is 16 different ways.

Q- So the values for you in teaching are that you can expand your horizons, it allows you to gain other perspectives. Are there other ways you get value from teaching?

A- The other thing is I get to share. I get to probably expand my experience of the world. I get to be able to ... from what I've learned, from what I've experienced, I get to be able to pass that experience on so they can then have the same view of the world, same experience of the world as I have. So here's another person that I now can talk to in a common language and say, " Oh wow, do you see that? " and they go, " Yes. I see that. " and that's exciting. It's a very egotistical, I guess, in a sense.

Q- It sounds like camaraderie to me.

A- I guess it is camaraderie, in that you're trying to create something where other people can share an experience you had, but it's like you're teaching them to see like you see. So then you have someone to share it with. I guess that

comes from... I expect that other people have that same experience but I don't know in that I see the world in a way that seems very few people see the world and so I'm wanting to show them how I see the world cause it's a pretty neat way. It's pretty spectacular and when they do see that and then they get that enjoyment, they all of sudden open up and say, "Wow. Boy this happens and that happens. " and for me that's really exciting. It's really gratifying. One because they've validated my experience of the world. Two because now I can share the world with them, share those experiences with them and three because here's pleasure I've had and great pleasure I've had and I've always wondered why no one else was able to share that pleasure. It's like I'm going "Wow this is amazing " and no one sees it [hears it] Through teaching I can get those people to understand and then they also are taking this great pleasure and we can share that pleasure together and when you share pleasure together it becomes even greater pleasure.

Q- What is the relationship of what you teach and your own development, the child in you, as an artist musician?

A- It's basically what I just said in a way.

Q- This time could you focus, speak from the perspective of the child within you.

A- That's hard cause the child in me is going through a lot of stuff now. Part of that is just having that camaraderie, Part of that is just being able to have people see what you see, not being alone in the world cause the child in me doesn't want to be alone in the world. And when I teach I then create people who will then , I just create other people around me so I'm not alone in the world and that's important. Also it's, I think there's a sharing of the joys of exploration. For me the child is still very active and the child is this being with all senses open, who's sort of going to the world and is awestruck by all these things and I'm wanting to pass on that awe, that incredible joy of learning, joy of the world to my students...to be able to give them the tools to also sense the world in that state of awe, of learning, of all senses open and going, "Wow, this is incredible !" And teaching for me is just more of that. It allows me, as I'm learning from my students to see more of that. Teaching itself is one of those awe inspiring experiences, you know when I can pass something on. There is another thing in teaching that I find intriguing which is a simple thing I guess. The challenge. It's not really a challenge but when I can sit with a person and see where their difficulty is, where they're having a problem and trying to find that, the exploration of finding that problem. And each person being different and finding that problem and being able to release that. To be able to say something and all of sudden the doors open and they see

something. They can learn something (He talks about a student of his with a type of learning disorder)

Q- Sounds like the helper comes out in your teaching too, your ability to assist someone in need appeals to your nature, eh?

A-Well that's because my child is in need. My child has always been in need and so I'm doing for other people what I needed to have done for me.

Q- What have you learned from your teaching experiences about music, people and yourself?

A- I should preface this with, " What I teach in music tends to be, has always been beyond the basic concepts of teaching the instrument because I've been fascinated with the process of learning and how people learn and why they learn and what they learn and all that stuff so what have I learned about music...that's a whole conversation. That's our whole past conversation. What I've learned from music is that music is far more than what anybody ever thinks it is, even myself. Music is a whole study of psychology, anthropology, you know, everything, spiritualities. It's a study of all those things simultaneously because music is so deeply engrained in the human being that it's hard to isolate it from any of those things.

Q- What about people?

A- I don't know. What can I say about people? Just how they are different from myself and how much the same they are. For as many differences as they have they are very similar and that once you get to the essence of a person it's very easy to talk to them. I mean, once you get past all their sort of protections and barriers, you get down to who that person is on the inside and if you can teach that person on the inside then the person on the outside learns really quickly.

Q- What about yourself, apart from the music?

A- It's humbled me more than anything else. A couple things
1. It shows me where I am and the more I teach music the more it shows me that my interest in music is not quite the same as other people that I'm not interested in just playing social music. I'm much more into the depth of what music is and the place it has in the world and the individual. And it's shown me the depth of that. **It's given me a measuring stick of where I am, who I am, what I am.**

Q- Do you see a hierarchy in all that? When you refer to music that is just social, do you feel that that is less valuable than the approach that you take to music?

A- I feel a hierarchy in the sense that, in the sense that there's a depth to it and it's not that it's more important but it is easier to do. And it's easier just to learn and that's why I use the term " just ." To learn how to play a pop tune and play at a party as difficult as it can be if you're a beginner, it's easy to do that. It's much harder to learn why you play music and what it is. It's a longer term than, it's harder to be able to play music from your very soul and to express your whole being and to do it consciously moment by moment. In that we all express our soul when we pick up an instrument and play, but to be able to consciously direct it that way, that's a greater task and so the hierarchy is just in terms of the time it takes to put in and how much you had to deal with who you are. And the difficulty. It's not more important cause some people can fulfill all those functions just by learning how to play a pop tune and going to a party. They may have to go through that whole thing...with that. Therefore that becomes very difficult. So it changes from person to person.

Q-Can you recall your most memorable teaching experience?

A-I was teaching a series of courses, what I called at that time conceptual music, cause I had no other term for it. This is where I took normal musicians at various stages of learning and I taught them speed learning techniques, techniques where they could learn an instrument faster, where they could learn how to project and actually they'd be classed as coaching techniques I guess but they weren't. Well they are but some of these are kind of esoteric in a sense. These are things where teaching somebody to sing a note and turn a corner with a note, this is how to play a sound, a note. Take that note inside, bring a memory up of that note then go back and take that note and go inside and move that note down through your body so that every cell through your body is playing this note and then continue to play that note so that the cells in your body are vibrating so much that they start the cells in the floor vibrating, so they'll then travel through the floors, through the walls, and then through the whole room. Then the note comes in through the walls vibrating the very air itself so that the note surrounds everything in the room. And put the note through there and then take that, make that whole room resonate every time you play a note. So rather than make the instrument resonate, the room resonates. The room plays the note and then take that room resonating, that note and allow that sound to travel then out from that room down the street and find a person on the street and touch them with that. So all of a sudden they hear that whole room resonating. So all these extended practices. So that when you go on stage, what happens is that when you're playing, it touches people in a different way. It's not something that just comes through their ears, it comes through their whole body. So people sense that somehow the sound is seeping into them and for me

that class was really wonderful because to this point these were techniques that I was using and I thought, " These are kind of wild ideas." But I taught them to my students and they loved the ideas and they came back saying how much things had changed for their playing and the effect they had on the stage when they played that they found. That the music became much more alive for them. It was no longer the simple... The biggest response was that they no longer felt separate from their instrument, their instruments, themselves, the room, **everything became their instrument** and it was themselves they were playing and not just the instrument. Because that's what I noticed at the beginning of the class. That people come in, and the instrument was separate from them and what I know of Asia is that the instruments are not separate from you. **You and the instrument become as one being** and you see really good musicians, where the instrument and them are this 1 thing. I wanted to be able to teach that to them, (He snaps his finger) like that! And I could do it. A couple weeks... where all of a sudden this instrument was just part of them.

Q- Can you recall your least pleasant teaching experience?

A- I've not had a a teaching experience that wasn't positive The only time I guess was where a student decided they really weren't going to learn this instrument and it was positive for the person to realize that they were fighting this instrument and it could have been a really negative thing but it wasn't. It was pushing too many buttons they didn't want pushed. They needed to have some other things done first. I don't think I've ever felt frustration because of what I teach.

Q- When did you accept the identity of a teacher?

A- I've always been a teacher. When I was a kid I was teaching people. It's because I, for some reason am able to see what people do both inside and outside and I can sense people's process and I've always been able to sense people's process to varying degrees obviously. But to a point, that I can work with that and so if people are struggling through something, I can sense where they get caught and free that caught point and also because I can speak very clearly. I can see when it's not going in and when you see it's not going in then you explain so it does go in and be able to see when something clicks and when it doesn't click. So even as a kid in school, if I understood something and I saw someone beside me not understanding it and it was really clear for me, I would help them and find out where it was that they didn't understand it and I was far more successful in explaining to kids in my school how to do a math problem, than my teacher was because I could see where they were caught and my teacher couldn't.

Q- What do you attribute that kind of vision to? What spawned that ability?

A- It spawned from being abused as a child. It spawned from having to learn how to sense when trouble was coming or when something was coming. I had to learn how to be able to interpret the moods, the feelings of the people around me so I could walk this tight rope, so I could create safety for me as much as I could. Because I never knew when something was going to happen and I had to create some way of me knowing what was happening inside of them. So when frustration or upset or any of those things happened in them, I was really sensitive to it and when someone is caught in a problem... It's a similar kind of sensation. And I can sense immediately when that is and I can isolate it to a particular. I can track it cause that sensation comes up and I can feel it. I think it's part body language. It's part of their emotional stuff that comes off, phonemes. As if I can smell it. Somehow I sense it.

Q- It's almost like a defense mechanism you developed that then has positive applications in teaching. A switch in focus now. How does the physical environment that you teach in contribute to the musical experience?

A- That's an interesting thought. The environment that I teach in right now is very musical. When I have 500 instruments surrounding the students and if they ask how it sounds, I can pick it up and play it. Makes them feel that I have some validity as a teacher but also this environment responds. If you play a note, sounds happen in here, sympathetic strings start vibrating and gongs and stuff like that. It's not square. It's rectangular but there's a lot of color. There's a lot of texture in the room so it doesn't become institutional and because it's not institutional it allows people a little bit more freedom. People can relax here. It's kind of exotic. I have taught in just a little tiny room that was obviously a classroom. Those are the most awkward places to teach because there's nothing in it. And maybe in 1 sense that's great because there's nothing in it so you fill it but it's a little bit harder to do. It takes more energy to fill a room than when the room is already set up before. When I'm teaching in a square room then what I have to do is put myself there. This is my teaching method anyway. I actually go in the room before and I put myself in that room. So it's like with putting the music in the walls I put me in the walls. I put me in the chairs, in the table. I put myself in the air as I'm breathing. It's the room breathing and that when I talk the sound comes from the walls. It doesn't come from my voice and I consciously do that all through the class.

Q-What's your purpose in doing that? It's like laying scent.

A- Ya. It's like laying scent. The purpose is that when those students come into that room they come into my experience of the world and they learn by osmosis. It's not just my words. It's that they're sensing, feeling fully everything that I have. I put all that sense in that room. It's that Asian kind of learning again...that you learn just from taking it in. The result has been ... I have done simple little courses on music appreciation and things on introduction to world music and there were some evaluations from some of those courses and the evaluations were, and these are direct quotes. I've memorized them cause they're so amazing. " I've been in university for over 10 years as a student and this guy is the best damn professor I've ever had ". This guy is amazing. **He's almost a religion** ". and all I did was I surrounded the room.

Q- So if a room doesn't have certain things that you would like it to have, you can still imbue the room with your musicality?

A- Yes I do so. But its' harder. It takes more energy as a teacher. Here I don't need to do (refers to his private studio) that as much cause it's already here. This is my home. This is my studio. I'm here all ready and everywhere you look you see it and I resonate in this room. People can feel me here, sense me here. So I don't have to work so hard.

Q- Have you taught in the school system?

A- Yes. I have gone in and done workshops and classes in schools .

Q- Did the physical environment affect what you wanted to do?

A- It's hard there because there the students are in their element and it becomes their territory not the teachers territory, although you expect a music room to be a place where the music teacher presides, it's not. It's more communal territory between the students and the music teacher and as much as a music teacher thinks that it's his or her classroom, it's not. It's shared and the students bring something to that all the time.

Q-Your students are bringing things to your studio as well.

A-Sure but I've seldom sensed any teacher who has really made that room themselves. They've put things up, yes but they haven't put themselves into the walls. They didn't mark out the room, make it theirs, their personality, their life, their warmth, who they were. You didn't get that sense and

when I was in school I never had that sense except 1 time I got that sense. I've got it a couple of places actually thinking about it. But it's been interesting cause it was with the native people of N. America. That's where I've sensed it. When I've gone into a native school, you can feel the sense of it and when you walk into the classroom, that's the teacher's classroom and you walk into them. The strength of it. The magnitude of walking into her classroom feeling this energy. It's phenomenal. It's amazing, radically different. She put herself there and every aspect of that room was her. I've felt that in native schools and it's not until you asked this question that I realized that because Westerners don't mark rooms, I guess white people tend not to do that. They put it up but they remove themselves. There's always this reserve. The teacher always removes themselves from the classroom and for me the best teacher I ever had wasn't a music teacher but was just a woman who cared and she contacted every student and was there as a person and she wasn't removed like the other teachers. And it's obviously hard for a teacher to involve themselves with each and every student but you don't need to. All you have to do is involve yourself with the room and invite the students into it and then they feel you around them. You surround them. You can nurture them from that way very easily.

Q- Did you ever contemplate teaching in the public school system?

A-Sure and it's been suggested to me by a number of teachers because when I go and do my presentations in the schools, they're amazed by how well I do and I had thought of it but it meant going back to university and I had never gone through formal university training. I've gone to college but it meant going through all that to get a teaching degree to do something I was doing anyway. I thought it would be interesting but I thought I would probably be reaching fewer people that I 'd be reaching than if I continued doing what I was doing.

Q- But you'd have bigger numbers of students. How would you be reaching fewer people?

A- Because I'm hoping as a musician I can get pieces of my music out on CD and that would touch people. That's where you get the mass market and **I wasn't interested in being a music teacher as much as a musician** and the music teaching is something that I do and pass on but that wasn't my main intent.

Q-So of the 2 identities which is the strongest?

A-The musician definitely. It's funny. That's a trick question because as a musician I feel that I'm a teacher

anyway because I'm doing the same thing by playing music. Cause when I go in concert I surround the room. I invite people into that environment and I play and I touch them and I'm opening doors. So I'm doing the same thing. I'm using a different term.

Q- When you teach are you aware of the times when you speak from your mind and when you speak from your heart? And can you describe your feelings at each of these times?

A- Sure. I'm very aware and I'm conscious cause if you speak from your heart in inappropriate times in the teaching method you tend to alienate and scare people a bit. There's moments when they get very frightened by that. People are very comfortable in our society, very comfortable with a nice solid logical intellectual approach to things and if you get to close sometimes and touch them too much inside, then they get spooked. So you have to respect that with people and you need to move back and forth between that. So at times I am teaching very clear specific things. " You need to do this. You need to do that. Here's the system. Here's how it works"... And people take comfort in that and then what I do is I'll flip the switch and go right in ... And then you need to do this.

Q- You need to do what?

A- You need to experience it from this point or... It will take you to here or it will take you to there.

Q- Can you be specific in terms of that place you want them to go to?

A -Well, it's like teaching the dijedroodoo, saying, "You need to move your lips this way. You need to do this and you need to do that but then you need to stop thinking. I want you to have a really good sound but then I want you to stop thinking. I just want you to play. Just play and feel" and when I switch that. When I go from I want you to do this technique to, it's very intellectual, I'm saying, naming the techniques, identifying them, giving them a program. And then when I say, " I want you to stop playing. "... at that point what I do is I put sense into the room. I put into the room the feeling of what I want them to feel. " Stop thinking. Stop trying and just play. So they're feeling what I mean. So when I stop teaching from words and start teaching from sensation ... Because that's the only way they'll get it because what I'm asking them to do they can't get by thinking about it. The only way they can do it is by an experience of it and by feeling it. So what I'll do is put that sensation into the room. I exhibit that sensation in my body. I feel it very strongly. I try to surround them with it and the words that I am using are not necessary. The words have meaning but it's not the words I'm sending to

them. It's the sensation and I'm just using the words as a comfort thing for them, explaining what these sensations are. Sometimes I just repeat it (The words) say it again and again and again in different ways cause I'm just pushing at the sensation and hopefully they will go home remembering that sensation and that's where a good teaching situation... You can do that again and again and again and you reinforce that sensation and they just adopt that automatically. They won't even know they have. They just take it on.

Q- So you are aware of the separate states of consciousness that play in the whole process of teaching music, language and the rational and yet at the same time you engage them in another mode, another reality of consciousness, in order to teach the other level that goes with that. It's kind of like partnership between the 2. You can't separate thoughts from feelings.

A- No. It's ridiculous cause it doesn't work. That's what I was saying at the beginning. You're teaching human beings and you, yourself, are a human being. So you naturally teach holistically, even if you're not trying to. And they're naturally learning holistically, even if they're not trying to. So rather than trying to stop it, you might as well use it and it's much faster and much easier. And **music is such a holistic thing** anyway. In teaching someone to play an instrument you're teaching technique but there's ...**Playing music, there's a whole bunch of other things beside technique.** Music is far more than just technique. You're teaching musicality. You're teaching listening. You're teaching...This very complex thing of what is music? That whole concept of what music is and you're teaching them appreciation and that's a very subjective thing. And most of that can only be taught by them listening or hearing or taking examples. It's something that's experiential. It's not intellectual. So in teaching, what I do is I exhibit that experience. What I do is I resonate that experience in the room. So what they do is they feel that experience. They start experiencing that experience second hand but that's where the osmosis aspect comes in. I've experienced that in learning myself. (He talks about a lesson he had in Thailand) I learned from feeling him play and I surrendered to that finally and quit using my brain and I just mimicked and when I did that, all of a sudden I learned. (He recalls another lesson in Hawaii) When she teaches, what she does is she puts herself out into the room. She plays and I can feel herself wrapping around me as she plays. I can feel her going inside of me. It's this wonderful feeling and it's learning by osmosis.

Q- How important is to you, your ability to be able to speak about music versus your ability to non verbally communicate with your students?

A- Well, it's a balance and you need to know when to switch from one to the other and the only way you know that is by sensing the needs of the student. You can't do it in an intellectual structured manner. There's not a formula because it changes from student to student and you have to see that moment by moment.

Q-In a group setting... I'm just imagining a teacher in a normal classroom with 30 kids. It's not going to be a group shift oftentimes. It's a little bit more complex for the teacher to respond all the time.

A- Good teachers respond. What makes a teacher a good teacher is that awareness and I have met some amazing music teachers, people who just totally and completely inspire their students and actually I had a teacher in high school who could have inspired if I had had him earlier I think I would have been great at doing all the stuff in normal music. He was a teacher who actually cared. He just was a person who was excited by music and he realized I had talent and he just saw it, identified it and he took me step by step through it and he did that with every single student in his class. And ya, it's hard when you have 30 students in your class but what you do is you see them not as a class but as a group of individuals.

Q-Which mode do you prefer teaching in?

A-You have to use both of course. For me the deep levels are very important. If I'm teaching life, I can deal with the inner levels but if I'm teaching them how to play an instrument, to express those deep levels, I have to be able to say, "Put your finger here. Put your lip there". The techniques I use are both, simultaneously. You can't use 1 without the other and I notice a lot of people don't use the deep stuff very much at all. When I go into schools and watch people teach a music class, they're not even dealing with the depth of music level, what the excitement of music is. And when you see that, the kids don't really care. But I've gone into other music classes where the teacher is...Where music is life and when you see those kids coming into the class their eyes are sparkling and they pick up their instrument... It's like, " I play clarinet.It's great. I love it!" And that's from that music teacher who teaches life in that class.

Q- Can you tell me how you relate to your students?

A- Just as individuals, as human beings. Almost as equals, even young students. When I do things for kids in school, I relate to them as a kid would relate to a kid. Ya. I've had lots of experience and I've done lots of things but I relate to them with the excitement I have with my music, with the excitement that's there, with the neat stuff. I don't talk

to them as an adult talking down to a kid. I become more of a kid and there's times I flip to an adult to get control and I'll flip back to the kid.

Q- When you flip back to the kid what's your goal? You mentioned that by flipping to the adult it's for control. When you go to the child, what's it for?

A- For the excitement, for the stimulation. I become more of a kid and there's times I flip to an adult to get control and I'll flip back to the kid when talking to directly who they are. To have that interest and excitement. To share.

Q- Would you say that you see them as peers?

A- Ya. They're peers and they're peers from the simple fact that they're human beings with experiences and I'm a human being with experiences and the only difference is that I've just been here longer and I've experienced more things but that doesn't invalidate any of their experiences.

Q- Would you say your students are privileged to study with you?

A- No. My students are privileged to be alive.

Q- Does privilege enter into the relationship of student and teacher at all?

A- Well, sure a lot of people think so. I think when I'm studying with a teacher, I think I'm privileged to be studying with them but as me teaching someone... I don't feel they're privileged to be studying with me. I've never had that sense. I become more of a kid and there's times I flip to an adult to get control and I'll flip back to the kid. Sometime I feel privileged to have had some of the students I've had. That's more like it.

Q- In order for your students to succeed, before the music of it all, what do they require?

A- To be alive.

Q- Given.

A- Not necessarily.

Q- What do you mean by alive.

A- I don't think some people realize the gift of that... To have some interest I guess. They're not coming to me cause they feel they should. That it's a "want to" rather than a "have to" or "should do". I'm not interested in have to's... I'm interested in "Want to's ." And there are situations

where I go into in the schools where kids are there because they have to and so I see if I can stimulate the " Want to's " there. I'm doing something exciting and interesting and I'm doing it cause I want to and so I show them my " Want to " and usually most of them hook into it and they then want to cause they see that " want to " is neat. Fortunately for me "the want to" is something that I've been able to maintain because it's been something that's kept me going but I show that to kids. I show them the excitement, the joy. I show them the life in it.

Q- I hear a lot of energy coming out of you when you are teaching. It sounds like you have to have an awfully big reserve of energy if you're going to imbue the space, inspire, sustain the level...

A- It's a lot of energy. Yes. It's true. It takes as much energy to teach a class as it does to perform a concert. I get energized to teach. I have to. I have to be energetic to teach. If I'm not nothing happens. I have to be really up for it. I think it's hard. I think teachers teaching in schools have a really tough road to do. And I have enough shows in schools. I've worked some years where I'm in schools as much as teachers are and I keep my energy up. But some days that's hard to do. You get a cold or you're just tired. It's hard. At the end of the day you're exhausted and you've got no more energy for anything else. But after awhile it gets easier to do. You learn how to allot your energy towards that. At first it's difficult but it works and the joy you get from it is amazing because then the kids start feeding you. You can't rely on them to give you energy. You've got to be the battery at first but after awhile there's an exchange. When the exchange happens energy gets passed back and forth and then it becomes easier. But you hear all these successes on TV. They have these shows about great teachers and that's all that they do. They're alive. They're feeling, full actualized human beings. They're out there doing it and they're stimulating the kids to do the same thing. And they're talking to individual kids and getting them alive.

Q- So it's possible to teach these skills while you're teaching the music?

A- Sure.

Q -Do you asses your lessons after they are over?

A- I assess it as the lesson's going on. It's moment by moment.

Q- But at the end of the lesson do you summarize the experience?

A- Yes, but it doesn't take long to do.

Q- In order for the lesson to be successful from your position what does it require?

A- That it's flowed. That I haven't felt stuck or blocked or that I'm pushing really hard. Although it take a lot of energy, that's 1 thing but if it takes a lot of effort then there's been a problem. Usually that means that something in me has been emotionally stimulated that I can't deal with or something emotionally has happened with them that someone there can't deal with. (He talks about power struggles within a group)

Q-Your first nature, identity is as an artist - musician and that involves total subjectivity and involvement with the medium and materials. Now when you're dealing with human beings, does that subjectivity change or are you really just moving from the same mode as an artist into the teaching and that there's really not a change in the way you respond, relate to things, objects, others?

A-It's like a color spectrum to put it in a visual sense. As a musician I am stressing the purple spectrum whereas as a teacher I'm stressing the red and green. So I'm just shifting to a little bit more emphasis to 1 color but as a human being, as a teacher, as a a musician, you're still the full rainbow. It's shifting the focus but you're still teaching the full spectrum.

Q- Let me rephrase the question. When you do your music it's very personal and the more personally you can relate to that music, the more successful you will feel. In teaching, that level of being personal, does it transfer over in the same way, the exact amounts?

A- That's a good question. Not as much I don't think. Yes in a way but there's a difference. Because in playing it's a full personal expression. I'm playing moment by moment. Sometimes needs in me to express... or aspects of me that I may not often put out and things that I can't maybe express in words or any other way, that musically I will express at those time. So the expression is fulfilling certain needs or certain functions within me. When I'm teaching those are not things that I can necessarily express. Those are not important to express at those moments. What I'm teaching is, I'm teaching the students how to express those things in themselves. What I will do is I will at times show those expressions but I'm not necessarily always showing those... I'm more interested in the teaching, to be able to allow the students to be that personal with themselves and so therefore you are dealing in that personal level but it's a little bit more general than a specific need of yourself.

Q- So as a musician, you are the focus and in teaching, your students are?

A- Yes, definitely.

Q- Have you ever experienced conflict in those 2 roles, musician and teacher where prolonged teaching and not enough of your own work, that you found yourself feeling resentful to be giving instead of doing for yourself?

A- Ya. Sure. That's definitely something that has to be a balance and I think that what you need to do is create that balance, in that, you cannot as a teacher...That the role of teaching is fulfilling unto itself but there needs to be another, at least for me, there needs to be another, another source. I need to be fed because when I'm teaching...teaching feeds me but that's not...I need to be fed in other ways and it's necessary to be fed like that. When I was doing a lot of programs in schools for awhile, I was not being recognized in those situations for who I was and what I was. I was showing a lot and doing a lot and everybody was appreciating it but there was more to me than I was showing in these classes. That I was more than just teacher. I had other sides to me that were not being expressed and those sides needed to be expressed and they also needed to be recognized. I needed some recognition of those from the outside world and I remember receiving the recognition. It was getting...for me to do the programs in the schools because I wasn't receiving the recognition, I was getting resentful. I was not enjoying it very much. I was getting tired. It was becoming an effort. Rather than flowing it became an effort and the effort was coming because of what was happening inside. So what I needed to do was get some kind of recognition and when that recognition came there was no effort in doing the programs in schools anymore. It was very easy to do that because I had my needs fulfilled and so that was really important to be fed, completely and to see what those needs are.

Q- Can you discuss those needs and what was feeding you?

A- Well I had needs because I was in the schools. I was showing 1 part of what I was doing as a musician, showing my excitement about these instrument but I had, I was creating pieces of music from a certain place that I was not getting to perform and people were seeing me as a person who had these skills on a number of instruments but they did not see that there was also this, a much deeper, a more serious side to my music. I didn't receive a lot of recognition for that. I'm not being totally clear here.

Q- So in other words when you became more active as an artist in your own right, you felt more confident when you were a teacher?

A- No. It's not feeling confident as a teacher because I always felt confident as a teacher. It felt I needed to have the outlet as an artist. I needed to express as an artist for me to continue being a teacher, because being a teacher is 1 thing but I was also an artist and I needed that full expression of that and I also needed the feedback and recognition of what I was doing for me to have the energy to continue to teach. People were excited about what I was teaching but they weren't excited about what I was doing as a serious artist and that was starting to have a very difficult effect. I was getting very frustrated with that and my teaching started to suffer and then I went to China (talks about the recognition he got there) I went back to N. America and I had life. I had energy. **Somebody** understood.

Q- Outside of the educational context your work was recognized. You come back into that context, the school and you are fine as a teacher. Is it safe to assume that it's not from the teaching profession that you require the recognition as an artist-musician? So long as they recognize the teacher, are you happy or do you need their further recognition as an artist-musician?

A- **I need them to recognize the artist in me.** I think that for me that's necessary because primarily I'm an artist and when I teach I'm still teaching as being an artist. I'm still an artist. I can stop being a teacher in a sense. I can stop actually going and teaching but I'll always be an artist although I've always been a teacher too but primarily it's the artist and I teach from that point. I'm not an artist coming from the point of being a teacher. I'm a teacher coming from the point of being an artist.

New Session...continuing in the train of thought developed in the last session

Q-That conversation was ... I think I asked you whether or not it was as important to have received that recognition for being who you consider yourself 1st as in identity which is the artist-musician and you said yes, that you required it not just from the profession outside the school system but also of the educators. But it wasn't clear to me that you had received that from the education system. I sort of got the impression that it was enough that you'd received it, period. That that fed you, strengthened you, nurtured you and you could return to teaching feeling actualized and acknowledged.

A- Well, I don't get it from the educational system or I seldom do. The schools don't treat you as an artist. They treat you as some commodity, as something that's just sort

of come into the schools to baby-sit the kids for awhile. The majority of schools treat you that way which is very poor. It seems to me they have no understanding of the position of the artist in the community. They have no understanding of the value that I bring into the school and they have no understanding of what my position is as an artist. You know, who am I, how good am I. Am I somebody they should honor? It seems to me that they feel that because I'm coming into the school I can't be any good because if I was really good the school would be going to a theater to see me and paying a lot of money but I'm coming into their schools. I'm not good at all and ...

Q- What gives you this sense that that is what they're thinking?

A- When they don't bother to read any of your material. When you come into the school and they say, " Oh the gyms down there and they expect you to take care of yourself. They won't provide you with the equipment you've asked for. When the principal will not even welcome you to the school. The principal's too busy to talk with you. When the principal's staff say, " Oh ya, what is it you do again? What are you here for? Oh ya. Okay. " I've even had situations where everybody came in the gym and the principal sort of nodded to me to start and in that situation I did the worst of all things. I said to him in front of the student body and I did this very consciously. I said, " Well. I hope you as a student body are a lot more polite than your principal is" and of course, he stopped the show at that point. Took everybody out of the gym and cried and screamed to the school board and I went and I stuck by my guns and I said... " I'm sorry. Yes I insulted your principal in front of his student body but he also insulted me in front of his student body and yes, I know he has to live with these students all year but I'm an artist and I don't have to take this and I will not and I will apologize to him if he will apologize to me. I demand to be treated with respect at least the respect as a human being if not an artist for what I do. I found it very difficult doing that. Fortunately part of my attitude because of being fed in China, I now make more demands of them and I put that in my papers, that they must meet me and blah blah blah. So I don't let that happen any more. The schools do not seem to appreciate who it is I am as an artist. When I first started in schools I didn't have the accolades I have now but I think even then, as a burgeoning professional, I should have been treated with respect, that I have skills. I have skills that I can share. I'm out there showing things to those kids that none of the other teachers in that school can and I'm holding 200 to 300 to 400 kids for 3/4 of an hour with ease and it's hard for some principals to get their attention for 5 minutes. So I think some of that needs some respect as well. I'm quite angry about that actually, about how schools treat people. I don't

think that they do it well at all but let me also say there are schools that treat you absolutely beautiful. They really appreciate the fact you're there. They're really organized. Everybody's excited to have you in the school. Those are the time you love to perform in the schools. And to hear those words, " We're really glad you're here" sets the whole tone. Then I'm glad I'm there.

Q- But you see, you are an artist- musician ... and the reason why I keep bringing that artist in is because it's a whole way of approaching the music. You're saturated in it. That's what you think about morning, noon and night essentially, right?

A- Ya.

Q- And we can't expect people who...to be exactly like that, to have that same all encompassing interest in it. So what we end up with are these 2 realities. What's your comment on that?

A- Well sure. I understand that and these people have a job to do and running a school is really a big task. I certainly wouldn't want to undertake it. And for some principal to have to with the fact that he's got some parents coming, problems with the kids down there, somebody just burned down some part of the school, all those things that he's got going on. And God, I've got to go meet this performer. That may be the last thing they want to do. They've got all these crisis in the schools and if there's a crisis, I understand. But somebody should greet me, " How can we help?"

Q- It doesn't sound to me like it's recognition of your artistry that's the issue here for you so much as basic human courtesy.

A- Yes. That's true. I think that they just need to know that I'm a guest who is here to share something valuable. They don't necessarily need to know what that is (He tells of other nullifying experiences)... Not 1 school in that district knew that this was a specially prepared program for them (on Africa).

Q- This split of realities is interesting to me.

A- Well I still don't think that music is considered essential or arts are not considered essential in the education system and it's a feeling not just the schools.... but the feeling in our general culture. That there is no value or little value in arts. That it's an entertainment function. This concept that classical music is good for your soul but pop music is entertainment but excuse me but if pop music was entertainment, it wouldn't be so pervasive. It's not entertainment. It fulfills a need, some human function.

We need it. We thrive on it. Arts fulfill a need in society. That's why it's still here. Otherwise it would be gone. It's not something that is easily seen, easily understood because we don't sit and analyze it. It's easy to see why we need mathematics. It's easy to see why we need to be able to read and write. Why do we need music? We don't know. It fulfills something in us but we're not quite sure what it is cause it's too deep, too inside of us, the need that it fulfills is so complex and that we can't draw a quick line to it. So therefore people dismiss it in the western world like they dismiss anything that comes from inside of them. **It's like a form of denial almost, of the needs of the soul, the needs of the spiritual, emotional, psychological being.** You try to deny it and it keeps rearing it's head and the arts will continue to rear their heads. (He talks about the rap music, complex rhythms and meter that has developed from within kids who have little or poor educational opportunities). So here we have this underprivileged area, under-educated area and what do we find ? Culture with a capital " C " and we have to look at that.

Q- What is the significance of the difference between your role as an artist- musician and that of a teacher of music?

A- As an artist I am immediately expressing me. As an educator I am facilitating someone else to immediately express themselves.

Q- How do these roles affect each other or impact on each other?

A- In the sense that sometimes as an educator when you're teaching somebody else what you do you see sometimes the limits of what you do. It shows you your boundaries and sometimes it's shown you how far you've gone / haven't gone. It gives you a pretty objective point on your individual slant to things. And then I don't think you can educate about being an artist without being an artist.

Q- Is teaching for you a means of spreading an understanding of who you are as an artist and the meaning of what you do as an artist?

A- Ya. But that seems a minor role because I'm interested in spreading who I am as an artist not by educating somebody else. But when I'm doing my work. I'll tell people what I do and all that when I'm doing my work. I describe that. Partially, it's as I teach about being an artist, it's, I naturally show who I am and naturally I'm doing things from my point of view and my slant of course and with that it's... with that, I'm also extending the world as I see it. If I get a number of students to see the world as I see it then that expands my world. Then I have people to share that world with but it's not necessarily so they can understand

me. I don't need my students to fully understand me. I need my students to fully understand them. I'm looking for their understanding of themselves.

Q-Do you feel that in any way teaching music is a musician's responsibility?

A- No. Not at all. Not at all. A musician's responsibility as a musician is to do what the hell they want musically. Their only responsibility is to themselves. I don't think that anybody has a responsibility to the world in terms of passing something on. You don't have to but you pass on because of people's wanting it. And I don't have to teach people what I do. I'm quite happy to go through the world and do what I do. If someone learns that's great. If they don't then fine.

Q- Do you have an inclination to?

A- I have an inclination to, yes. Because for me this is easy. It's easy for me to be an artist as hard as that is. It's something I do naturally and if somebody else has that natural inclination to do it, to be an artist but is struggling with the practicalities of it I can help them release that and make it an easier process. That's what my teachers have done for me. My good teachers have just alleviated, they've alleviated something, the problems. They've taken some of the pressure off. They've opened some of the doors. Made it easier and I can do that for somebody else and I think the value in teaching somebody is, you have the vision to connect to things that they don't know how to connect to. You can feel when they're coming to some point and they're frustrated. You can take away that frustration. Just make those connections. Off they go. All you're preventing them from doing is, when they stumble, they don't stay there or consider that, that stumble was a permanent wall. You can show that it was just a little bump and they can go over.

Q- In your teaching how much of your focus would say is on looking for the artist in your student as opposed to looking for just the musician? How would you make the distinction between the artist- musician and a musician?

A- Boy. Big question. I see musicians as people who learn the skill. People who can follow the notes on the page but they don't engage themselves. They don't engage their whole being and **an artist is a person who engages their whole being in their activities**, as they play a note. It's all of them that's playing that note. At some point it's connected to everything they do. So when I spot an artist, I talk to the artist and when I spot a musician I talk to the musician. I guess in my work because I am an artist, **I teach from an artist's prospective** though I will explore those

parts of my students to see. Is there an artist in there? Because everybody has an artist within them whether or not music is the particular way it's coming out. That may not be their expression.

Q- What characteristics do they have that signal to you.... that they are an artist?

A- It's the way they look. The way that they talk. The way that they approach the instrument. The way that they feel. Their whole perceptions of seeing the world. It's totally different. **They don't see it objectively. They see it subjectively.** They don't take things for what they are. There's so much more. There are more dimensions. An artist seems to, in physics, a while back they're excited cause they proved a 4th dimension. Now I believe there are actually 6 that they can prove. And now there are people who just put in dimensions. Artists perceive them. I was aware of that, that there were many many dimensions. We consider 3 dimensions cause our eyes deal in 3 dimensions but other senses deal in other dimensions. Artists tend to be synesthetic. I sense them by their perceptions of the world and so when a student comes in and has this perception of the world, I will tell them, " Oh you realize of course, you're an artist? " You are consciously aware of more than the average person is and you have to sort through a lot more stuff but it also gives you access to this world that most people will never understand. So I tell them if they're an artist and they don't know. And for a lot of people it's a relief that somebody else knows and understands (He tells about his cousin, psychiatric help, and self-recognition as an artist). **It took me a long time to realize that there was a difference in perceptions.**

Q- How is it possible for artists to communicate and bridge over with people for instance who don't perceive themselves as artists, people you work with in the schools?

A- Some artists are never able to bridge that gap. They're eternally frustrated. I meet them all the time in the artistic community. Part of that is just the realization that you are an artist and that the world is not full of artists. And it's just a different character type. There's a lot of different character types in the world and we all have a function and just realize that this is your character type and you have a function and your function is as valid as anybody else's but that it's not more important than somebody else's. You need to value other people but you also need to value yourself.

Q- Do you see your position as a teacher to be a way of mediating between yourself as an artist and society?

A- No. No. it's a good thought but no. Because I've realized that to mediate between myself and society all I have to do is label myself as an artist. (He talks about the artist in society). A true artist admits to themselves that they are an artist. And yes we do see the world in a different way and you just sort of come to that conclusion and it's not an ego thing. It's a recognition of your position, of placement in society. There is a respect, not really an understanding but there is a respect in the society. Every artist is a radically different person and they need to define themselves in these individual manners and society sort of understands that artists walk outside of the normal rules of society a bit. So for me in teaching, trying to use teaching as, to mediate that, No. I'm more interested in teaching to facilitate other people to be an artist if they want or to find even that spark of the artist in them, you know. That here is a form of expression I can help people use. For some people, what it will do is touch that artistic self a bit and they will be able to explore that a bit and feel really good about that and that helps them understand the artistic world, I guess in a way. But that's not the purpose of it. The purpose is for them to connect with themselves in that way and that's more personal and more important I think. Something I've always said, " Art is not my life. My life is art. My art is not just playing music. It's everyday. I create as an artist constantly. I create with my words, my actions, my interactions with people, the way I dress, the food that I eat, the way I prepare it. Everything about me is an artist, that engaging aspect. You know, I think I felt frustrated in school that very few of my teachers understood that there was such a type of person as an artist and that my music teacher absolutely did not understand an artist. He was not an artist. He was a really good music teacher, in high school and he became very prominent in society, a very important person but he was not an artist and he didn't know what to do with me because I was an artist. He had no understanding of my approach to music and I thought it was quite funny cause years later I went back to his district and I performed in his district as a musician. I was 1 of his students and I came back doing a school show and he was amazed cause here I was playing all these instruments and he tried to get me to play an instrument and was totally frustrated with getting me to play and actually told me that he would pass me as long as I didn't come back and that's a direct quote. And here I come back years later I'm playing all these instruments and I'm out there in the public doing it. I'm making my money doing this and he was shocked. He was really really shocked. (He goes on to talk about the distancing that often occurs between artists and society)

Q- What I'm hearing from artist- musician- teachers is that they have this incredible desire to SHARE. It's not that they're distancing themselves. In fact their whole nature is

one that is much more "approaching the other" than the other is. How do account for that?

A- Well. That's easy. **We have the vision that encompasses those "other " people but those other people don't have the vision that encompasses us.** We have that expanded role, of what our function is, of what we do for other people. We also have that need, more need. We have that need for community and as artists, being out on a satellite, we don't necessarily get that communal feeling so much and so we interact with people. We try to share and this brings us back into it. Artists often feel isolated so there's more of a need for artists to come to that but also, the artist has that larger vision usually to see that this is something that everybody, you know... That here is something that I can provide, as artist that those people want. That they want something like this and I can give that to them. I have it. I can give it to them. They know that they want something but they don't know what it is. Whereas an artist can see exactly what it is or not. I can train people to open up their artistic side but it needs a desire on their part and most people have lost that desire and I think most people have lost that desire because , it's not something they have needed to do for their survival. They've found a position where they function very well, where their needs are met pretty much and they're comfortable. I don't think there is anything comfortable about being an artist. As an artist you're constantly exploring the unknown. You're constantly breaking down barriers and boundaries and redefining everything. You're redefining life. You're seeing things in different ways all the time. It's a pretty adventurous thing to do. It's a form of exploration and in some ways it may be the most difficult form of exploration cause you're not only exploring the outside world but you're also exploring the inside world, those dark doors and hidden closets in our psyche and most people won't open those up. The artist just dives right into it and most people feel very comfortable letting somebody else do it. We're like the scouts, the advanced party going out and exploring things. That's our function.

Q- What gives you as an artist the pluck... Where does this pluck come from to explore things that are so shaded with madness and isolation and alienation and misunderstanding?

A- I think there's a couple answers to that. One answer is that we as artists are trying to understand the world and what's around us. We're looking for simple explanations sometimes and trying to get some rational to it. If I see something that is just obvious to me and it's also obvious that no one else sees it, am I mad? Or is this really there and I need some answers to that. And so I explore that. At first I deny it. I push it away. " Well, no. I'm not really seeing it. I'm like everybody else". But it's there. It's

constantly there and as I get older these things that I see are more and more and more of them and that they seem to be giving me accurate information. They seem to be telling me things and I can glean information from this, that other people seem to be reacting to but no one knows it. They don't know it's there but somehow they react to it. So I see this chair in the middle of the room that I can sit in and nobody else knows it's there but everybody keeps walking around it. I say, " Why don't you sit down?" And they say, " Where? " And even though I can sit down and it seems that everybody can clearly see that I'm sitting down they deny the existence that I can and so I'm trying to get some kind of rational to this. WHY? It seems that as the years go on, I realize I will sometimes meet somebody else who will see that chair, although they won't see it as a chair. They'll see it as a table but they also can sit on it. So then I start redefining. So maybe it's not a chair. Maybe it's something else, something that can transform. I explore the world more and more. I gradually learn as an artist that ...that through meeting other artists, that we as artists are seeing something and normal people are reacting to it but they don't have the clarity of vision or the clarity of perception that we have or the range or whatever it is.

Q- You had experiences with eastern artists as well as western artists. Would you say that the way you're describing the artist, yourself, to me now, is fundamental to all cultures. That the artist is basically like this?

A- Yup. Yes I would. It's really interesting that when I was in Borneo...Oh there's 2 ways I wanted...before going into that, remind me of the Borneo thing. The other thing I wanted to say about that is possibly the way of... The answer to the first question is also coming out of abuse issues that I also had...That's what gives me the pluck of doing this is, " out of survival " Is that I needed to understand the world because I was in a situation where I had to develop other sensitivities in order to survive and for me personally I developed extra abilities in sensing just to survive. For my own psychological survival. So I think that has a factor in it too, For my own point of view I need to understand that world more than other people do because for my survival I need more awareness of what's around me that other people doGoing to this other question. In Borneo I sat with a sopi player which is a 4 string lute and he sat played a little. He was aware of everything that was around us but at the same time he was totally within himself. He was in another place. I identified that place, for me it was this wonderful affirmation of that. " I know where you are." Cause when I play I'm in that same place exactly. This is a place where I'm aware of everything around but I'm aware of so much. I knew exactly where he was to a T. And for me to realize that we come from radically different cultures. Most of his life

has been in the jungles living in a headhunter's village. Most of my life is growing up in an apartment in suburban Canada and yet we share that exact same, that exact same sensation, that exact same approach and that's a human thing. So that goes between cultures. That's an artistic thing that has nothing to do with cultures. That has to do with an artist. (He talks about primary and secondary societies. Primary societies don't have a category called art. The artist is part of everyday (but they have shamans). Secondary people are cut off from direct contact with nature but the artist is not cut off and still has a need for the direct contact.They sense that.) I fit into primary societies.

George Interview #1

He begins by mentioning a quote from Duke Ellington regarding how one performs " One doesn't always achieve a state of grace but you can achieve a state of elegance. "

A- I take students around various places, just put them out there. Make them do it because you don't learn performance etiquette until you've been out there doing it.
(He talks about how sometimes he can't hear although he has perfect pitch, specific to composing without a keyboard)
I didn't hear a thing that day. It happens. You're sitting there and for whatever reason your concentration goes. I think it's got a lot to do with concentration. If your concentration goes then you don't hear.

Q- Are skills and knowledge specific to the instrument?

A-Very much so. While you can have good sort of general over all knowledge of them, which is why universities and academies make everybody take things like class strings and class brass and class woodwinds, so the pianist gets an idea of what happens when you write a phrase on the piano and you try to play it on a saxophone or a violin. I hear the line, I hear the color of the line and then I decide well this sounds or this would work better as a violin line than as a French horn line. There are a number of things that can be done on any instrument, but well, let's face it. When you are arranging something you are tossing it between the various sections of the orchestra but certain bits and pieces of those lines will work better and may have to make slight transformations in order to make things work better. So you have to have a working knowledge of what each instrument can do. (As he was arranging a piano accompaniment for voice at the computer keyboard he referred constantly to the harmonic structure of a measure ie. 1, 6, 4, 1 and to the function of the notes and phrases to this structure. It was a very technical, theoretically logical process. He never referred to actual sound as he was working except to demonstrate to me. He was always aware of what was coming up, of anticipating and preparing the lines accordingly. The motion and level of difficulty for each line was also a main focus in his work. He worked in this way measure by measure)

Q- It would seem that your approach, right now, with this arranging is very logical as opposed to intuitive?

A- Well, It's a mixture for the simple reason that if it doesn't make sense musically, it's not going to work and if for instance, I decided I was going to use the 2, 7 instead of 4, a substitute for the 4, I could use a number of things

for the 4. However, to me, I get the feeling that if the basses move along that sort of circle of 5ths pattern for a short awhile, you have a sense of forward motion in the piece and if we're talking about " have pity on those who's chances grow thinner cause there's no hiding place from the kingdoms throne" , we don't want that to be too static. We want to make sure there is a certain amount of intensity that's building because we just said " There ain't no room for the hopeless sinner who hurt mankind just to save his own." You' re going towards that kingdoms throne all the time, so, I figured intuitively, I think, we should have a bit of that kind of motion. So it's, well, composition, arranging, they're all a mixture of logic and intuition because, as I tell some of my students. You can't take a quantum leap from an unstable platform. You don't go exploring space unless you're absolutely certain that you have a launching pad, so you can lift off and that launching pad is the logic. What happens once you get up and you're at the controls? Some of it is intuitive and some has to be logical because if you don't follow the logic the space ship is going to explode or go out of orbit and you may never get to where it is you want to go. So there has to be mixture.

Q- Is logic the structure of the piece?

A- To some extent. Yes.

Q- So what would you call the intuitive part of the piece?

A- Now that's hard to put into words. Let me think about this for a second here. The structure... Let's face it, structures can be in part logical and in part intuitive otherwise you wouldn't have any creativity at all. I don't think it's possible to simply define structure as the logic and something else as the intuition. You take an architect. He has to draw up the blue prints for this building he wants to put together but if he doesn't allow a certain amount of liberty, take certain licenses with the so called structure then all you do is draw a box. What he has to do is understand that, yes, the box is the overall structure but he can make slight changes so that box becomes something else. And he can either do it extremely logically and he'll get all the marvelous bits of glass and steel that we get in the 60' and 70's or he can do what they seem to be doing now, some of the more curved structure..How do you really define where logic ends and intuition begins? That's, anyway, that's what I'm trying to do right now and I'm getting nowhere.

Q- How about this then. In different kinds of musical activities, improvising at the keyboard requires a different set of skills than what you're doing now (arranging)

A- No. Not really. If I'm arranging something, if I'm composing something I'm using the same basic principles over a longer period of time. If I'm improvising at the keyboard, I'm using those same principles instantly. I won't keep a record of it. This way I keep a record of it. The only difference between improvisation and composition is that one happens over a longer period of time and is recorded. It's written down somewhere. If I'm improvising I haven't got time to write it (he plays) Now don't ask me to write that. But I knew what the structure was. I was using about 3 or 4 chords. I knew that I was going to move from this chord to that chord so I could go there in 1 of several different routes and I simply did it Here I'm doing the same thing except when I go into it I can decide, " No. I'd rather not do it that way. I'm going to change that. When I'm improvising I can't make those changes. It's there and gone. And that's the only difference really. You're still manipulating pitch and time and that's what music's all about in it's most abstract form, which gets me into a little trouble with some of the so called modernists, who consider music to be structured sound. They keep forgetting the element of taste.
(He continues arranging the music, refers to it as problem solving)

Q- What conditions are necessary for you to be successful at what you are doing right now? Specifically personal needs.

A-Peace and quiet. It's one of the reasons I keep saying you can't teach music in a classroom. You can't expect students to hear what's inside of them, when there are all these exterior distractions. You can't do it. That's one of the reasons why I gave up even trying to teach at a college or anything like that. Granted these people at that level are supposed to be adults and that sort of thing but I found... I went back to university when I was 28 to start my bachelor of music and I found that even at that ripe old age because most of the other students were 18, 19, if I really wanted to get any work done I had to find a really nice secluded corner someplace where I could listen to what was happening inside of me, because you can take in the theory, you can take in all of the sounds but in the final analysis you have to sort all of those things out inside. You have to know who you are, you have to know what makes you tick.

Q- Apart from the music, then?

A-Uh Huh. Not necessarily to be able to put it into words, but you have to know exactly who you are.

A-And do you have to be a specific kind of person to be successful at this?

A-No, you just have to be you and know that, because ...I tend to define music as self expression through the medium of sound which ever sound that is, whatever instrument, voice, piano, whatever. And even if you are playing something that somebody else wrote you are in addition to expressing the ideas that this other person has given you, you are expressing yourself and if you don't know yourself. Well, how can you express something you don't know? I suppose you can do that. It's called confusion. But I found that I had to retreat into quiet corners. As I was saying, I would go out into the Natobi Gardens, which was actually quite close to the music department at U.B.C. and I'd find a nice quiet corner. It was always very peaceful there and I'd just sit and I'd hear things. I guess in my inner ear the sounds around me, inside of me. And I always had a wad of manuscript with me and I would just write things down, write what I heard and I found that 2 or 3 weeks later I'd have a exercise, an assignment in theory, compose something and I would dig through these things and find which idea would fit the theme that we were thinking about and generally I'd find one. I'd use all of the known devises, inversion, retrograde inversion, motivic development and all that sort of thing that we were learning at the time and yah, play with it and I'd come up with something that was maybe a little primitive because of the level I was at the time but certainly workable.

Q-How would a non artist- musician understand what you are referring to when you say you go in and you listen to the sounds within you and you listen to the music that comes. Why is it you are able to pluck from the air and yourself something that a non artist- musician can't?

A- I'm not sure that I can explain all of that, that I can put that into words but I'm going to try a little. I think that the mind, the conscious and the subconscious mind is full of little things that we very seldom give it credit for, sounds, words, combinations of words, combinations of sounds and if as individuals we can find that place where we can listen to what the subconscious is sometimes telling us... I've done some of my best work when I was half asleep because when I think, when you are in that state you are almost, well I think the subconscious is more or less taking over because the conscious mind is at rest. And some of the things that are bubbling under the surface that you don't really know about, things that may have happened to you, that you may have forgotten about, feelings that you've put aside because, well for one reason or another, you don't have time to deal with them right now or you don't want to deal with them right now. When the conscious mind takes a bit of a break, the subconscious mind brings these things in the fore front again (phone call interrupts). You get down inside yourself. There are various techniques for doing this. The people who have done yoga and the people who have

done some martial arts things, there are ways to get down inside yourself but the average person I think can get very much in touch with what's happening down inside if they would only relax and let it happen. Now if there was some way that the average person could record the things that came up, for instance, the musician who has not necessarily perfect pitch, relative pitch will do ... Write in c. It's the easiest key to think in, and he'd be able to write some of these things that he's heard inside. We all hear these inner voices from time to time. Sometimes we ignore them but we all hear them. And I would imagine if you had the technical skill to write these things down, to make some kind of record of them, I think that that is what a lot of the average and when I say average, I'm not necessarily saying that any one is any better than the other but the chap who doesn't have the skill, the technical skill to develop the line simply by looking at it and thinking, "Okay. Invert or whatever the procedure is, he will sit there and play with something and he'll play with it... What follows? and he will do this empirically. He will try 50 different things before he hears what works, but the initial idea had to come from inside, in him somewhere. What I would do is go out there sit down ...As a matter fact, I was the choral librarian at UBC at one point and in 1977 I was also a member of the UBC Chamber Singers, Fred Geogehan, my piano mentor... (He describes how he found a composition while parked at Spanish Banks, a Gloria, for a performance needed for the choir.) The rhythm of the words apparently did something to me because I think everybody who has the technical skill to record what it is they're hearing can do that. You develop the technical skill by doing your theory, by doing your ear training. This may sound a little bit, " Oh I don't know what." but I don't think there's that much mystery to creativity because I think everyone of us are creative and if we develop the technical skill to record that creativity, than we have something that someone else can look at and say, " Gee isn't that creative. " But it's nothing that's really all that high flown. I find that I can look at a painting. I know nothing about painting. I can't draw to save my life but I look at a painting and think " You know I thought of something like that a while ago and if could have put it down maybe I could have had something that's hanging on this wall and with a 5 thousand dollar price tag." But I can't do that. I haven't the technical skill for that. I have the technical skill when it comes to music and one of the things I refuse to do is compose on demand. I will not do it. I'll compose when I have something to say, when I feel that I have something that I want the rest of the world, or the world around me, I should say, to know about. If I have an idea and I've worked with it awhile and I feel that it's worth hearing. Than sure. Then there are a lot of things I write for specific reasons. A couple of people I happen to be very close to and I think of something that to me describes them or exemplifies them. So

I'll write it and I'll play it for them and I won't play it for anyone else.

Q-Getting back to the idea of creativity being so high flown. What comes to my mind is maybe it's given such a lofty position because it is associated with the ultimate creator and so by making this association that I am a creator

A- We're all creators. You're a creator. The little 8 year old is a creator.

Q- I'm more interested in why the term has this lofty association.

A- I don't know. It's probably because there's something of a monetary value placed on it in today's terms. Let's face it, Beethoven was a starving artist and most of the good ones are. They're as creative as all get out. I really don't know why creativity is something that's up there and I'm not sure it's got so much to do with the divine creator because let's face it, let's face it, everybody can make something.

Q- Is it important to make something?

A- I think everybody needs to be able to look back and say " Ya, I made this. " Whatever it is. Maybe it's a line drawing that nobody else would look at but you've expressed yourself. Creativity is nothing more than expressing yourself in a specific manner.

Q- So the child who is having a tantrum and is expressing himself would he be considered creative at that moment?

A- Yes. I would consider him creative. I wouldn't necessarily like it and I wouldn't want to pay to see it and I would probably tell him to shut up but he's being creative. He's expressing himself.

Q- This is all basic, bottom line creativity. Surely there is a developmental thing that...

A- Yah.

Q-Can you talk about that?

A- The child learns after awhile that tantrums don't get you anywhere so the child has to find other outlets for whatever it is he's feeling. Some get into sports. People think there is a massive difference between sports and creativity but if you're a long distance runner and you've had all this training in getting the adrenaline going and all that and keeping the heart beating and the air flowing so you can run 3 miles or whatever you're expressing yourself as you do

that. The skill that you've developed is being shown in your stride, in your, the way you come out of a block, you know, in all of these things. We are all creative and it's just a matter of what medium do we choose to express what it is we're feeling? What medium do we enjoy? What medium do we enjoy participating in?

Q- What is your relationship to sound? Your personal relationship? I assume you have one.

A- I hear all kinds of things. Sound, the pitch is the arbiter of sound as far as I'm concerned. I should probably rephrase that. There are 2 basic parameters to sound, pitch and duration and sometimes you can have combinations of pitches which will create different colors in sound. I hear all kinds of things. I can hear a car driving by and hear that there are a couple of holes in the muffler.

Q-How would you describe your relationship with sound? Can you use your relationship to people as an analogy?

A- Boy, that's a tricky one. I try to understand what I hear in terms of pitch and duration just as I try to understand the person that I am with. I try to place the sound both in the context that it's in and try to understand it out of context, as pure sound and nothing and that's when I make decisions like, do I like the sound? or do I not like the sound? And that's a very personal thing. I try to use what I hear and what I know of sound when I'm working on an arrangement, when I'm writing a piece, when I'm listening to a symphony or a singer or listening to music, period. And from there, I suppose you could say that. I'm very analytical about the sound. I want to know exactly how it was put together.

Q- Are you talking about composition or pure sound?

A-Pure sound. With composition I can figure out how it was put together. With pure sound you have to dig a little deeper sometimes. I've done a little bit of research into basic acoustics so that I know that sound travels in concentric spheres from its point of origin and depending on where you are in the room, depending on the composition of the room, the things that are in it, the composition of the walls, if there are glass walls, the sound is going to bounce off. If they're wooden walls, the sounds gonna get soaked up. So I try to put all of that together and figure out " Okay, what is it I'm hearing? " That's the exterior sounds. Now the internal sounds, that's a little harder to come by.

Q- When you say internal sounds, are you referring to the resonation of sound, that's in your body?

A- No. I'm thinking of the sounds that I hear within myself that have no external cause. As I said about sitting in Natobi Gardens or down at the beach and hearing inside some sound that I want to work with and that will be mostly pitch because as a musician you're dealing with sound in terms of pitch all the time, pitch and duration, not necessarily as a blob of sound. As a musician you're always analyzing, "Okay what pitches are we using here? What's creating this tone color? What instruments should we use to create this type of sound?"

Q-Once you've analyzed the sound and you have an understanding of its origin and it's context and how it relates to it's environment, the space in which it occurs, as a result of your knowledge of the sound, does your relationship take on, do you become the controller?

A- Not necessarily. I'd be controlling it if I was composing or improvising but I'm not controlling it if somebody else wrote it and I'm sitting there listening and hearing. You listen to a Beethoven symphony. He's working in that medium of sound. You can't control it. It's already been done. The conductor to some extent is controlling it because he'll decide if he wants to hold a phrase a little bit longer or change the dynamics but basically that sound is going to be there.

Q-When you hear the inner voices and sounds within you, are they controlling you because it forces you to actualize it or do you control the sound?

A- Well. It's a little bit of both because it's controlling me in the sense that, I'm not entirely sure where it came from and I'm controlling it in the sense that I'm going to decide what I'm going to do with it. Do I like it enough to work with it? and if I'm working with it where do I want to take it? and of course, I have "x" number of possible routes and in the final analysis I am the one who makes the choice. I'll take it up a half step here. We'll turn it into a melodic minor scale there or whatever. So there's a little bit of both. I don't think that any one is actually in such control over any thing, that that control becomes absolute and I don't think anyone, unless they abdicate responsibility is totally controlled by anything else. If you abdicate responsibility, yes. But the moment you accept responsibility for yourself and you make decisions then you can be influenced but not controlled.

Q- Could you describe for me your relationship with the tools that you use, the instruments, the keyboard?

A- Well. They are to some extent extensions of my conscious and subconscious mind. I regard the piano, which is my principle instrument, as my means of communicating things

that sometimes I can't put into words. Words tend to get in the way of communication sometimes. I find that I can say a lot more and can be understood a lot better, if I say what I'm saying at the keyboard. If I'm writing something, well the computer keyboard is an extension of what I'm thinking. It's merely a means of recording what I'm thinking. The thought process has to be mine, however. I will not allow the computer to generate the music for me. I can't do that. That's how I see any musical instrument. It's the extension of the person. It's their means of communicating nonverbally through music.

Q- How do your feelings come into that relationship?

A- Well there are a lot of things that influence what comes out of the instrument. To go into very basic feelings like love hate, anger things like that...If I'm sitting at the keyboard and I'm angry and I don't wish to mask it with civility, you'll know simply because the way I strike a note. If I'm in a very affectionate mood when I touch the instrument you'll know. Professionally, however, you must mask some of these things from time to time and as a performer, yup, you're out there and the object of the exercise is to keep THEM happy out there. So you put the mask on, the smiling face, the " We're here for a good time " the " Yes this is what we're going to do " and you generate that feeling within yourself and then you let it flow through. It comes out through the instrument. Some nights it's a little bit more difficult than others but this idea that the show must go on and we must keep this sort of level, that's when professionalism shines through. It doesn't matter if you're aching inside, but you have to do this show which means you have to perform this piece which expresses this mood. So you'd better learn to generate that feeling inside yourself.

Q- What comes to mind is that music and sound has a life of its own and that if you enter into that world whole heartedly then you can leave behind other things, because sound invites you in and you get lost in its' spaces.

A- Yes, you get lost in its spaces to some extent but you're always you. You're not somebody else and if the conditions exist where you can get lost, great. But what happens if for instance, you're involved as a performer. It's your job, and it's a job, like any other job because if you're at work, you can't tell your boss well, you're really feeling lousy so you're not going to do the work today. You'll be here but not do the work? No. You're here. You're going to work and you have to put the mask, you have to bury the things in the subconscious and say, " Look I haven't got time to deal with that now. What I've got to do is play this piece. " You have to have the inner strength to draw upon in order to be able to do that but you have to do it. For instance if I

were down at The Mansion, Rossini's or some place like that and I was going through whatever hell we all go through in our personal lives and somebody wanted to hear New York New York, I couldn't say, " No I'm not going to play that tune. I don't feel like it." I would have to use the technical skill at my command, banish whatever it was I was thinking and use the technical skill at my command to bring out the kind of feeling I know should be associated with, "Start spreading the news. " And this is what makes an entertainers job very difficult because you, you're constantly separating the personal self from the self that's on stage. You're constantly doing that. Yet you have to have enough of the personal self that you seem real when you're up there, because if you seem phony when you're up there everybody knows. You have to seem real. And you hear people saying, "Oh he's really getting into it tonight, " Yuh, he's really getting into it because he's been able to banish all the stuff that he has to deal with and he says, " LATER " and he's there. On the other hand, if you are not involved in that kind of situation, like when you get back home or you're around people that you can let your hair down, you can just say, "Look, I really don't feel like talking today. " And they are people who would say, " Whatever you like, we're still here." Then you can allow the music or whatever it is, the art, or whatever thing it is you do, to transport you to wherever it is it wants to take you. You can allow that to happen. At that point you can abdicate a certain amount of responsibility as we were talking about earlier, for where you really are. You can abdicate that responsibility and say, " Okay, I'm just going to Play! " (and he does, passionately) because this is my mood now (continues playing). And of course the mood will be different and as an entertainer you must be capable of making those shifts because I could have just as easily done this (and he plays a heavy bass, rhythmically up, 12 bar).

Q-You play so wonderfully. Your students must be so inspired by your work.

A- No. I very seldom play for my students unless I'm accompanying my voice students because I don't want a clone of me. And any time you have this kind of " inspiration"...That's something I got from Fred Gagen, too. " You heard me play, now do what you can do. Your hands are different. Your mind's different. Your feelings are different. Express yourself! " And occasionally he'd play something but more often than not he'd say, " No. You play it. I want to hear what you can do. " You " want to hear what you can do." And that's what I do with my students. And inspiration is one of those things that I'm very leery of because what is it really?

Q- Well. What is it for you?

A- For me? I don't know. I get really worried about using the term. Influence is a better term I think because I don't think ideas exist in a vacuum. They are the result of either conscious or subconscious thought around a specific subject. Now if you want to call that inspiration then okay. I've never been able to determine what inspiration really is.

Q- Can you describe moments when something like inspiration has occurred for you? The conditions or your feelings at the time? For instance, when you were in the park composing. Was the " need " the inspiration?

A- No. Whenever I got a chance to go there I would whether I needed to or not. I would create time to sit out in the Natobi Gardens because I needed it. That was a place that it didn't matter what else was going on around me. I could get away. I could sit there and banish everything and just, it's almost a state of vegetation. And during that sort of state of conscious vegetation you can listen to what's happening self consciously. Self consciously the things that you could hear would be incredible. And well it's a mixture of the conscious and subconscious. There are birds in the area and you'd hear a bird chirp something that was out of this world and you'd listen to that. Wonder if he's going to do that again? I didn't quite get all of those pitches. I've done that. (George plays a piece thus inspired which he wrote for Linton Garner and the motif from the bird song which inspired the piece)

Q- As you describe the process of writing this piece, there are many levels. Initially you hear a bird song and you relate to it in a personal way. Then you take it and establish relationships with other sounds.

A- Then you're in control of where it's going.

Q- What I'm hearing is that the entire process is one of relationships. The logical process being, " How does this relate to that? And how it will relate to you, in that you like it or you don't." What determines that?

A- Taste. That mixture of taste and logic which we talked about (He discusses again the motivic transformations and the rhythmic variations he worked with.)

Q- In terms of relationship to sound, motifs and all the development and transformations that occur in the compositional process...If this is a preoccupation or habit of thought as a musician, do these habits of thought enter into your activities that are not musical?

A- I'm a very analytical person and I do things very logically even outside of music. That's not to say that I'm not given to moments of sheer madness..I'm human. Again it's

that mixture. I think it was Gibran who said, " That all things move in constant half embrace," and even though I'm very analytical, very logical when I'm doing something, I always leave room for that unexpected almost quantum leap but because of the fact that there is always this logical foundation, the quantum leaps are relatively safe because I'm not going to find myself hanging outside the 30th floor window on a bed sheet that's probably not securely tied to something else, that probably can't handle my 200 pounds. If I'm out there, it's because I know the bed sheet is capable of handling my 200 pounds and it is very securely anchored.. but I'm out there nevertheless. You see there's always this sense of the adventurous but it's always tempered with a sense of the logical. I guess that's me in a nutshell. I'm not afraid to take the chances but when I take a chance it's really a calculated risk.

Q- Can you describe one of these chances you take?

A- I will take a piece that was written by, well one of the pop or rock pieces and I'll perform it either at the keyboard or for the choir. I maintain the essential flavor but because I happen to like chromatic harmony, I can always find a place where I can stick in something that's not quite what the original was and make it work. And yes, that's taking a risk because the audience out there is used to hearing the straight and narrow and I tell them they are going to pay 15 dollars to hear my concert and not hear it in the straight and narrow and let's face it, they're not musicians. Well most of them aren't. They're not going to be able to say, "He used a diminished seventh here as a substitute for the 5 chord or whatever." All they're going to say is, " umm, that got to me " or " I didn't like that at all " and that's the risk I'm taking. Cause if they don't like it they're not going to come to the next show. So far, they've all come back. Thank you. It's another reason I don't do much with the musicians around here is because they like the tried and true.

Q- Are you an artist and how do you define it?

A- When I hear the word artist, I think of someone who draws pictures but I would say yah. I paint musical pictures. When you're dealing with something that is that intangible, you're taking lots of risks cause you're hoping that the person who is looking, aurally looking at this picture that you're drawing is going to see what you're drawing and in other words, you're relying on that person's imagination. And television has tended to kill our imagination off because we're always seeing somebody else's interpretation of what this is supposed to be and unfortunately the great majority of people accept what this person's interpretation is as the definitive interpretation. I don't think there is a definitive interpretation in any work of art.

Q-Getting back to the question. Do you consider yourself an artist.

A- I'd have to say yes because artistry is the ability to reach out and touch the listener. Artistry in music I should say is the ability to reach out and touch the listener, to make that listener weep, elated, make him ...

Q- So you are a conjurer?

A- Well, aren't all artists because what you have to do is you have to get out there and take those people, get them in the palm of your hand, squeeze or very tenderly massage or whatever, whatever it is you want to do with them at that moment. They have to leave that auditorium feeling tired because you've manipulated their consciousness to the point where, at some point in the night someone wanted to cry because what you were singing what you were playing touched them that much. You had them at the edge of their seat. At some point you had them really relaxed, peaceful, floating away because these were the things you were expressing. These are the things you wanted to get across to them, without saying, " Okay, now relax."

Q- So the artist, you as an artist are not so much a manipulator as a communicator?

A- Ya, Well, how do we manipulate? We manipulate through communication.

Q- At what age did you make this attachment to music and sound?

A- Probably in the womb. My mother did a lot of playing. I believe she was supposed to do a concertizing exam when she was about 6 or 7 months pregnant and ever since I've been tall enough to reach up over my head and touch the keys on a piano I've been banging away at one.

Q- So the house was full of music? You were influenced at home?

A-Yes and no because there were also those at home who where nonmusical and would be saying, " For God sake. I've got a headache. Shut up !"

Q- So reality was in full force?

A- Yah, reality is always there and I've done all kinds of other things. I've always somehow been drawn back into music didn't matter what I was doing. Somehow there was this attraction to music that, well my last foray away from music was about 6 years ago when I just decided I didn't want to have anything to do with it. And for about 3 years I never

touched an instrument, never listened to music, never went to a concert, never went down to a club to listen to the music. I'd go down to the clubs and I'd turn my ears off, have my drink and do what passes as socializing, because I wasn't very much into that. I just wanted to be left alone. I came back about 3, 4 years ago. I just happened to walk into where Linton was playing. I hadn't seen him for that long and he said, " Well young man. It's nice to see you again," in that manner of his. I didn't feel I wanted to explain to Linton why I was away from music. I slowly got back into it. I've always been involved in teaching but I realized that there was no way I wanted to go back into the club scene and make a living. I thought, " What else can you do? I grew up in a house full of teachers and my grandparents were all teachers, their parents were all teachers and I was determined not to be a teacher when I was growing up. I never took any education courses at university I refused to. I think I'm better off for it from some of the products I've seen but I've always been interested in observing how the mind works. And years ago when I was in Edmonton I applied to Grant McCuen College to take a course and Dr. Neeler who knew me, he was the department head and he said, " You shouldn't be taking this course, you should be teaching it." and I said, " I've never taught anything and he said, " We need a teacher for this course. Why don't you go home and at the end of the week you bring me an outline of what you think people should know. I came back after talking to a number of my teaching friends and came up with a course outline and I was hired on to teach this course in the theory in popular music so the average night club musician in Edmonton could get some kind of idea of what they were really doing, instead of going through everything in that empirical fashion. " Well lets try this. No. That doesn't work. Let's try this." I liked this. I was really fascinated by that because I ended up having a couple of students who were really mind benders. They kept asking me questions. I had to go digging and I found that I enjoyed the digging and that's when I realized how much I didn't know about this field of mine. That's when I enrolled at UBC and did a Bachelor of Music and a Master of Music. But all along I kept looking at, well I kept remembering some of the things I had seen at home, my mother as a teacher, particularly my mother and my grandfather as a teacher. And I kept looking at some of the things I saw at UBC., people like Kortan Hultburg and Jim Shell, Fred Gagen and I always had a couple of students here and there because of course, as a musician, I think everyone of us ends up teaching at some point because in this business you either have feast or famine and when the famine's around you got to eat so you look for various means of supplementing that income and I've always found, though I don't approach teaching just as a means of supplementing income. Right now it is my principle source of income but I look upon it, first of all as discovering who has the capability. Now not everybody has

the capability to be a musician. Let's face it. It's like anything else but you discover the capability and then you have to discover how that student's mind works because everyone learns differently. Everyone approaches things differently and if you're dealing with something as intangible as music, it's not "this is a yellow orange." Its, well, this is sound. Now, where does it come from? Where is it going to? You have to work WITH that person as opposed to spewing out this information and expecting them to accept and regurgitate. One of the first things I do... (He describes his method of teaching pitch, scale and melody writing) They recognize that I have to work with them rather than tell them what to do. They've got to come with something and I can take that and say, "Okay lets add some of the other various parameters". That's how I got back into music and moved into teaching.

Q- But you're also working as a musician?

A- Yes I do the occasional gig. I doing the occasional composition. I write when I feel I have something to say and I have the choir because I love conducting. Well I love making music and in January of last year I got the idea that I wasn't doing enough so I picked up the phone and called about 25 people and said, " I'm thinking of putting a small choir together. Would you be interested?" I had about 20 people in this living room and as far as I'm concerned, music is the entire spectrum. And I have the choir learning things such as songs of the Newfoundland outports, which is Canadian content, which is very 20th century, very atonal. And then I've got them doing things like Duke Ellington's, "It don't mean a thing if it ain't got that swing " and a Mozart " Ave Corpus. So it's moving from here to there. Because I view the history of music as a continuum and where we are now is merely one little spot in that continuum but all of this influenced this and I find that with the bunch I have now, they are all very gung ho about finding out more about music. Period. (He talks about the program of his up and coming show. He plays a splendid "up" opening number for the show " I've got music "). What I consider to be my music stretches. I suppose, from Greek monody to whatever's happening now.

Q-What would you say is the effect of your formal education on your development as an artist, a musician?

A- What it's done for me? Its helped me to maintain an openness towards all types of music. As long as something has those 3 basic elements, melody, harmony, rhythm, I'm prepared to listen to it. (He talks and demonstrates how he mixes a classical style in with a rock piece etc. when he performs and how he really enjoys doing this on the spot)

Q- You know what I just saw emerge from the conversation and the piano playing, from the very beginning to now - the child in you!

A- Oh ya. I never left childhood very far behind because I think what happens when we grow up sometimes we begin to take ourselves too seriously. We take whatever we do just so seriously because our lives depend on it and that sort of thing We forget to have fun. When I'm performing I always try to have as much fun as I can without offending anyone. (He recalls a performance both verbally and musically).

Q- Now the image I'm getting of you is that your passion doesn't sit in composition. It doesn't sit in your technical ability. It's more in your ability to perform. Sort of all encompassing. But that your love "is the people."

A- If you're performing, well let me put it this way. While I'm performing, I have to love the people. I'm a very private man. When I get off the stage don't bug me but when I'm on that stage, I'm there to keep them happy. I'm not there for them to look at me. I'm there to make sure that when they leave they're happy. Because that's my job when I'm on stage. My ego goes out the window. I leave it at home. I also have a lot of fun when I'm teaching. As a matter of fact one of my students very early on said, " You know, when you're teaching, you perform." Well I have to get the message across and if getting the message across takes my gesticulating in a strange manner than that's what I do because the idea is " Let's get this message across to the student. Let's get that student thinking along these lines as opposed to these lines. If I have to become a performer in order to do that I'll do that cause that too is my job.

Q- Did you consciously don the identity as a musician when you were younger?

A- I just saw myself as a person, as a child first of all and music was something I did. As I grew older...The first influence was "get yourself an education ".

Q- In music?

A- No. In education. Period. So I did. I had a degree in history and political analysis which again, I grew up under a very British system of education which emphasizes thinking rather than repetition and 1 word answers which I see here, which tends to make me cringe a bit cause when I was teaching at VCC I was dealing with people who couldn't put a sentence together. Granted we're working in music but you have to be able to communicate at base level in your own language and you should be able to use that language and the techniques of that language as a sort of stepping off place for composing music because the language has the grammar and

syntax and vocabulary. Well in music you have your grammar and syntax and vocabulary too. If you're going to write a piece of music and you can't write a proper essay, there are going to be some gaps. You're not going to think in terms of antecedent and consequent phrases. They call them that in music. They call them that in language. It makes sense. If you're going to think about something you've got to start ordering your thinking so that you move from step 1 to step 2. This business of a lot of 1 word answers and true and false tends to lead to that kind of thinking were you don't logicize things. You work from the known to the unknown. (He describes a student's learning situation)

Q- You always like to come back to your role as an educator.

A- I live for my students.

Q- But I want to focus on you.

A- I very rarely talk about me.

Q- At what point did you take on the role of a musician?

A-I think I fell into. I don't think it was so much a conscious decision. I was at the University of Alberta doing a degree in history and political science and I think I attended 1 class because I was always involved in the current school musical and I ran out of money and what was the easiest way for me to make enough money, to stay alive and supposedly go to my classes during the day?

Q- When did you take on the identity of an artist? And what prompted that?

A- The artist came later after I'd been out there awhile. I began to realize there was a lot I didn't know, that I would have to expand those musical horizons. I came out here and I came into contact with people like Hultburg, like Shell, Don Shapell, Fred Gagen, Mary Tickner, Bob Rogers and that's when I recognized that there's more to this than just being a musician. I was 28 years old. I hadn't really decided on a career of any kind. But being around people like those I began to get drawn into this business of communicating through the medium of music because those were some great communicators and as a more mature under grad student I tended to hang around with them rather than the other under grads. I used to get invited to their little faculty club sessions on Friday afternoon where they were discussing things I didn't know anything about musically but I'd keep my ears open and slowly, I think it was a very slow process, almost osmosis, I began to soak up a lot of their philosophical ideas a lot of their attitudes towards music, towards performing, composing, towards using theory as the vocabulary and the grammar and the syntax in order to

express what I was feeling inside. I was going through all kinds of things at the same time and probably, well not probably, definitely for a way to express a lot of the things I was feeling.

Q- When you say you were drawn in to this artistry as a type of osmosis, I get the image that you were drawn into their philosophies and sensibilities as artistic people. Can you describe those sensibilities?

A- Oh boy. Well, again you're working in a medium that is totally intangible. You're working in a medium that isn't physical because a dancer, at least you can see what they're doing. A painter, you can sometimes touch what they're doing. A sculptor, you can reach out and touch it. You can see it. The impact it makes on you is very much present. The impact that something like music makes on you, you can't see it. You can't touch it. Because you're dealing in this kind of medium, you have to some how, you have to reach out and touch the heartstrings of the listener and that is where the artistry comes in. You have to somehow get inside the other person. You have to be able to communicate what it is you feel and getting it across there in thin air.

Q- Did their attitudes and philosophies actually touch your heart and open up your heart, increase, your sensibility to sound itself which in turn you want to do for others?

A- Right. Hultburg, particularly. He's probably 1 of the great unsung heroes of music. Every year he takes 12 students and turns them into 1 fantastic chamber choir that can sing anything. Here's someone who's probably, aside from Linton, the most gentle person and very caring person that I've ever met in the class room. He's a very funny man (He goes on to extol his mentors). It's difficult to put this artistry thing in words cause you're dealing in a sort of nebulous area.

Q- Could you describe the nature of your thinking when you are composing?

A- I'm in work mode as opposed to non work mode. It's like the artist. He has a palette in front of him with however many colors and he has to decide, he has to make decisions. A lot of the final product of creativity is a result of a series of decisions. He has to make choices. I'm doing the same thing only my palette is not something that I can reach out and touch. It's something I have to think through. For instance arranging this piece of music. I have a specific harmonic framework in which to work. That doesn't mean I can't step slightly outside of it or adjust it to fit some of my ideas. Yes I can but I can't stray too far outside of that framework because if I do I won't be doing this piece.

We'll be doing something else. Again, we come back to the logic and the taste.

Q- If you were to tell me your basic function as an artist musician, what would it be?

A-We'll have to deal with them separately. As an artist to reach out to the audience and to move them in some way. As a musician, my role as a musician...I'd have to say it's to produce sounds that will lead to the artistry. (We take a break)

A- I find it difficult to get out of the frame of mind of the educator because it's so much a part of what I do.

Q- But you're a musician and an artist. What's that got to do with education?

A-As an educator? Well as a musician and an artist I put a lot of that into the role of the educator because I'm educating my audiences to some extent. I have to. What is education really?

Q- Latin .. e duce.

A - To lead from. I'm presenting them with an idea that they as an audience, they take it. They chew it up and some of it stays with them and they get from that. They get to another place. So as an artist and performer I'm doing that. So I'm an educator no matter what I'm doing.

Q- What is your essential function as an artist musician, again?

A- You're presenting things to either the audience or the student and you're leading, well not necessarily leading them but you're giving them things they can hold on to and go to different places with.

Q- Would you agree that feeling and knowing are both involved in the artistic process?

A- To some extent. Yes.

Q- Personally for you, how do they interact and what role do they play in the process?

A- What does feeling come from? to answer your question with a question. You take a small child. If you take an adult who had the knowledge of various forms of passion and anger, love, tenderness all those things and can define them to some extent from experience he's going to play those things far differently from the little child who has not experienced them and even if he has experienced them he

doesn't know exactly what he has experienced. He hasn't grown to the point of being capable of saying, " Yes, I'm angry so I'm going to do this in an angry manner." He's just reacting. The feeling and the knowledge have to be very much intertwined in order to express exactly what it is your feeling and let's face it if we're going to talk about music as expression, you have to know what it is you're feeling in order to express it.

Q- There were 3 ways of thinking that were described in my reading; convergent, which is several thoughts leading to 1 solution, divergent, which is 1 thought generating many ideas and what Garner refers to as creative thinking, as in 1 thought based upon 1 operation. How do you see your thinking?

A- I see this really as a combination of all three because there are times when 1 thought leads to 1 specific thing and another thought will lead in several different directions and then times when you have a plenera of things thrown at you and all of a sudden you come up with 1 thing that leads out of all of them. You find that common thread and it leads to this. As far as I'm concerned there's no 1 true way so to speak. It depends on the situation you happen to be in. If you happen to be in a situation where you get an idea that leads in one direction only than that's what you go with. If you get an idea that leads in several directions than you make choices. And if you get several ideas that seem to converge into 1 solid idea that's what you go with. Nothing is that cut and dry.

Q- If you were talking with a non-artistic person and they wanted to participate in that process, what skills would you tell them that they would need to have and develop?

A- Firstly, if we consider music like a language cause that's what it is in 1 sense. You're communicating to someone else through this language. You 1st have to learn the vocabulary, then the grammar and syntax. That's all theory. Get a good handle on theory. You have to train your ear so that you can recognize the vertical distance between sounds, pitch. You have to get a handle on rhythm and meter. So I would say, get some theory behind you. Find out what are the materials you are working with.

Q- So far the skills are all related to music itself. Earlier you mentioned that a prerequisite is also to be aware off yourself and to have values ... definitions of your values. What about these skills?

A-The development of the skills in theory, the technical skills will lead to some extent to development of value judgments. Let's face it. If you know that melodically, what

you're hearing is the harmonic minor scale, then you'll know what to do in terms of the harmony you put under it.

Q- How would you describe your artistic musical persona?

A- Huh. That's one of those questions that's very hard to answer. I'm a relatively private sort of person when I'm offstage. When I'm on stage I'm a clown. When I get off stage. Repeat that question again.

Q- What emanates from you, what characteristics do you embody?

A- One thing that springs to mind is a sort of elegance but that's me all over. I'm not patting myself on the back.

Q- Oh no. A striving for elegance is a marvelous goal.

A- I think I've achieved a certain degree of it. I've not necessarily, as Ellington said, " achieved the state of grace " but the elegance is a relative part of me because of my upbringing.

Q- What does elegance mean to you?

A-Propriety in thought word and deed. A sense of dignity and finesse. The ability to express oneself with all of those things.

Q- How do these things relate to musical activity?

A- Musical and artistic activity doesn't just exist as musical and artistic activity because you have to present all of this and the presentation is a very important part of the package. I don't believe that I could get up on the stage and I'm seen bands around here do. Yell out obscenities, things like that. And if I'm going to appear on stage, I'm going to be properly dressed for it. The dignity. I tend to regard my self as a somewhat dignified person and even when I'm clowning on stage, it's been said that I retain that sense of dignity. To go further, I think I try to express myself, well I do try to express myself and that means that generally what I'm expressing is a very calm, gentile, fairly articulate person. As an artist I merely exhibit all of those things. I'm very human. I laugh. I cry. I'm happy. I'm hurt and because of my musical abilities I can express all of those things. I can get them across to the people I want to get them across to.

Q- I've noticed that you are very serious about your relationship with the music.

A- Yes. It's, well, I'm serious about my relationship with music. I have fun with music but my life over the last

couple of years particularly, music has been THE most important part of it. Making music, performing music, teaching music, being swamped with music to a certain extent. There's not a lot of room for too much else but then that's kind of the way I want it at this stage.

Q- Like a work a-holic?

A- Ya. To some extent but there are reasons for that, reasons which I won't go into. This is difficult to put this into words (re persona) I guess part of what's happening is I'm trying to decide whether or not I want to say anything about that and that's probably the sticking point right there. And if I want to say anything, how do I say it? I think we should move on. This is the tough one.

Q- I'll actually leave you with that thought.

A- Oh, okay, rascal!

Q- How often have you been asked to put that into words.

A- I've never been asked. There was something that Thelonious Monk said, " Music is something we do. We work at it. It's not... (he looks for the quote)... "One little thing all artists have to understand. Art is not a state you get in. It's something you do. It's not a mood for Christ's sake. It's an activity. You work at it. " I don't look at it as contact with the larger sphere. It's something I do. For a long time hearing all these things I thought I was missing out on something but when I'm composing a piece of music, I'm composing a piece of music. That's what I'm doing. I'm not looking for ... I have something to say, obviously, so I try to say it in a manner that expresses me, the kind of person I am, as I said, fairly logical, very analytical but not afraid to take calculated risks, with a certain degree of elegance, dignity. That's it. I do it.

Q- What do you carry with you as a result of your relationship to music?

A- Well the joy of playing with sound. I get a great deal of enjoyment listening, playing music. It can bring me out of whatever mood I happen to be in. To me music is Life and this is kind of off the cuff but I've been criticized for being too intellectual about music but I say, " Well you have to know what the composer intended and how it impinges on you in order to play. So you remain faithful to what he intended but you still get" you" in there. I think the child in me, as we talked about does come out at those times when I'm performing. When I'm composing, I take it a little bit more seriously. Most of the time but I still tend to get some of the cheeky humor in there in the learning process. I'm at a different level. If I were at the moment studying

with a another master, I would probably end up exposing alot of myself. Well not probably. I'd have to so that he could look at it and say the same things to me. I'd have to trust him enough that I'd feel comfortable enough to expose, whatever it is. I'm feeling to him or her. Some evaluation, some correction some praise, some damnation, whatever, could issue forth that I could learn something from.

Q-That gets me to the question of the development of the artist, the life long learner. If you are not exposed to a master teacher, how do you promote your own development? How do you put yourself in those risk, those growth situations?

A- Depending on the level that you've reached in the field, you are capable of exploring on your own and experimenting without the danger of really destroying all of the good stuff that's in you. Until you've reached that stage of development, where you can evaluate yourself, I think it is essential to find someone who's capabilities you trust and respect. Who' s ability to draw things out of you is... Who has the capability to draw things out of you and help you learn to evaluate yourself. It's essential to find someone like that.

George Interview #2

Q- Can you recall from the time you were little and in later years, as a music student, the teachers who impressed you and the reasons why they impressed you? The qualities they had?

A- Well my mother and I didn't learn much from her for obvious reasons. You never learn much from a parent under those circumstance. There was a Miss Abbott who was actually an excellent teacher.

Q-Why was she an excellent teacher?

A-She understood human beings and how they work especially little boys. She would find work for me do, like correct this theory exercise or, so and so is playing this piece circle any mistakes you hear. That gave me a lot of information or rather it put into practice the information I had and didn't even realize I had.

Q- How old were you then?

A- Oh, 11 or 12.

Q- Did you take music in school?

A- No. The curriculum in the West Indies did not really permit that much music and in England, well there were just too many distraction. I was playing a lot of cricket, a lot of soccer.

Q- It's interesting because if you were musical from a very young age why wouldn't you have studied music in school?

A- Because I was interested in other things at the time. You can't keep a young boy sitting at a piano when he wants to be out there playing cricket or soccer or running behind the young girls.

Q- So your next experience as a music student was at U.B.C?

A- Well I bumped into David Wilcox for awhile and he remembered that when he came to U.B.C. a few years ago he remembered, " Oh ya, your the fellow with the heavy right foot " because I wouldn't get off the pedal and he impressed me a lot because, I don't understand how he can hear everything. And then the next learning experience I went through was with a bunch of club musicians who said, " You can play the classics. Why don't you play this?" and I said, " I don't know anything about that " and one of them who was a bass player but he was actually a drummer and he played string bass and piano,you name it...a chap called Chick Springer. He took me through a very quick course in playing chords on the keyboard cause my training to that point had been purely Bach, Beethoven, Mozart etc. and his attitude if you can play that stuff, you can play jazz and he got me to listen to people like Oscar Peterson, Errol Garner. To listen to them and sort of find my own way through them. So then he dragged me downtown one night and said, " You're playing!" "Huh? I can't do that."..."Oh yes you can. Two numbers. Pick them. "

Q- If you had to summarize the qualities that he had that impressed you as a teacher what would they be?

A- He just made you do it. He wouldn't take no for an answer and he wasn't a teacher as such. He was a friend and granted he was 25 years older than I was at the time. He was someone I looked up to. He was a very fine drummer and he could do fantastic things. He would go outside and there'd be a fig leaf swaying in the wind and he'd do a 16 stroke roll on the thing and you'd hear it clearly and I'd say, " How do you do that? "

Q- What other teachers impressed you?

A- Okay. Then I'd have to jump a few years to U.B.C.theory 100, Kortland Hultberg. What impressed me most, he seemed to know everything and even though I was sitting at the back of the class he knew exactly where I was. Of course I was a

little bit older than the average student. Hultberg has a way of getting to the meat of an issue without any fuss without any bother. You understand what he's talking about and he will throw in just that little bit of cheeky humor that makes you remember what he talked about that day and I always had ... I was always a very organized person. I'd head for a quiet corner and I'd spend about 10 minutes writing a summary of what had just transpired in the classroom. That was in my 1st year at U.B.C. I'd gotten into lots of trouble at U.B.C. politically speaking cause I got involved as the chairman of one of the committees that was investigating problems in the music department and the problems turned out to be with the department head. During that time I met Jim Shell and ended up in his theory 200 class. Here's a nervous little man. A bundle of energy but what impresses you most about Jim Shell was that he cares about every single student and I mean really cares, to the point where, if you've got a problem he'll probably know about it before you do. He takes that kind of time to get and know his students and this is what will drive him a little bit nuts and keep him on edge all the time. Also at that time I met the late Fred Geogeghan (pronounced Gagen) who impressed the hell out of me when I was playing a scale and he was way over on the other side of the room, not even seeing my hands and he said, "Why did you use your 3rd finger on that b flat? You should have used your 2nd." I said, "How did you know that?" "I can hear it." "Can you teach me to do that?" "Well all you have to do is listen for the weight." "Oh, okay." I have since been bamboozling my students with that. It works. Also the other thing that impressed me about Fred was, by the time I was in Grad school I wasn't supposed to have a unit of piano and he heard this pianist I'm supposed to be and he said, "You're a good player George but there's a few things about your technique that need straightening out. Come and see me on Wednesday afternoon at 3:30." I said, "Well I'm not supposed to have a unit." He said, "I didn't ask you that. I said, come and see me at 3:30 on Wednesday" and I said, "Okay" and when I got there I made it quite clear that I couldn't afford to pay for private lessons and he said, "Who's asking you?" So for a year I got a 1 hour lesson on Wednesday and he said that the only payment that he would demand is that when I found a student who had the kind the kind of ability that should not be allowed to go waste, that I should do the same thing and right now I'm doing that with 2 people because they spend an awful lot of time here but I don't charge them any more than the 1 hour. Sometimes I think they both live here. But those were the teachers I was most impressed with.

Q- Can you think of any other qualities that they had that you can identify?

A-They all made music very enjoyable. It wasn't

(he demonstrates stuffily on the piano). It was (and he demonstrates the same idea with music that suggest humor) They could all find something that was fun about music. They all enjoyed music to the point that it was almost ridiculous. (Tells about the humor used in the choice and arrangement in repertoire/performances) He [his teacher] rearranged the 12 days of Xmas into something that was a musical. Well it was a marvelous way to learn all the things you need to know about musical notation and bits and pieces of music history because on the 1st day of Xmas my true love gave to me a double raised by Landini, he cadence. On the second day you got 2 perfect 4ths, things like that, 10 Tasmanian triplets, and of course 5 was 5-7-1. That kind of thing. So these were all people who could find something that was really fun about what they were getting across. With my wired and wacky sense of humor I tend to keep students pretty much in stitches around here when they start to tighten up or frown a lot. I can usually find something to say or do musically that lightens the mood for them.

Q- Why are you teaching music?

A-Pays the rent.

Q- Beside that

A- I can't think of anything else that I would rather do. I perform it. I don't get too many opportunities to perform unless I sort of make them myself. I'm not going to get into the 6 night a week bar scene. I've done that and I don't like it and never have and writing is something that I do when I feel like it so I can't really depend on it. I'm not going to sit there and write music if I feel I don't have something to say. So what else is there. But I think more important is that there are alot of people who have a certain amount of ability and if I can show them how to get past the barriers, whatever barriers there are that are preventing them from doing what they really love doing and get paid for it that's what I'll do. I will make sure that they don't just get the theory and the practical end of things but they get, that I go a little bit further. I give them something I call performance etiquette, stage manners. My students are going to be showing up at the choir concert. They're going to be stage manager, front of house manager. So they see all the little things that come together and make a show work....

Q- Why the choice? You have an option with your education to teach in the public school system. Why have you chosen, at least at this point to be teaching privately?

A-Well, I did teach for a short while in the public school system and I didn't like it.

Q- Music?

A- Yah.

Q- Where was that and when?

A- At V.C.C. My big beef with teaching music is that the classroom is not the place to do theory or performance. Music history, yes but even that, I get a little leery. I like to teach theory from a historic perspective and I like to relate it to what the student is performing because if those relationships are not there then you're studying theory in a vacuum, history in a vacuum, performance in a vacuum. You never bring the 3 together. It is my biggest beef with North American institutions. Everything is too compartmentalized. (he expounds on the merits of a tutorial system). Nothing is ever brought together.

Q-Any other reasons for not wanting to teach in the public school system or at the college level?

A- Well, I don't know if I should say this on tape but I'm an apolitical character. I do not believe in political correctness. I believe in saying what I think and that would have gotten me into an awful lot of trouble because if I say the things I think, the people who are looking for tenure or trying to protect their so called careers are going to get awfully upset cause I tend to be a little bit too blunt sometimes. I don't function well in committees.

Q- What would you say your goals are overall in teaching music?

A- To expose those who study with me to as wide a variety of music as is humanly possible. To help them to understand that if you're going to do this, if you're going to play a piece of music you'd better get as far behind that piece of music as you can. Dig into who wrote it. Why, when, how. So that their performance is going to have that something extra. It may not be, it's not necessarily something that will be visible but it's going to be something extra that will tug at the emotions cause that's what music is all about. You have to leave that audience feeling that they've been, well, somebody has reached down inside of them and squeezed as little.

Q- How does having the variety of music... What difference does that make for your students?

A- We have in the world of music a bunch of snobs. The classical snobs who will not listen to anything else. The jazz snobs who will not listen to anything else. The rock snobs who will not listen to anything else, who do not

recognize that jazz, the classics, rock, pop, punk...They're all styles but they're still using exactly the same 88 keys that are within the human hearing range. They're still using exactly the same notation and staff and that the better composers allow themselves to be influenced by everything that's around them not just the specific bailiwick. You heard Lisa at the concert. I am opening her up to a little bit of opera, opening her up to a little bit of good jazz, opening her up to a little bit of good pop. It doesn't matter what the piece of music is. It's reaching out. It's getting through to the listener. It's making the listener either tense or relaxed, happy, sad, whatever. You have to reach out and touch them. Doesn't matter what the song is.

Q- Why is it important that your students understand the context in which a piece of music is written?

A- The more you know about the piece, the more you know about the composer, the more you know about the lyricist. What they were trying to get across? The more faithful an interpretation you're going to come up with. Sure you'll put a lot of yourself into it but how are you going to put yourself into what you don't know? The Stanislavski acting method basically says that any line you're going to read on stage, chances are you've lived it. Take yourself back there before you come out with the line. Pretty much the same thing is involved in learning a piece of music. If you don't get into that mode you'll leave the listener untouched cause you're not going to get far enough inside of that piece of music.

Q- Have you ever taught little children?

A- Yes for awhile. I play with them alot. We don't get any work done.

Q- Do they like their music lessons?

A- Oh yes. They like their music lessons. I mean, you're baby-sitting for half an hour. That's about what it is.

Q- Why?

A- Today little Johnny got into a fight at school and he wants to tell his music teacher all about that. So you really can't cut him off but he spends 10 minutes of the half hour doing that and you can't keep them longer than a half an hour because their attention span isn't going to deal with it. So already you lost 10 minutes and then he can't get his mind into getting his hands into the 5 finger position because he's thinking of something else so basically you're baby-sitting for half an hour and I can't do that. I love kids. Every kid any where in the world is mine. But no. I don't think I want to teach them.

Q- Getting back to the students you do teach. What value is there for you in teaching them?

A- Well, okay. It comes in several ways..First I pay my rent
Second, you may have noticed a certain degree of pride on my face after that concert when I walked over to Lisa and said, " Come with me young lady. " Cause she did a very fine job and she's my kid in that sense. To see her be the best that she could be at that time, knowing where she came from, knowing where she will be going. Because with that under her belt, seeing the path that she's taking, that fills me with an awful lot of pride.

Q- So that's the fruits of the labor. What about in the actual field work, where you're teaching the lesson, the activity. What value is there for you in teaching music?

A- Well I don't think of it in terms of putting a value on it. I guess, I just love it. I love teaching. I never thought I would cause I resisted becoming any kind of teacher for an awfully long time because I come from a long line of them and I was determined that I was not going to be a teacher but something happened along the line.

Q- What is it about teaching music that you love so much?

A- I love seeing the look on the face of a voice student when she finally hits that A flat and it sounds the way she wants it to sound, full, rich, round that high A flat that she's been working on for 3 months and couldn't get. I like seeing that on their faces. I love seeing that on their faces.

Q- Is there a relationship between what you teach and your own development as an artist musician?

A- Absolutely!

Q-Can you explain what that relationship is?

A- That relationship is very simply this....when you have to teach something you'd better know a lot more about it than if you just have to play it because you know how I say, "You get behind the piece, you do the research." It's only when you have to get it out of somebody else that you realize how much you don't know about it and it sends you back to your books digging around, finding out more. And I never impose my specific beliefs on a student. So sometimes when they ask questions, I give them answers that sort of leave the field wide open and when the discussion starts sometimes they come up with things I haven't thought of and I will always admit it. I really hadn't thought of this angle. What that does for me as both a performer and a teacher and an artist and

everything else is that it gives me more information to work with and the more information you have, if you know how to sift it and use it, the better you're going to be.

Q- What's the relationship of what you teach and your own development as a teacher?

A- I'm always looking for ways to get the information across and it's another reason why I hate teaching in the classroom. Every individual is different and I can explain scales this way with 1 student and this student will grasp everything. I try the same thing on another student and they'll get about 80%. It's that 20 % that I have to find a way of getting through to them and then there'll be another student that will not get 50 % of it and I have to find yet another way to get that 50% through. What that means is that I have to be flexible enough to deal with people. Sometimes on different levels. Sometimes on the same level in different ways. My brain is always going to be active.

Q- And in a group situation...?

A- In a group situation what generally happens is you break everything done to the lowest common denominator or what they do in the institutions is find the middle ground somewhere. Those who are above average will get bored, those who are average will learn something, those who are below average, well, what is average anyway? will flunk. I can't see myself doing that. If I see a student who is above average I don't want to see that student held back by someone who is not.

Q- What have you learned from your experiences teaching music about yourself, music and about people in general? Let's start with music first. You're dealing with it. Handling it all the time. What are you learning about it?

A- Well one of the things I learn is that music is something that is alive. It's not notes on paper. It's not technique although all these things go into it. It's not the theory you've learned. It's something that comes alive the moment you touch that instrument or you open your mouth to sing or you stand in front of that choir or orchestra with that baton. It's something that's meant to be alive even if it was composed 300 years ago. That's the most important thing I've learned about music.

Q- Anything else you've learned about it from dealing with it over time?

A-This mighten be significant to most, the general public but I deal with it all the time. When I decide I don't want to deal with it, I don't want to deal with it. I don't even want to listen to it. I want a break from it. I've got to

walk away from it for that short while. It's like anything else that you do. A surfeit will simply drive you nuts. So when I'm out at a social event I don't want to talk about music.

Q- Okay. What have you learned about people from teaching music?

A- About people? Well I guess in general everybody's different but then you don't have to be involved in music to know that. What I also learn is that everyone, everyone has some kind of musical ability. Everybody does. Everyone can hear and can be trained to hear discriminately. Also everyone will react differently to the same piece of music because of the differences in the makeup and there's no right or wrong in it. I try to keep an open mind to just about everything I hear.

Q- From your experiences teaching music what have you learned about yourself?

A- (He laughs) That I'm crazy. Well I've learned that I have a lot more patience than I ever gave myself credit for. I've learned that even though I can be extremely lazy I sure can move to when I have to. I've also learned that, something I knew all along but it's been reinforced, the derivation of the word education, e duce, to lead from, cause you can't really put anything into somebody's mind and get them to dope it out as you go along.

Q- You get them to what?

A- Dope it out. Think it out. That's a very English expression. You lead them from 1 thing to the next and say, "Okay this is where we are. This is where we want to get. How do you think we're going to get there?"

Q- Continuing with yourself. What have you learned?

A- Myself? Well there's a certain degree of leadership. I can be a tyrant when I want to be. A real tyrant but I can also be an extremely understanding person and without wanting to pat myself on the back too much, I never realized how much I could care about the people I teach and that spills over to the people around me. I never realized how much I could do that until I got back into teaching about 3 years ago. I never realized it until then. I was doing it all along but not really conscious of it and I think that's a plus recognizing that because sometimes you have to control it otherwise it goes over board.

Q- What do you mean go over board?

A- You care too much. You can care to a point where you almost want to take control of someone else because you can see them going in the wrong direction or you can see them doing something that is going to be problematic later on and you are a little bit afraid that you can't get through to them. So you jump in and try to take over, what I've had to do. Now that I've recognized just how far that caring can go I say, " Okay let me talk to you. This is what is happening. This is where it can lead to. Are you aware of that?" A lot of students...for 1 thing, most of them have stars in their eyes about this marvelous career they're getting into. A lot of them don't know realize that what they see on T.V. is not the result of 2 hours in a studio. It's a result of 20 years hard work. A good thing about when they come here is I say, " Are you performing anywhere? I don't think you're ready " I don't want them doing wrong things, picking up bad habits and secondly doing things that will damage their ability to continue.

Q-You take your teaching of music very seriously. It seems to me that you take it to the nth degree, in commitment to their ultimate success not just the momentary pleasure.

A- Well just about every student that comes in here is talking about a career in music. Everybody's going to blow sunshine up your skirt and tell you how wonderful it is and how wonderful you are. So I'm not going to tell you that. Here's a dose of reality. This is the type of thing you're going to come up against. The unscrupulous agents, the people who want you to perform at their sister's wedding as a favor. So you get there. You don't know anybody except the person who invited you and she's too busy. She can't even talk to you and most people aren't even going to want to know who you are. And you're standing there. "Well, you can come to the reception afterwards." Well big deal! Which other person at the reception was told what gift they should give.

Q- That's a good way to put it, George.

A- I've been through all of that. I've been through that kind of thing. I've been through the scheister agent. I've been through the people who assume because you are a musician and you're up there on stage that you know where all the good grass is. I've been through all of that so... I lay it out for them. This is what you're getting into. Can you deal with all of that? If you can deal with that negative side of it and there is a negative side and nobody ever recognizes it until they get into it. I tell right up front. But I say, " Are you ready to expose your entire life? Because the moment you are out there you no longer have a private life. That's the 1st negative. The next negative is

all the hangers-on who want you to do this and that and that and they tell you, " You have to do it for exposure in your early days" and I tell them, " I always get paid to expose myself. " I don't do anything for the exposure. What does that get you. It gets you exposed to the next guy who wants you to do something for him for the same price... for the exposure. So for 8 years you're doing quality things for the exposure. What are you supposed to live on? What are you eating? Who's paying your rent? So I don't just talk about the theory and the practical and the history and that sort of thing. Look you're dealing with a career here. You better know what you're getting into. You better know how to deal with the people you'll come up against. If anyone ever tells you, " What you need is somebody like me take care of all the details while you just concentrate on singing," run like hell because that person is going to be taking all the cream off the top and by the time you've burned yourself out you find you've got nothing in the bank and nothing anywhere. Yah. He's taking care of all the details.

Q- Can you recall your most significant moments in your teaching career?

A- Yup. When I realized that 1 of my students, the one that I'm going to, sort of trying to nudge her towards the Royal Academy, when I recognized the kind of voice she had. The kind of ability she had and just how far she could go with it. Particularly since, initially when she came in for the little interview before we started I thought, " This girl doesn't have anything there. What's she doing? But something inside said, " Give the kid a break. It's only for 3 months. I'll take her on probation for 3 months which I do for everybody and then in 3 months we'll find out. Well within a month as she got a little bit more comfortable around here and began opening up her voice and I saw how she was grasping the theory I was handing out and how she was putting it to use and I said, " Something different here. Yah, we'll keep going and it wasn't until about 6 months later, the day I was able to get her to open up the top end of her voice that I realized how good it was. I just sat back with my mouth open thinking, " It's a pity she didn't start 4 years ago instead of now because it takes quite a few years to develop a voice properly and she wants a career in music. If she keeps going she'll probably have one hell of a career in music.

Q- What is it about that experience that is memorable to you?

A- It taught me that you can't always judge the book until you've read that book from cover to cover. Because the 1st impression was, she doesn't have it." The 2nd impression was " Wait a minute. I think she's got something here." And then, " That girls' definitely got something."

Q-Can you recall an experience that was not so successful?

A- Well, there was a young man in here who kept making excuses for everything and at 1 point I told him, " Okay. I want you to phone me every single day at 4 o'clock and you're going to tell me what you in terms of music that day. And it started out fine but by the middle of the 2nd week he didn't phone. So I phoned him. He said, " Oh well I got involved in a couple things. I'll get some work done tonight." Uh Huh. No phone call. No show up for lessons. I said, " Do you realize you're wasting my time? " and his attitude was "That's your problem. And I dealt with that for a couple of months and then I finally said, I hate giving up on anybody..." "I can't deal with this any more" It can't be my problem. I'm not the one who needs the lessons.

Q- What I'm getting is you won't tolerate a student who doesn't bring you something?

A- Well that's what I'm here for.. They've got to show me that they're doing some work. If there is a reason they're not, because there have been times when Lisa was not able to get her work done. She would come in. She would talk to me and say, " Look, I'm going through a lot. I've got a lot of problems in various areas and I'd say, " Okay." Everybody has problems from time to time but deal with them and be up front about it. Why are you wasting your money and my time?

Q- How does the environment you teach in contribute to the musical experience for your students?

A- Well, ideally I'd have a marvelous studio with all the necessary recording equipment and video cameras and all that sort of thing so people can see what they're doing but this is adequate. I can record some of the things we do. They can listen to the playbacks and criticize themselves. This is also my home, so to some extent they are aware that they're invading a little but that's alright. I think they feel a little bit more comfortable here because of the fact that they know that this is where I live and the way we get along is if you want something, go get it. (He tells of his resources, books etc. for student use)

Q- When you teach are you aware of the times you speak from the heart to the heart regarding music as opposed to the mind to the mind?

A- Yes.

Q- Can you describe the difference in feeling, in approaches when you use these 2 modes of communication?

A- Oh boy. I've never realized when what happens. It just happens. You generally start off mind to mind. Something twigs and...There's 1 student who was here this morning actually, and we were talking about the approach to lyrics in one of the Whitney Houston's songs that she's trying to learn and it started out as a very technical analysis of the lyric and at 1 point it became more of an exchange of how you really feel about what's there. What's there in the lyrics? One of the things she said was, " You know I've always liked this song, now I know why I like it so much. " Well you got behind it." and I've been able to communicate what I feel about that lyric and how that lyric should be put across.

Q-And when you did communicate what you wanted there what mode of thinking, what mode of communication were you using to get that across?

A- Oh boy. I just said what I was feeling down inside about what we were doing. The feedback came, " Yah, that's what I really feel but I've never been able to put it into words" and I said, " Well, I never really thought about putting it to words but...It's not something that you can plan. It's the moment. The student is there. The student is receptive. I'm receptive because we didn't just simply agree to do what I said. It was more a question of something I said triggered something. She assimilated it, the feedback came. It triggered something more again. We went back and forth like that. I don't know how long that moment of... It's as though 2 people suddenly became almost the same person because you have arguments with yourself and you agree with yourself a lot too but it was a realization that there's something about this specific line that means more than meets the eye and we've both seen it.

Q- There's more there than meets the eye. Does that mean it goes beyond that sort of logical skill of looking at it.

A- Right!

Q- Is that important to music?

A- Absolutely.

Q- Do you understand what I'm getting at in this question?

A- Uh huh.

Q- Can you put it back to me what I'm getting at?

A- What you're getting at is that the means of communication, well what you want to get at is...What really are the means of communication and what I'm trying to get across is that, I can't really describe what the means

specifically are. All I know is that it happens and part of why it happens...I think I can tell you more why it happens than exactly what the technical process is. Why it happens is, words tend sometimes to get in the way. If you close your eyes and instead of trying to say what words you want to put out over there, you allow the words to come out, almost on their own. They tend to reach the other person, who in same kind of, with the same kind of openness, allows those words to get in and comes back with something they really haven't technically planned. In actualizing your expression of your feeling, their response to that feeling, your response to that response.

Q-Which of those modes do you prefer to use in your teaching of music?

A- Whatever gets the point across. Whatever opens up both my mind and the student's mind because I have to keep an open mind. If I close my mind off, for example, " I'm going to be extremely didactic about this " then I'm not going to hear what that person is thinking or feeling. So I have to stay open myself. In part, recognition of that keeps the student just as open.

Q- Can you be more specific about this being open? What are you being open about?

A- I'm receptive to what the student is thinking. I'm receptive to what the student is feeling about this particular passage. (He plays) I'm receptive to what that person is feeling when they play that piece. They recognize this so when I come back and say, " Get to the top of that line, ease off a little bit and see what happens. " Because I haven't really thought about saying that. It's just the feeling as I heard the line. That's what I wanted to hear on a very internal level, down at the gut somewhere. The student tends to feel, whatever it is they're feeling. I can't say what they're feeling but they tend to feel something. They're open to that (He talks about translating lyrics and getting his students to express them) And I said, " How do YOU feel about saying those things? How do you feel about singing them? And when we started to sing it, instead of a very stiff (he plays) it came out (and he plays expressively). There was all of the welling up all the memories of how we want it to be. All the memories of how it had been. Now she hates Whitney Houston's version of that song.

Q- Which mode of communication do you get the most satisfaction in using?

A- I don't really plan a mode of communication. I have to work with what is happening at this moment with this student

and I don't have any preference. Whatever works for the student.

Q-Can you describe the relationship you have with your students. In summary as I feel from our conversation much of this answer already?

A-Oh I love them all. I care about them.

Q- Those are your feelings about them. How would you describe the relationship?

A- They trust me. I trust them. They're aware that I'm not going to allow them to be undisciplined. I have a marvelous saying that I throw out at each of them." Art equals discipline plus inspiration and discipline is 99%. The inspiration usually comes as a result of a lot of discipline. So they have to get organized. They accept that discipline because one, they see the results in themselves and that leads them to trust me as their teacher. They know that I'm not going to intentionally steer them in the wrong direction. They recognize that because I say, " Heh, I'm human. If I say something that you're not sure of, question it. Even if I say something you're sure of. If you get a moment check it out. Check it out somewhere else. Question it and if you find that someone else has a different opinion come and discuss it with me. Make sure you can back up what you're saying. If you can back it up then I say, " Well, perhaps you should incorporate that in your thinking because there are no 2 points of view that are so far apart that they are totally exclusive, particularly in music. You are expressing you. They accept things like that and they trust me as result. I think that's the most important thing that exists between a teacher and the student, that kind of trust. Without it you can't work.

Q- The idea of privilege. Do you think your students are privileged to be able to study with you?

A- No.

Q-Do you think you're privileged to have the students that you do?

A- I think so. Yes, because the privilege is something that you don't have to pay for. If you're paying for it it's no longer your privilege. It's your right. They have every right to demand that I be the best teacher that they can have. They paying for that right. I'm privileged that they have kept on paying me to be there, cause what that means is, I must be doing something right.

Q- What's is the relevance of what you teach your students to you as an artist - musician?

A- Working in the medium. And everything that happens in music is going to be relevant cause occasionally I'm going to go out there and perform. I end up learning almost as much as they do. I keep telling them I'm the guide on the safari. The guide on the safari is not the leader of the expedition. He's the guide. The leader of the expedition is the guy who pays the shot. He'd be smart if he takes the advice of the guide cause the guide's been there before or at least the guide knows how to survive in that jungle.

Q- When your students come to you, in order to succeed with you, apart from musicality what skills do they need? What do they need to bring?

A- Don't leave your mind at home. Bring it with you. I'll turn that around. What they have to leave behind is fear. Because I don't always tell them where I'm taking them until they arrive there because some of them do bring their fears in.

Q- Fear, as in "inhibition? "

A- Not just inhibition. " Oh, I can't do that. It's too high " Okay, let's do it somewhere else. " And try to bring as much confidence in yourself. Try to bring as much. Be open. If something is wrong, tell me because the way lessons are planned, I always have an alternative. "Okay, you can't sing that today. Okay, let's work on some more theory or let's talk or let's listen. We're not going to waste the hour.

Q-So can you teach your students these skills?

A- Oh yes.

Q- Is that part of what you do when you teach music?

A- I think so.

Q- How do provide your students with artistic experiences?

A- I take them to concerts. I don't send them to concerts. I put them on stage with other professionals who have been around. I have a bunch of musicians, who as professional as they are, they have no qualms with getting on stage with someone like Lisa who they know is learning and trying to achieve that level and they say, " Don't worry dear. We're behind you." They all get that kind of treatment.

Q- Do you assess the lessons from both their point of view as well as your own?

A- Yes.

Q- When you are making the assessment of that lesson how much does the child in you, the child artist- musician, your whole relationship to music come into that?

A- That child is never too far from the surface.

Q- In your teaching is that musical child alive and doing well?

A- Oh yah.

Q- How do you know? Why?

A- For the simple reason that like Hultburg and Shell and Geogeghan, people like that, without even having to think about it, I can bring that kind of uninhibited fun to what we're doing. And some times I have to watch it because particularly when I've got a rehearsal with Vicki and Lisa together, because every so often they end up giggling a lot at the things that I say and do. Sometimes I'm very stern. Sometimes I've done or said something that lightens the moment. Not that I've planned it but it's so close to the surface that, well children have fun and to me music is fun. It isn't brain surgery and the patient will not die. Let's enjoy this stuff. If it's not enjoyable what are you doing in it? When I assess a lesson, I can't really say that the child is so much present because I'm assessing it from a very academic point of view, about whether or not they've learned this, how can I get this across cause I don't get the feeling that this is completely grasped.

Q- Of the 2 identities the artist- musician and the music teacher, which is the strongest in you?

A- Oh boy. I never compared them. Something I never thought about and something I don't want to think about either.

Q- Why?

A- As I said before I don't want to separate myself into various different things because everything overlaps into everything else. Anytime you find someone who compartmentalizes things so carefully that the left hand has no idea where the left foot happens to be you've got a problem because you could find yourself moving in several different directions at once and no sense of focus. No sense of balance.

Q- Okay, let me ask you this question then. The practice and needs of being an artist- musician and the needs and practices of being a music teacher...How do they impact on each other? How do they affect the other role?

A- The artist musician has to " do it. " I disagree with Bernard Shaw, " That those who can, do and those who can't, teach" cause you can't teach what you don't know. So the artist- musician has to be capable of doing it so the teacher can borrow those experiences. The teacher influences the artist- musician in that when I sit down and compose or I'm up there performing, the fact that I have taught someone to do this in this way forces me to do it properly because it's easy for the artist- musician to get lazy and sloppy with technique but if you know that, particularly if your students are in the audience, You've got to be on your P's and Q's. So they interact constantly.

Q- Do you ever feel a sense of isolation from other music educators because you are not teaching in a public institution, because you are teaching privately?

A-Not really cause I know a few other people who do and we get together and have a chin wag from time to time. I'm aware of what's going on, current trends. I also know people in schools.

Q- Do you ever think of your role as a music teacher as mediating between yourself as an artist and society?

A-I hadn't thought about it. I don't think so. When I'm dealing with society in general I'm just me.

Q- And what's " me " in terms of music labels?

A- In terms of music labels? I don't admit to them when I'm being just plain old me. If I'm downtown, after a music concert or performing, yah I'm a music teacher.

Q-Does your perception of yourself change when you are teaching music, when you are performing, when you are doing no music?

A- I don't think so. Let me think about that a moment. When I'm teaching we get into a certain amount of role playing. They overlap and when I'm being me, I can't hide from the fact that I am a musician. I am a music teacher. I may not be as forward about it but I can't hide the fact that I'm a musician from myself. And when I'm teaching or performing I can't hide the fact that I'm me from myself so there's an awful lot of overlap.

Q- Can you talk more about this overlap?

A- It's this, when we talk about this compartmentalizing things. I'm, every human being is a combination of things and these things all influence each other. It's impossible to walk around in separate roles.

Q- Okay. Another way to ask the same question. What part of the artist- musician do you bring to your teaching and what part do you leave behind?

A-I don't think I leave any of it behind because my experiences as the artist- musician are extremely relevant to what I have to teach these people. If you're going to teach people who are going to be performing, I think you'd better share your experiences of what went right and what went wrong because they're going to come up against some of those things at some point and I thank God I had some people who could tell me.

Q- Do you ever experience any conflict between these 2 roles?

A- No.

Q- What about when you were teaching at V.C.C?

A-I didn't experience conflict between the artist- musician-teacher. What I experienced was, " My God. How am I going to stand in front of 30 individuals and hope to get all of them to understand what I'm talking about. Because I've only got an hour and we have this syllabus and I've got 30 different minds to look at.

Q-So you've never experienced any conflict or been resentful of your students because you were teaching them music when you wanted that time for yourself doing music?

A- I've never felt that.

Q- So now your schedule is nicely balanced between your teaching and your own private work.

A- Yes. That's one of the things about being disgustingly single.

Q- I thought it might have more to do with the fact that you're not teaching in the system but teaching privately?

A- That too, yah but being disgustingly single, when I've done all I'm going to do with students and I close the door, then I can do whatever I want.

Q- Do you find that you have enough energy overall to still approach your work after dealing with music all day?

A- To a point yes. As a matter of fact, sometimes when a student really, when I can see that student putting out, I don't know where the energy comes from but I get it. The student leaves and I'm kinda on a high and I stay that way for awhile.

Q- And what direction does that high take you?

A- Either it says, " Okay, let's go out and have some fun or it says, " That piece you've been looking at. Maybe now is the time to really get into it.

Q- Would you say that your sort of total involvement in music both as performer, choir director and teacher of private lessons, on and on it goes, that you've had to sacrifice a lot of things or some things that other people have in their lives?

A- Well I wouldn't say I had to sacrifice them. They weren't there to begin with.

Q- Or that the preoccupation with music takes up so much of your time, this thing about a relationship. I've wondering if it's common to people that have this relationship to sound? I mean you've established a relationship with sound and it's a big relationship and I'm wondering if it crowds out or limits the chances of having a personal relationship?

A- Okay. I'll answer that this way. You can find time for anything you really want and if there were someone at this point I wanted to establish a relationship with outside of music, it would happen. That person would have to accept this other fact that yah, there is this other thing called music that I have to, that's very much a part of me. What becomes the threat is that if that person did not recognize that music is a large part of me... The 1 does not preclude the other. Yah, I'm married to music in some extent but it's not an exclusive kind of marriage.

Q- Do you consider teaching music to be a means of spreading an understanding of who you are as an artist- musician and the meaning of what you do?

A- To some extent yah. I would hope that when my students leave me and move on to some larger sphere that some of what they've learned here helped them to succeed and they pass it on.

Q- Do you think teaching music is the musicians responsibility?

A- Absolutely! Who else can teach it? It's what I said about Bernard Shaw's little " bon mot "... " Those who can do. Those who can't, teach." That's a crock cause you can't teach it if you can't do it.

Q- It's a myth that's still out there you know?

A- I know, unfortunately.

Q- How do you know?

A- All you have to do is go out to U.B.C. or any of the colleges. There's a lot of people who talk a good game but can't do it. There are people who write books about music and they come and do little lectures and I get in trouble because when they've delivered the lecture I say, " Can you play it?" and they say, "No." and then I say, " What have you been BS..ing me about for the last hour and a half.

Q- What kinds of concerns do you have about music, as an artist, a musician and a music teacher?

A- As an artist- musician I do perform or when I write ...to be able to express thoughts I probably couldn't put into words. As the teacher, I think my greatest concern is to increase the level of awareness in the student of his or her own musicality and to get them to express that musicality as a result of the theory, history, notation all of those things that form a part of the package.

Q-Are there any questions that you carry around with you regarding those categories, those life styles, those ways of being and perceiving, those roles in society, anything that you question?

A- Well I'm always questioning myself about everything because when you stop asking questions you stop learning.

Q- Can you think of some specific questions?

A- One question I keep asking myself all the time is, " What do, what does an audience really expect of me as a performer? And I hope that everytime I go out there and perform that I meet those expectations. I'm there to satisfy them .There are times you go out there and you're not sure what it's really going to take to keep them happy and that's when your professionalism takes over cause you can't allow your confidence to go down hill. As a teacher I'm constantly asking myself if there isn't a better way to get to draw these, to draw the things that have to be drawn out of the student. I don't allow myself to go nuts over it. How do I get them to understand? How do I get them to really express themselves musically and leave out the extra musical things that don't really add to their performance. In fact they tend to detract.

Q-You had some experience subbing for band in high schools. Why didn't you consider teaching more in the schools?

A- That's when I decided I didn't want to get into the high school system at all because I'd be constantly up against the administration. When they hand you a budget of 300 dollars for the year and tell you to run the band program

and it costs \$300 to repair 1 French horn and you go and complain to the principal and he says, " Aren't you guys suppose to fix those yourself. " You sort of look at him and say, " I beg your pardon. " A lot of people who are involved in administration have no idea. Also music is an elective in our schools so it's where kids who want a quick credit go and dump themselves. Problem is if they, say they want to be in the band program you can't say no even if they're working or not. What does that do to your band?

Q- How does that compare to your situation now?

A- If someone isn't working. We do something about it. I have a lot more control. I need that. I have enough headaches. I don't need another one.

Q- Is there anything you would like to address to this thesis?

A- Yah. I think that this thesis is a brilliant idea because if something can be learned about the musician, the artist, the performer, the teacher, the person all rolled into 1 and that information gets disseminated, I think more people will begin to recognize that musicians and music teachers are people too. Some people don't recognize that. Some people don't understand that when we say we're going to charge this much, " Don't tell me I'm charging too much." for the simple reason that, one I'm qualified and 2, I'm putting out a hell of a lot into everything I do as a musician, as a teacher.

Q- So you feel that artist- musicians in our society don't have a valid role?

A- They don't have the kind of respect they should have.

Q- What difference has it meant to you that I have come to do these interviews and asked the kinds of questions I have?

A- It's made a major difference because I'm had to sit and think about a number of things, that were sort of sitting there nebulously and gathering dust and I haven't had to really express any of those things. You asked some pretty pointed questions and I had to think about them. I hadn't considered that before. Okay now that I'm considering it, What, how am I reacting to it? What's really important here?

Q- And what is?

A- I'm pretty certain that a lot of my views will run fairly parallel to a lot of the other people you talked with and getting those views out there to people who have been viewing music and musicians as, well they haven't had the kind of respect that they should have for music, for

musicians, for the music teacher, for the performer... The starving artist bit shouldn't be.

Q- I've directed several questions throughout the interviews to the musical child in you. Can you respond to that? Do you think it's a valid consideration?

A- Yes it's valid because we all grow up but we all take a certain amount of the child with us till the day we die. So I don't think it ever really leaves us and I know in my case it keeps bubbling very close to the surface because no matter how serious I am there's always just that little bit of mischief.

Q- Do you think that child in you is more significant when it's related to music as opposed to... It's in any person at any given time, in any profession?

A- It's no more significant as it related to music because it doesn't have to be triggered by music. It's there whether I'm involved in music or whether I'm playing tennis.

Q- As you get older and you have more time spent and more time invested, does your love for music grows stronger?

A- Right now I can not envision my life being without a very hefty involvement with music because I don't know what I would do. I couldn't see it, unless it was a corporation that involved music.

Sathia Interview #1

A -Because somebody used it in that context and I said I was a very abstract person or I was being abstract in something and I couldn't get the word and I thought altruistic..? I knew what he meant. He said I was philosophical and that sort of thing. So I went to philosophical How ridiculous. I couldn't get the word. (Sathia's telling me about a book).

Q- Do you consider yourself an artist?

A- Yes.

Q- Do you consider yourself a musician?

A- Yes. Umm, basically I consider myself a person. Right. And the artistic outlook, the musical outlook these are all outlooks. So to me what is really integral is that I'm a person. I'm a person who's in this life with a mission or a path or something and music is something that really satisfies me. It makes me happy. It makes me sad. In other words I am very fortunate to be able to express and communicate through music. So I feel if I didn't have anything to offer as a person then whether I'm a musician or not is irrelevant. What I'm trying to say, I do know some really awful people who are very good musicians and I mean, I sort of say, " Oh what a jerk. " But he can play divinely or something or at least he plays well or he's a good technician. So what is a musician I don't know. So I think basically you have to be, as a person, you have to have sort of personal integrity.

Q- At what point in your life did you accept the label of, you said, " Okay. I'm an artist?

A- I guess I was about 30 and I had my children. Before that I had a training to be a scientist. I did a degree in Chemistry. I was asked to be, well my parents, my father really wanted me to be a doctor but in the early 60's and so on this was the thing to be. A whole lot of people of my generation have focused into getting into the sciences because there, especially from the sort of Eastern countries because they felt that that's where the money was. That's where the security was and the western world was where it was because it was rational and so on. So scientific training was, I don't know, quantifiable. You could have money. So my father said, " Why don't you be doctor. " and I sort of thought to myself and I said, " NO. If I am to be a doctor I knew that I wouldn't have time for music and that was what really made me decide not to be a doctor. This was one of the main things and then also, there were a couple of other things. The other things I said, " I really don't, I would find it very hard to be a doctor. I would have to

harden myself." It would be difficult for me to be a doctor and then I remember my aunt telling me, " Well you just harden yourself. You get used to it and I said, " I don't want to harden myself. I want to be able to be sensitive, to feel things. " And so that was another reason I didn't want to be a doctor and then she said, " But don't you want to heal people. Being a doctor is such a good thing. You'll be healing people " and I said, " There are other ways to heal people and music will be one too." I remember saying this. This was a child of 15. It's just things that were thrown at me and I hadn't really thought about it but I just said that. So I didn't want to do medicine. So sort of as a compromise I said I would do chemistry. So I finished my degree when I was 19. So I came away and started teaching in the school system in Malaysia and I taught science. I started practicing.

Q- Your music?

A-Music was very important. It was important that I did that all the time but anyway I got married. In some ways when I look at it I really wanted to go somewhere to the west because I had started studying western music but I couldn't see myself going there by myself. I needed the relationship to fall back onto, support me. So I met my husband in Malaysia and...(She talks about her early marriage). We'd both go to England and study but I became pregnant so I had my first child and so when I went to England I couldn't do music and the a couple years later I had my second child so I just sort of got onto this mode of looking after the children and teaching in the school system to make money and my husband was working and studying and then a few years later I had the twins. After the twins were born my husband came over to Canada and I was alone with the 4 kids and I don't know, up till that time I was very numb. I mean even my decision to get married was a sort of a rational decision rather than something that came from my feelings and all my feelings were really, the whole feeling angle was really suppressed. I spent my entire decade of the 20's being in this suppressed sort of mode as far as feelings were concerned. I could give vent to my feelings to my children so there was a lot of affection and a lot of love then but I don't know, just feeling for myself, knowing my own, what I was all about, what I really wanted. That was all suppressed. So after my husband left and I was at home with the kids by myself things happened in my life that sort of brought out my own feelings about myself and this tremendous joy and this tremendous sort of upsurge and interest in my own ability to do things and this music just flowed out and I just played and danced and did that all day long. It was fun and these 4 kids and we made music. I played for them. We all danced around. Romped around. It was just really fun. We had this floor which was a tiled floor and so to clean the floor I would tie rags on my feet, tie them on the kids'

feet and then put music on and we'd just dance around the floor. It was great fun and we had a nicely polished floor but we had so much fun doing it. That's the sort of thing of thing we did. So the kids grew up loving music It was just one of those things. It just happened. So I guess that's what I mean about expressing myself through music. It was just so much part of my life but it was the sad part too. I could also when I was upset I could be alone and play. So I played a lot. The children grew up hearing me practice downstairs after they went to bed. And then, after they went to bed at 10 o'clock I would start playing the piano and I had to be really quiet. So I played and played and played. It's strange because when my daughter had her baby at the hospital she took a whole lot of tapes with her. All through the time she played these tapes of Beethoven sonatas and she said, " It makes me feel like a child when I was at home in bed and mom was playing downstairs.

Q- You said it was when you were 15 that you made the announcement that you were a musician.

A- I'll tell you, actually the first time when this really came to me. I was about 14 or 15 and there was this guy who was interested in me and he said, " What do you want to do when you finish school?" and without thinking I said, " I want to go abroad and study music. ". It surprised me because I hadn't thought about it.

Q-What kind of home background, what kind of formal training in music did you first have?

A- Yes. There was a piano at home. My parents were both educators. My mother was a teacher. My father was principle, inspector of schools and so on. So there was always a lot of music around and books. So that atmosphere was there. But western music was on it's way out and my own heritage, you know, the south Indian music that should have been around wasn't there, cause it had been suppressed during the colonial days, so that hadn't come up. So there was this intense sort of nationalistic feeling but really nothing much to support it. It was neither here nor there. So basically I was left on my own. I didn't even have a teacher. My mother taught me when I was 4 or 5 and then I was put under a teacher and I had lessons on a sort of regular basis till I was bout 10 or 11 and then she left the district and that was it. Didn't have any more teachers. So if there was somebody around I would go. Sometimes my mother would send me to Colombo, which is the capital and more Westernized and the teachers were there, and I might spend a holiday there and have about 5 or 6 lessons and that's about it. So basically I just sight read whatever music there was at home and then my mother would buy me some music. Actually when I was growing we didn't even have a stereo at home and

the radio didn't have much western music either so most of the western music I heard was what I played.

Q- So parents, teachers, did they play significant roles in your following the muse for music?

A- I was growing up in the 50's and the western influence wasn't there but there was one teacher, an English lady teaching and she trained the choir. And so of course there was that and then my aunts and various other people would put little orchestras together. So we did make music of our own, was a very sort of amateur music. So they did influence me. I think that most of the influence that did come was from people cause I didn't really listen to the radio as such. I have to be in a situation where, I must have time for music. Has to be. If I didn't practice...There was one point in my life, if I didn't practice one day I would be really terrible.

Q- What does that tell you about your personality in terms of the music?

A- I don't know. Now there are some days when I just spend time in perfect silence but even if I spend my time in silence I feel I am a musician. That silence is part of the musician. I think it's just a form of communication. A form of expression other than words.

Q-When I think of communication I think of 2 people sender and receiver, but that's not always the case when you play alone.

A- It's even communication with yourself. It's a way of putting in touch with yourself as well. On Sunday there was a concert I went to and I was just listening to it and various kinds of feelings that I haven't felt in recent months just surfaced and... Whereas I'm sure if I didn't listen to that at that time those feelings might not have come up.

Q- What do you attribute that to?

A- I don't know. I was actually sort of trying to analyze that and I was actually sitting there crying through that concert and I can't really even say what that was about but it was just certain feelings came up and so if I hadn't listened to that music I might not have done that. Maybe in a way it made me appreciate the fact that I could get in touch with those feelings through the music. And so that is in some way our function as musicians, that we let people get in touch with themselves.

Q- In terms of your employment, is everything you do related to music?

A- I teach individually. I teach group lessons. I teach preschools. Yah every bit of money I've made in the past 5 or 6 years has been through music. Instructions mostly but also participation especially when I work with the little kids. I'm not teaching them anything as such except to enjoy the music and we just do fun things. Roll on the floor. It's fun but it's all music and rhythm and movement and feelings and so on. I really haven't made much money out of performance per se. That's only cause I haven't practiced much recently but as I said this thing that I do with the kids is in some ways a performance, really. It's participation. So at that level I'm sort of getting in touch with myself and with others and how wonderful it is or how sad or whatever but they are 3 year olds but the feelings are all there and it's the same whether you're an older person or a younger person. When you're older I guess you have some experience. You can probably put words to your feelings or something but with the young ones, it's just raw and so I like that.

Q- Since we began talking, so far you have mentioned feelings a lot. One of the things I'm looking at in this study is the relationship between feelings and thinking in the artistic and teaching process.

A- When I was talking about that reverse dictionary at the beginning of our interview, and I was saying about abstract and philosophical on the whole... I have been accused of being abstract, philosophical, analytical, scientific, rational da da da da da. Even with my music. At the very beginning it was analytical. I do, I love music theory and I love analysis. I like breaking a piece to bits and finding out what's happening and what's holding it together and all that sort of thing. And I can be very intellectual in the way I look at music too and this is what happened in the period of my twenties when I was dead emotionally. I played a lot and it was a good time for me to be playing because I went to learning music in a very sort of mental intellectual way. I didn't have much time to practice. For instance, I might just have 10 minutes and in that 10 minutes I'd take a section of music and .." Right. I'm going to memorize this." And I would just know exactly how it was all put together and then when I went to perform I was very sure of my memory cause I had done it all mentally and so I had that period of learning music when I was very mental and intellectual and ...

Q- How does that process of being mental and intellectual, that approach the music... Is there another way you can approach the music?

A- Yah. When I was mental and intellectual I was a little bit more secure especially when I memorized pieces and I sort of knew where I stood, sort of thing. But I was always sort of holding back, you know. I wasn't prepared to just let go and allow the music to come through. I would always just sort of stand back and watch myself perform and just remember the music. Knowing what it was all about. Whereas, this is what really scares me. This talking about letting go when I perform. That really scares me. That's why I don't perform a lot, too., in a way.

Q- When you talk of letting go, I'm not exactly sure what you're referring to. It almost sounds like some kind of control you have.

A- Yes , control I have over my, I don't know. I guess it's this ego thing. You don't want to make a fool of yourself when you perform and so when I have mental control over it then I know where I am. I know I'm not going to make a mistake. I know I'm, and even if I do make a mistake, I know that I can get back on track.

Q- What comes to my mind, is that it's like playing the music but not being involved in the music in a personal way.

A- Yes. Well, I'm involved in it in a personal way in that I've made my study of it but it's a subjective study of it. I have my own interpretation of it and all that sort of thing but yah, just enjoying the music and allowing it to happen so that it would stir all those emotions. And I'm afraid that I might lose control of my feelings and then a whole lot of things would come out and ...

Q- Like?

A- I might get too mourning. As I said about the other day. I sat there and I cried. Well I wasn't performing but suppose I was performing. And then if I were to get feelings like that. Also it's to do with the instrument. The piano is a very isolated, private instrument. I'm sure if I were playing the violin say in an orchestra... It's a different feeling cause you practice your part, you're playing it with others and while you're performing there's this sort of, everybody else is doing it too and then this thing about the whole being greater than the sum of it's parts and you can allow that to happen because you are 1 in that whole process whereas when you're playing the piano you are the only person there and that puts a terrible sort of onus on you in a way. And it's a very intellectual activity playing the piano. Really.

Q- How so?

A- Well. It involves co-ordination with 2 hands. There's 1 melody going on in 1 hand and 1 in the other so you're simultaneously thinking of more than 1 part and how it all ties together. In some ways it has to be an intellectual process, especially if you play the organ.. .with your feet as well and you're thinking of manual thoughts like.. .or mechanical thoughts like, " Stop out here or pull this out there." which has to take your mind away from the music in a way. Well, I guess even when you play another instrument you have to do things like breathe here or change bow. I mean, you have to think mechanical thoughts, technical thoughts. So you're constantly shifting from being mechanical, being intellectual, then being this emotional thing too. So it's a question of finding that balance between everything. Just that edge. You don't slip over but you come right to the edge of it. I've had some performances like that and it's been wonderful.

Q- Wonderful in what way?

A- It's just a wonderful experience because to be there ... Because you really know your work well. But to be able to trust that you know it well and to be able to experience that mood or feeling or state that transcends and just gets into that state where you are not you. Your ego doesn't come out too much and you are just one with the universe. You're trusting things to happen to you. You're trusting things to happen cause you've done your own work and you're confident and secure in that. Then you allow things to happen.

Q- Would you describe it almost as a suspension of thought about technique and you are then able to move into another way of being?

A- Yes. Which is why, that basic security that comes with, preparation has to be there. When you ask about being a musician and the frame that you have to be in. I found that very hard to be in that framework especially when you have children and family and all that. To be in this sort of framework where you have to be always prepared and have that security, that you're prepared, but not only are you prepared intellectually and all that but also you're prepared in your body. That you're not tired. That you're not sleepy, hungover, hungry but just this perfect balance of everything, physical, mental, emotional. Everything tying together at this moment of performance. And this takes a lot out of you I think and if you are to live like that you really don't have time for anything else for family or people.

Q- Why?

A- Well, you could have time for family and people if they understand that.

Q- What is it they need to understand?

A- The fact that these demands are made on you.

Q- What demands?

A-The demands of being absolutely prepared, absolutely authentic in what you are doing. This sort of honesty and integrity in what you are doing, which takes time to do. After awhile I guess this level of confidence, you can get it without having to spend so much time but I mean... I'm sort of a diffident person or was.

Q- Diffident?

A- You know. Not quite sure of myself in a way. So this is where this intellectual certainty was a good thing for me. It was something I could rely on.

Q- It's interesting too, because your reasons for not wanting to go to medical school were because you didn't want to risk losing your ability to feel. I still sense a conflict between your intellect and your feelings.

A- Yes. But the thing too about the feeling. On a certain level when you say feeling... On the level of affection and warmth and all that, that's okay. I can feel that with people. But I think what I'm really afraid of is really just feeling vulnerable and exposing that vulnerability, which doesn't quite come in, for instance, in the way you feel as a doctor or something. You know obviously you are caring for somebody and that you are going to help them. I guess, I guess where it really hurts is when you get really fond of a patient and then they die and it really hurts you.

Q- What's the comparative in music. That vulnerability you were talking about?

A- I guess it's loss of self, loss of ego. I mean there is a sort of, in the music there's part of me that doesn't want to expose myself in a way. There's a sort of reserve that I don't want to give at the same time. Do you understand?

Q- No. It's fascinating.

A- I don't understand either. That's why I don't do anything because I'm sitting here being...just really...

Q- What does this mean?

A- I don't know. Do I want to do it or do I not want to do it? I'm very happy when I'm practicing and the other day I was practicing. I was having such a wonderful time and then I would just, sometimes really get this high and it's a

wonderful feeling but then, " Do I want to go out and perform?" Then I think if I'm spending so much time doing this, it's not fair that I should just be doing it for myself. I either ought to be sharing it or if I have a family to look after then I ought to be doing something with this time I spend and make some money out of it so I can feed them. I felt like that with the kids too. When they were little and I was practicing so much I felt sort of guilty that I ought to be making some money out of it. Something I've sort of thought sometimes that because I enjoy practicing so much and when I say practicing I mean playing. Whatever it's ... I was thinking of going and practicing in a mental institution where the patients will just be wandering around and listening to me practice. How the idea came to me was, (Sathia recalls a woman that she had to watch when you had her 4 children at home. This woman was very nervous and needed medication to sleep. Sathia's practicing put the woman to sleep, had calmed her). Practicing requires repetition and this is soothing to her.

Q-Can you outline your formal music training?

A- My mother started me around the age of 5 and she sent me for the Western Trinity College exam. These were exams that were conducted, they were English exams. The examiners came over to Ceylon. So we had a lot of contact with the British system. There was the Royal College and the Trinity College. So I did that when I was 6 years old until I was in grade 5. When I was about 10 I broke my collar bone. That's when I realized how much I missed the piano. From age 11 to 19 I had no teacher regularly.. but I did the exams in this manner. And then I did the exam in piano performance.

Q- How old were you? Ten?

A- I was 19. The same year I did my degree in chemistry I also did this. And then when I was about 25 that's when I could really afford to have lessons. I went to Trinity College and restarted and then I went back to pieces I was learning when I was 12 and that was good. But it was hard because I was teaching full time and I had 2 young kids and on a Friday evening I would finish school and rush to the station get a train into London and I would get into London at 5 o'clock when everybody is coming out and I'd go have a lesson in piano and organ and theory and then I'd rush back and get back in my house in Kent by 10 o'clock and I'd do that once in 2 weeks because I couldn't afford to go every week, mainly because of baby-sitting problems. So then I performed quite a bit. I was serious of what I did. Then when I was 30 I performed too and then things sort of fell apart in my personal life and everything just... When I was in my early 30's, when I said I had this joy about, you know, the music came back into my life again. I didn't teach science any more. I went to a music school and I said

I want to teach music and I went for an audition and they said, " Why didn't you come earlier and I said, " Well I couldn't drive a car. The connection I had to go was from school to school teaching music and I had a wonderful wonderful job. My kids were little then and I could take them to school and to daycare at 9 o'clock. So between 10 and 2, I could do my teaching. That was nice job but of course I gave that up to come here to be with my husband and get together as a family.

Q-Why did your life perk up as a result of your teaching music as opposed to teaching science?

A-(Sathia described a personal relationship she had that re-introduced her to her own feelings) Why do people do things like that? Out of feelings they move house. I couldn't see that. For me everything was so rational and intellectual. As I said I had completely discounted that there was a feeling side of things, that people did things out of feelings and it just sort of shook me and suddenly I realized that I could feel it too and it... Then everything about me just burst and then of course the music came out because it was so much a part of me.

Q-Once in Canada, what did you do musically?

A- Then I realized that the training I had before was sort of sporadic, really. I did the Fellowship on harpsichord but I never had any formal lessons on theory or history or all the other additional arts that go with it and also no experience of chamber group playing, being in contact with other musicians. So when I came here I found that I just lacked that. So I went to U.B.C. and started right from scratch. Did my degree in music. I wanted to get a couple years exemption but I had done a whole lot of courses for the masters. In a way I don't sort of fit into any mold as far as the musical upbringing was concerned so it was difficult for me to place myself anywhere. It was difficult for people to understand what I could do so sometimes. When I have the confidence that I can do things and then I do it, then they're amazed and then at other times, I just get so timid and I'm sort of a wreck. At least I feel I'm a nervous wreck.

Q- You also studied at V.C.C.?

A- At V.C.C. I was just doing a jazz theory course.

Q- Is your main focus teaching then and not performing?

A- Not really. Really, I would like to perform. Really I would like to spend time playing. But what I don't know is how am I going to make the money for it? If I had some

source of income that I didn't have to worry about making money then I spend my time making music.

Q- Do you do composing as well?

A- Yes.

Q- The composing process, how is that different or the same from your rehearsal, performing process?

A- The composing was an entirely different frame of mind. It was just sort of feeling good about myself. I don't know how to say it. Feeling really really involved with me.

Q- And when you were performing a piece?

A- I was involved with myself, sure but it was also physical, you know. It's like in some ways, like having a workout as well. There was that physical side to performing as well but as well as being really involved with yourself. But often when I'm composing I would also perform it over and over and over and over again. I would just get so hooked up in what I'm composing and just get a kick out of it and that mood would stimulate some more thought and something else and so. It's like a battery recharging and generating. So the composing and the performing together, it will go together sometimes in a way.

Q- Would you consider that process to be rational or feeling?

A- No. Feeling. Though in a composition, initially I would start with a plan. There would be a plan. I like poetry and often I just write things with words. It's not prose. It's sound oriented. So when I'm in a mood like that I write quite a bit and I like doing that, just putting words down. I guess you would call that poetry but it's wonderful because it's got meaning but it's got sound. It's got rhythm and then sometimes I might set it to music.

Q- What do you need to have that state of mind to compose? and what do you need to maintain that state of mind?

A- Focus. There's different stages to it too. It doesn't necessarily follow that this is the first step and this is the second step. There's focus and there has to be a sense of peace and then at other times there is a real agitation to get things done. And also to work at it in a, some kind of pressure. The whole process of creation is like everything. It's got everything to it. You have to have this peace. As well as that you have to have this action and activity and you have to have the focus and at the same time you have to have this expansion. You have to have all of that and then you have to get down and do it. And then...

Q- What about your relationship to others?

A- Well, when I'm in a mood like that sometimes I don't want to see anybody.

Q- Why?

A- Because it's distracting. It might just take me away from my thoughts. Suppose I had an idea and I want to get that down before I either forget it or before I lose the mood. But that's my problem. I like people. I'm certainly a gregarious person and I can easily get distracted. But no. I'm actually getting more solitary now. I like solitude. I love it.

Q- Are you more productive as a result of the solitude?

A- Yes.

Q- What role do the senses play in this process? You mentioned something about expansion.

A- This is where I think that the artist defers in some way to the philosopher because the artist has to use the senses. It is through the senses that we feel these and through the sense that we express them. If you take them away what artistic creation what do you have? Again this whole thing about the matter and the senses. Those are things of this world and that's good. Somehow we've sort of been, you know this Christian, Victorian morality, that the senses are bad. So, of course, you can play to the baser senses or... But at the same time you can also refine your senses.

Q- How?

A- The sense are not necessarily a bad thing. By using the senses you are not going to get in touch with the baser and the lower side of you. The senses can also be used to get in touch with your higher self and your spiritual self and maybe that is what the role of the artist is.

Q- Could you describe some of the ways you cultivate these awarenesses musically?

A- I don't know of how I consciously do.

Q- How do you think that that awareness that is developed through the instrument... Are there parallels to other things we do in life where that awareness comes into play? Specifically, what is the relationship of the development of our perception - awareness and the way we look at the world in general?

A- I can go for long walks and after awhile become aware of certain ideas I didn't have before. Do you have to be an artist or do you have to be a musician to do that? I think that all human beings are fortunate that, there are different ways of reaching the spiritual truth and you don't really have to be artistically endowed to do that. Everything is possible even to the most simple minded person.

Q- What was behind that question was that musical activity, the kinds of habits we develop and the modes of thinking are not just applicable to music but can possibly move beyond the music sphere to relationships with other objects. The skills that you develop as an artist musician, are they applicable in other areas of life and do they color the way you look at life?

A- Well, I don't know. You know the way people have a relationship with their cars... How do they carry that over to other inanimate objects? At the same time the car can be a power symbol.

Q- What is your relationship with sound?

A- Well, there's always an awareness of sound, whether it's just birds. You're always aware of sound. I think this makes you aurally aware.

Q- Are you more aurally aware because you were trained in music or were you aurally aware and that was why you were drawn to music?

A- I think you're aurally aware and that is why you're drawn to music. I think most people are. That doesn't necessarily mean that they'll receive training in music but they would just be aurally aware. I think more people are aurally aware than they give credit to.

Q- Than they themselves will admit?

A- Yes. Somehow we are more of visually oriented civilization but I think babies are more aurally aware than visually aware at the beginning and I think that is a very basic thing. And somewhere along the line we've said, "Look. See," rather than, " Listen."

Q-What is your main function as an artist-musician?

Q- My main function is, I love music and I like to share that joy I have with other people and so the people part of that is very important. I like to share with people. I suppose this thing about what I said about when I'm outright playing and life is worth living. It's a way of being in touch with your spiritual self, your higher self and others

and communicating this to others. I mean, you have doubts. I have my heights of happiness and my really really dark period and then somehow all this ties itself together too. I mean, I have to be both extremes in a way.

Q- Why?

A- Because that's the way it is. If it is only one you wouldn't know the other. The only thing is sometimes you think, " Oh God. I'm going to loose it. " because you're just swinging from one end to the other. This is where I tell myself I have a controlling intellect but at the same time the music helps. So it's not the intellect alone.

Q- How do feeling and knowing interact for you when you are involved with music performance?

A- Well, I'm trying to make it all happen simultaneously, at the same time. In my case it's a bit of this at one time and a bit of that at another time. This is what I was meaning by this transcendental stage where the feeling and the knowing are all there and it's all securely there and you can trust it. Just let it be.

Q-How do you feel about the product you come up with when feeling predominates?

A- Well, not necessarily good because sometimes the feeling can just be sort of sentimental maudlin or self pity. Something perhaps, that just happened recently and then maybe you haven't worked it out of your system and it's there and you're performing and it comes out and then you...

Q-Doesn't emotion add impact to a performance?

A- Yes. There's so much feeling but then you mustn't lose it. You mustn't get into that state where you're feeling sorry for yourself. You must transcend that, that personal self indulgence. You must get over that indulgent feeling. If you can feel that in retrospect or something and then contain it. Actually capture the essence of the feeling but lose that indulgent part of it, you know. So it's more universal rather than your own thing. I don't know. That's what I'm sort of afraid of. So maybe that takes time. Also when I'm angry I cannot perform. I bang. Not when I'm immediately angry. The feeling has to get a little away from you.

Q- What motivated you to get to your present stage in music?

A- Well there's really nothing else I want to do. This is it. If I don't do this what do I do? I mean, there are lots

of things I like to do but this is what gives meaning to what I'm all about, in a way, why I came into this world. If you take this away from me life will become meaningless and I may not want to do the other things. And I thought to myself, " If there is no music then what's the point of living." and I had 2 children, 2 young children as well.

Q- This is a very strong relationship you are describing. This is almost an obsessive extreme relationship. It's life itself.

A- Yah I know. I know. Somebody said, " Oh you're obsessive about something and I said to myself, " No. I don't know. You could call it obsessive but I think it's sort of a focus or a focus on a primary and underlying motive.

Q- Were they referring to your love of music?

A- No. Something else. So I guess I have that kind of nature, character.

Q- Do you accept that you do?

A- Yes. When I, my intent or my motivation for something is always clear to me and I will go towards that.

Q- What's the connection between that and music?

A- That's my basic sort of motive in life. If the music isn't there... Sometimes I tell myself, " I don't know. This is such a troublesome thing. I wish I'd never had anything to do with music. I'd be a much happier person." Mainly because it was interfering with my relationships, family, because I was so focused on this and I always felt uncomfortable and dissatisfied when I didn't do something with music. The cooking and cleaning I had to do. It was a nuisance. It was taking my time away from that and more than that. All those routine visits you had to make to relatives or friends. You know, all these social things you have to do. I found that a big burden. You sit there and you gossip and you eat. What a waste of time. I don't want to be doing this. And I'd think, " If I didn't have my music I would be happy doing all these things. This is my basic underlying motive.

Q- I really appreciate what you have been sharing with me. How then do you see yourself as a musician artist? Surely you must sense that there are some major differences in your needs and the makeup of your being as compared to people who don't have this connection with music? or other art form?

A- At this point maybe you could get into this thing called elitism. I think everybody has a way of connecting to the universe. I do consider myself a really fortunate person that I have this ability to be involved with music in a way

that I am but that doesn't make me ... The other people are I'm sure, are probably able to be in touch by other means.

Q- In touch with?

A- With whatever life is all about. The spiritual. The other worldly nature of things but they don't necessarily have to be involved with music. There are other ways of doing it too. Cause at times I have myself been in contact with my higher self in ways other than music.

Q- I understand but I'm wondering whether or not that state of mind in which that occurs or you feel it occurs is not just the same state of mind that you bring to your music anyway or any art form and it's that state of mind that I'm curious about.

A- I don't know. I think sometimes people just numb themselves and that state of mind can be there for everybody and music is perhaps some way of un-numbing yourself. It doesn't even necessarily mean numb as numbing of feelings but its also numbing of thinking and thoughts as well. Or you don't want to face certain things so people are just flitting about on the surface of things feeling quite happy with the status quo... Basically that's what it is. I'm vulnerable. This is what I said as a youngster. " I don't want to lose my sensitivity. I want to be exposed like that with my sensitivity so I can absorb and feel and transmit and so on but then I sort of feel that I ought to be protected cause if I'm exposing myself so much than I'm vulnerable and in some ways I think this is the function of some arts patrons. I mean, this is why we had patrons before. They sort of protected these artists, musicians, took care of it. So they wouldn't lose it. Vulnerability has to do with, acceptance, acknowledgment. Yes acceptance of those feelings... Even while you're involved every part of you, your emotions, your intellect, your body, everything is involved in it, in your own connection to yourself and in your connection to others. It's not one part or one sided. Really, it's the most satisfying, comprehensive art form. There are certain relationships, interrelationship problems in music that you sort of think, " Well how do you fit it all in. " And also at the same time there are a sort of natural intrinsic laws. It's very mathematical.

Q- Could you discuss with me your relationship to the piano?

A- (She discusses all the instruments that she wanted to learn, dance and about her voice and the difficulties to sing). The piano in some ways was a good compromising instrument for both the lyrical line and the rhythmical line. I can sit and play the piano as if I'm dancing. I love the keyboard instruments. I'd be bored if I just had a melodic line. So it stimulates me and keeps my interest even

intellectually. When I was little, it was strange. I would go away on holiday, sometimes for weeks, and I'd come back and I'd sit at the piano and I'd feel really strange because I'd grown or something and just my relationship to the piano has to be adjusted. So the first thing I'd do when I came home was to go to my piano and sort of sit there and feel a little bit awkward and a little bit strange and then adapt to my new position. I don't feel that anymore. I guess I'm an adult and then I'm not growing.

Q- What if you didn't have this piano in your house now?

A- I'd feel terribly deprived. It's like not having a friend. In some ways I spend more time with this piano than I do with people. And whenever I went on holiday I'd take a whole stack of music books with me. Always there'd be more books than clothes in a way. Your instruments also have a voice of their own. The instrument also speaks to you. I'm the one who's speaking in a way but I think it's a 2 way thing in a way.

Q- Do you control the instrument or does it control you?

A- I think it's mutual in a way. You do feel bad if the instrument is not good, if it's not in tune and you can't get the things you want out of the instrument. So obviously the instrument has to give back to you too. So the instrument has a voice of it's own.

Q- What does that voice speak to in you? Is it calling your mind to alertness?

A-Yes it's often, to me it actually puts me in a frame of mind that's positive and that sort of makes me feel that life's worth while living.

Q- What is it doing that's making you feel so positive or what are you doing with it that causes these feelings?

A- Basically, if you analyzed these things, well I mean, when you have life and you live in his world and it's made up of matter, out of the material things you are able to get in touch with the spiritual and at the same time the spiritual in itself is able to express itself through the matter. So you are glad that there is this exchange. So this is a 2 way thing that is going on. You are happy to be in this world but to be able to express things that are not of this world. But at the same time you are able to utilize things of this world to express what is not of this world. (She talks about the encouragement some of her teachers have given her when she was 32). I was playing and she was somewhere at the end of the room and when I finished playing she came up and she kissed me and she said, " Sathia when you play like that I think there's a purpose in life ." I'll

never forget that. And that was when I thought I should play more because when people say, " That I was very touched. I was very moved. " It's not only how you feel about it but it's how you make others feel for it. And I think, " Oh where do I get the money? " This is it. If I could spend my time not having to worry about earning money that'd be fine. But I like the teaching too. So right now it's a compromise. I have just enough teaching to get me by and enough time off.

Q- What would you say to people who think that playing music is an alternative to toil?

A- There is a sort of self indulgent way of doing things. Should one look at work as something that has to be done and you hate doing it? If I say I hate it, I'll have a tough time doing it.

Q- I'm not clear as to whether you see yourself as an artist and if you do how you define that?

A- I think of myself as a philosopher or a thinker. I ask questions about what life is about and I think that's what an artist does. You inquire about things and then you express it. You choose your medium of expression. I think if you don't express it you're still an artist because your very own process of inquiring and thinking itself is an expression. And it shows in the way you live. So whether you actually draw a picture about it or write it down or play about it, it's irrelevant in a way.

Q- So then temperament is more important than product?

A- Yes. You don't necessarily have to produce something tangible or material but at the same time you are fortunate to be able to do so. Maybe I'm not so disciplined cause there has to be a kind of discipline in order to express this and again, the expression in itself will create more thinking. I get this process when I do the music, performing, composing, practicing. It's basically a performance thing and the composition comes with the performance. This is where I think I'm a dancer. You can probably hear me saying, " This physical involvement. I really get into it." Coming back to an artist, I like writing. Sometimes I would put myself through the discipline of writing down what I'm thinking and what I'm feeling and what I'm intuiting, words and there are times when I really like drawing. (She talks about drawing all day Saturday and the course she took in visual art). And after awhile just that focus would make me see so much.

Q- Is it the same in music?

A- In the music, it's more a... You're doing things. It

is a temporal thing whereas this is more looking and being. It's more laid back.

Sathia Interview #2

Q-Can you remember a music teacher who impressed or influenced you the most and what characteristics they had?

A- Well the thing is, my mother was my first music teacher. My teacher was a Dutch lady and also a friend of my mothers'. She just really encouraged me to be really musical. I was 6 when I started with her and 10 when I finished. I remember playing some Beethoven Sonatas when I was 9. She was just inspiring in the sense that she introduced a lot of good music to me, classical music mainly. My technique was the pits. It's only when I'm teaching now that I figure around various ways of doing things. I was 20 and I went to Trinity College and there's only 1 teacher I had and she's my best friend as well. She's wonderful. She's the 1 who introduced me to the harpsichord. Very inspiring. Just a good, good friend. As I said I had very few teachers but they were all, their ego was just the right person at the right time. So my very first teacher was wonderful. She was kind and loving and so there was that emotional contact. And my teacher at Trinity, there was that emotional rapport as well as being able. I think that was important to me. Just having this sort of person I could trust and relate to and be absolutely comfortable with to play. So that was an important part. I think in fact that's what it is. All the teachers that I've had I could trust and relate to and be absolutely comfortable with to play. Then at U.B.C. I had 2 teachers. The first might have been good but he was hard and he was harsh, in the sense that he said, " Well it's a tough world out there and you can't be pussy footing around or something. You've got to be really right on top of it. And maybe he was, he thought he was being kind to me by making me work but somehow it didn't, it sort of turned me off. Whereas the next teacher didn't push me too much but he was really quite kind. I don't think I needed that kind of pushing. I needed really more a person with whom I could really relax and be able to show my vulnerabilities and that sort of thing. Just really be able to play.

Q- You mentioned 1 teacher made you feel safe and I'm wondering what connection there is between safety and music?

A- You know. Just accepting me. The thing is, when I play, the technical part of it is something you can work on anyway. That's not what you needed. I'm not putting it right. The music makes sense when it has meaning and when it

has the meaning you will find the technique to put the meaning, to express the meaning. So if a teacher allows you to explore that then the technique is going to come. Whereas if someone says, " This is the technique and this is how you play. "...And then you don't know what you're playing about, it doesn't make sense to me anyway.

Q- Why do you teach music besides for a living?

A- At 1 point when they said, " You're a good teacher. You ought to be teaching. " and I thought, " No, I want to play " because this is what I thought earlier on when I thought I could make my living playing. But I actually learn a lot about the music by teaching now. I mean, that lesson that you saw today. I learned so much today. I learned myself. I've played those pieces before but I never ever practiced like that. But by having to tell her how to practice I actually understood the inner structure of that. So by the time I'd figured out some way to make it make sense for her it made sense to me too. So now I know that passage. I have actually memorized that passage. You saw me do that. I memorized it and I said, " If I can't do it, I can't expect you to do it. " And then I tried to put both together. So I have done my mental work too so I am ready to perform it. So I'm learning as well. I'm learning the repertoire. That's with the older ones. When you're teaching the very little ones you have to understand what the concept of music is all about. For instance, I was teaching 5 year olds in the school system and I had to teach them numbers. You know, the concept of numbers and I didn't have a clue how to do it. What is 1? So you really begin to question the basic concept of what you are teaching when you are teaching students. Not that you explain the concept to them but if you don't know what the concept is you can't teach it to them. So when I'm teaching the really little ones I'm just questioning, " What is music all about? " and when I realize that I'm able to teach that...So 'm learning a whole lot. So it's a learning process all the time. Everyday I learn something from teaching.

Q- So teaching music is an opportunity for your own personal growth?

A- I think that when it ceases to be that I would want to move on to something else. I sort of get to a point where I think, " Oh God...you know. I've worked it all out. Now I'm bored with it, sort of thing" But then something new comes up. So as long as I keep learning something from the teaching then I'll be with it.

Q- You've taught music, in the past in the school system in England, right?

A-Not music. I did music but not in the school, system. I did privately.

Q- But you went to the different schools. It was organized through the schools?

A- Yah, but it was private individual lessons. A slightly different thing. Not really in the school system. I didn't want to do that.

Q- That's my next question. Why have you chosen to teach privately?

A- The school system is just such a burnout.

Q- Why?

Q- It's just, well the whole thing. You have for 1 thing, the classes are large. Not all children are motivated. Not all of them want to do it. So, and you have a curriculum or whatever it is and I don't know how much freedom you have in choosing the music. The main thing is they're not motivated and then you have a discipline problem and so on and so you're doing all sorts of other things than teaching music. I mean, I've taught in the school system. I've taught other subjects. I've taught science and so on and you still have the same problem of discipline and dealing with children who are not motivated BUT that's okay. I'm dealing with another subject. Not with music which I really really love. I think that would be really a battle and it would be a burnout so I've never taught in the school system.

A- Why is there a difference between a subject that you're personally involved with, your music, as opposed to your science, which I'm sure you were keenly interested in? .But there's not the same connection? Can you talk about that?

A-Ummm

Q-Why is one, subject to a burnout situation in a school and the other not?

A-Well, the other could also be a burnout situation in a way but music is just such a totally involved thing. It's not just imparting whatever it is you're supposed to teach them about, say notation or whatever. But it's also a whole emotional involvement. That's how I teach music anyway and if I find that I've got to be dealing with discipline problems and so on it's hard. Also my voice isn't good. My throat isn't good. So that's another thing that contributes to this burnout.

Q- Say you didn't have a problem with your voice and throat. Would you consider teaching music in the schools?

A- It's a question of, it's just the whole...And my physical self being involved too. So I fall ill a lot when I teach in the schools. So I don't know. In smaller groups and individual lessons I don't have that problem or even if I do I can cope with it.

Q- How do you think that your teaching in a private setting such as this, apart from discipline problems...Is there a difference to what you can do and how you teach?

A-In my private teaching in some ways I can be more creative about what I choose to teach. Whereas I think perhaps as I said, I haven't done this, but if there's a curriculum that's set out and I don't particularly like the material that I teach, I might run into problems like that.

Q- As a music teacher what are your goals?

A- Overall, I just want the children to love music and keep on loving music. If at any point I think they're losing their interest I just have to make sure that I keep stimulating them and make them go out and be able to, on their own, be able to enjoy music.

Q- I think you've already answered this question. What value is there for you in what you are doing? You mentioned you're own personal development as a musician.

A- As you saw me today for instance. I just felt really energized. Sometimes I feel really up after some good lessons. Sometimes I feel down but....I learn a lot.

Q- What about the relationship of your teaching and your development as a teacher?

A- As a teacher if you're teaching something and the student doesn't understand, you have to find another way of expressing it. That's another thing too. In a private lesson you have the time and the scope to approach different ways of teaching the same thing. It makes you more flexible, more adaptable, more resourceful.

Q- So what have you learned from your experiences teaching music about music, people and yourself?

A- As I said, the music in itself is so surprising that as you keep teaching you find new and new things. If the piece of music is really something that has survived, you find so many little surprises in it, everytime you teach it.

Q- Are those aural surprises only?

A- Not necessary aural. No. I mean, just little subtleties and nuances that composers use which you probably may have missed which... All these other little emotional nuances that are attached to them. You're always finding something new about the music and more so than if you were actually performing it. I mean when you're performing you learn it. You practice it. And you don't really, you should, but you don't, spend all that time looking at it.

Q- How is that possible? Is there a different way of looking?

A- Yah, because you are thinking of how you would perform it rather than really looking into it. What kind of analogy can I make? It's sort of lost.

Q- We'll come back to it. From your experience teaching music what have you learned about people?

A- A lot! (Sathia described a student who learns quickly but sloppily) There's a fundamental flaw to the logic, in the logic that she has. In getting her knowledge she sort of jumps to conclusions. So I was telling her, " One of the things you have to learn in life is that you may be quick to learn something but you're also quick to jump to the wrong conclusions ." And a lot of people are like that. When they're quick they quickly jump to wrong conclusions as well. I'd rather have a slow plodder.

Q- Could you say that 1 thing you learn from teaching music is more about human nature and human thinking?

A- Human thinking yes. The process that goes into how people make assumptions and how people make judgments and from their observations and how they learn. It's amazing in how many different ways they can go off the path and how they can get emotional over certain things and how they get frustrated. It's a whole lot of things about human nature that you learn there.

Q-Does teaching music set an environment where those kinds of observations are easier to make than in another subject?

A-Very much so.

Q- Why is that?

A- Because there are so many things that are happening. For instance, there's a whole lot of emotional feelings attached to it. But now, let's just get to this thing about the time frame that's there in music. Now, if you're teaching science or another subject for instance, they probably have all the time to work certain things out. But when you're dealing with music and you have these beats going on incessantly...

You know in certain beats nothing much happens and then in certain beats so many things happen. So that's relentless. So a music student has to learn to do a whole lot of things within a certain span of time and then within that same span of time at other times they have nothing to do. So, but emotionally, when you have nothing to do it feels as though time is dragging and you're playing slow and that you somehow feel you've got to fill it up and then when lots of things are happening, because you can't cope with it, you are not really playing it in time. You're slowing it down. So that is in some ways a preparation to life.

Q- Two things came to mind as you were talking. One is the immediacy that teaching music brings to the moment and the second thing was the degree of focus and intensity that's involved when dealing in a time frame. Do you think that as a result of that squeeze maybe that's why you are able to observe so many different types of thinking and behavior?

A-Yes, but there's also the subjective side of it. You don't have any proof to say, " Okay, you didn't quite do that right. " cause it's happening in time and the time has already gone. So you're really constantly battling with this. How can I prove to them that they did take longer? So it's a very subjective things when you're teaching music. Which is something you don't have with another subject. If they've written a wrong answer, the right answer is right there, sitting and staring at you in the book and you can take your time to explain it but here everything is just happening and then again it's being viewed subjectively by the student and they don't quite accept what I've said. So you can't go back unless you tape it and play it back to them because it's happened and then it's gone. So there are tossles there going on between teacher and student that doesn't happen in other subjects because your answers are clear cut. Your evidence is clear cut there.

Q- It makes me think that many other subjects deal with knowledge that is on the outside and that music deals with internal knowledges as well as external knowledges and that's what makes it quite different.

A-Yes.

Q- What have you learned about yourself as a result of teaching music?

A- Well I've actually learned that I'm quite resourceful in trying to find different ways of teaching. I learned quite a lot of nice things, good things about me. Sometimes I lose my patience and I can get irritable but that's if I'm not feeling too well. That's why it's really important that I myself feel good both physically and, you know, if other

things upset me, I can tend to take it out on the students but it's worse in teaching music I think.

Q- Why is that?

A- It's just the whole emotional involvement. I can distance myself when I'm teaching another subject. In fact I can probably even forget it. If something has upset me emotionally, I can probably go into a science class and teach my subject matter and then probably even forget about what's bothering me. But I don't know. Somehow when I'm teaching music it keeps constantly coming up. Whatever's upset me's there. And then that depends again...But then if I have a good student and a really nice piece of music then I can sort of transcend that.

Q- Can you recall your worst experience teaching music?

A- Huh. There must be some bad ones too but with the students themselves I'm mostly in control so I don't really have good moments or bad moments as such. I've had really touching moments and so on but nothing out of the ordinary. Most of my problems if any come from the parents.

Q-Let's try this a different way. What would have to happen to make a teaching experience really memorable?

A- It would be nice if someone who you thought couldn't ever do something would be able to do something.

Q- In terms of your identity which is stronger in you, the artist- musician or the teacher?

A-I don't know. I think it's equally both. When I'm teaching I am very much a teacher but I'm basically the artist. All I'm doing is I'm trying to communicate the art but in a different kind of way. In the sense of teaching it rather than participating with it. So the artist part is always there. I mean are you an artist - performer or an artist teacher?

Q- Are you aware of the fact that when you teach you sometimes use words that are directed from the mind and other times you use words that are directed from the heart?

A- Yes. Why do you ask that ?

Q- I'm just curious about your feelings about that, these 2 modes of communicating to the students about music and the implications of those modes both for yourself and the teaching of music. Can you describe your feelings when you are using these modes?

A- Again this is the...You approach, you want to learn a piece of music and you approach it in any kind of way you can. So the same piece sometimes, I would approach it from the mental side and when they're performing it, there's the emotional thing and there's also the technical, the physical aspect of it, so the actual mechanics of using your hand and arm and fingers and so on...You're always dealing with that but if you remember that you're always dealing with the music... You just approach it according to what the student needs at that time.

Q- When you communicate or speak from the heart what would be a situation you would do that in?

A-It's sort of there all the time. If I feel something in the music. When I was teaching that song for instance, I mean, I could say, "That's a slur. Play it as a slur." But why is it a slur? But it sort of feels like a sigh,so... And the music is sad and it sort of feels like a sob or a sigh and then if you say that. That makes more sense to them sometimes. You know, rather than say, "This is a slur. Play it like this. " Why should you play a slur? You play a slur to express a sob.

Q- Which method of communication do you prefer to use? The sort of the logical talking from the mind approach to the music or do you prefer talking from the heart about the music?

A- Both.

Q- How do you relate to your students over all?

A- On the whole, I don't have students I don't like and even if... You get to like them too. You begin to have some kind of a rapport.

Q- What kinds of rapport do you have with your students, eventually or ultimately?

A-Sort of the teasing, sort of a fun kind of rapport, like, well, we're learning it and sort of working our way through this and sometimes we have good days and sometimes we have bad days and we're sort of getting there. That kind of thing. The kind of rapport like " we're all in this together."

Q-Where is the child in you when you are teaching?

A- I think it's there all the time. Everytime you discover something there's the child in you cause that's what childhood's all about. You are discovering things and everything is new and so even though you're sort of an adult and you're probably even finding things on a higher

intellectual level it's still a sense of discovery. So when you find something new that delight is still childlike.

Q- Does teaching assist in keeping the child in you a child?

A- Yah. I think that's what makes me high afterwards. You come out and you want to skip and dance and sing and so on because you've found something new today and you think, " Yah! "

Q- Would you say that your students and you have a relationship almost as peers?

A- Yes. Some parents have commented on that actually and said, " You're a child Sathia and that's why you can relate to them so well. "

Q- That's with the really little ones. What about with the older students? How does that come into play?

A- Even they too, not flouting authority in the sense of that but, of course the music is there but then they have the freedom to interpret it the way they want to and not everything there is fixed. So just go out there and be yourself sort of thing and that is something that the teenage years would identify with.

Q- Can you talk about the relevance of what you teach in music to yourself and your students?

A-Well, when I'm teaching music I'm totally involved, every part of me involved. Do you mean as compared to another subject?

Q- No. I don't mean that. Is that why you chose music to teach as opposed to something else because of the total involvement for you?

A- Yah. That's what you were getting at there?

Q- No. I was referring to the music you are teaching. What relevance does it have to your student's lives and your own?

A- Just happiness, joy and if I didn't do it then what else is there to do sort of thing.

Q- Maybe I'll phrase the question differently. The actual genre of music?

A- Well, I teach classical music and that's what I've been trained to teach. So I teach that. I wish I could be, knew more about jazz and improvisation and teach that more so. From that point of view I sort of feel a lack because in some ways I sort of feel I'm teaching in a 1 sided way.

Q-Why is it you feel you have to be able to cover so many bases in music? In other subjects they teach 1 particular aspect of it and I don't think they get particularly angst. Why is it that music teachers tend to feel that they never have quite enough in what they have, that there has to be more added in? Why do you think that is?

A- Yah. I don't know. I guess it's this thing about the totality. As I said, it's mentally, physically emotionally, you are involved in what you are teaching but at the same time you wish you could also teach to be more creative , more...I'm teaching them to be more interpretive which in itself has an element of creativity.

Q-Apart from musicality, what skills do your students require to be successful at music?

A-Clear thinking. Logical thinking which I would like them to have. That helps them to learn things generally. Co-ordination and just a nice nature.

Q-Logical, clear thinking and good co-ordination. Those could lead to a really fine mechanical player. Would that be satisfying to you?

A- No. That's what I meant by a nice nature. When I say nice nature. Not necessarily NICE nature but I mean some kind of emotional depth, some kind of psychic depth in the student. Something that they want to express.

Q- Can you teach logical thinking through music?

A-Yah. You go along in a step way manner. It's very easy to do that.

Q- What about co-ordination?

A-Yah.

Q- And what about depth of feeling and character? Can you teach them that?

A- You can certainly bring it out. I'm sure they all have it and you can just make them aware that they have it.

Q- When you are performing or composing you are involved in a process that is very subjective. When you are teaching how does that subjectivity transfer over? In other words, as an artist - musician, what part of that, do you bring to your teaching and what part do you leave behind?

A- When all is said and done, the subjectivity is there all the time anyway. I'm teaching an interpretive art and it's my interpretation that's coming through and even if I say,

"You're free to do it the way you want. " I'm still showing it my way. Sometimes I step back. Depends again on the student. Sometimes I see a student who is so full of whatever it is that they care doing, that you don't want to intrude. They're doing okay. Their interpretation is perhaps more valid or more profound than mine so I just sort of draw back. There is nothing I can say. There's a lot of subjectivity. Even in my mood sometimes or the way I teach. Not that I'm lethargic but sometimes I can be slow in the way I teach and sometimes when I'm excited I'm charged. Then I'm pressing on and sometimes I realize that I'm in a sort of high mood and I'm going through student after student and some of them can't really take it and I have to say, " Oh my goodness. I was sort of rolling in this mood today but so and so wasn't really ready for that. "

Q- How does your role as a music teacher mediate between yourself as a musician and society? I'm making the assumption that it mediates. What's the relationship of these roles?

A- Oh it does relate a lot because you are touching another person at a very deep level, your student. Especially when you have, on a 1 to 1 basis. That's a very special sort of relationship that you have and in some ways for the student the music teacher is perhaps the only person who spends half an hour or whatever time at this deep level, really! You don't have that much time with your school teachers and you perhaps may not have that much time with your parents or other adults in your life. They're going to go out into the world and things that you say are going to be there and when you're teaching music. They're sort of open in many ways. Their hearts are open. They're very impressionable and things that you say are going to be there. They're going to remember it. I remember things that my teacher said all the time. As I'm teaching these things keep coming up. Not necessarily things about music but just generally, whatever, about life, about observations. Just little things. You never really spend that much time alone with anybody in such an intense focused way. So it's a very impressionable, intense relationship. So that's going to influence them.

Q- Do you think it's the musician's responsibility to teach music?

A- No, not necessarily everybody's...I think some musicians may not be temperamentally suited to being teachers. I'm fortunate that my teaching process is also a learning process even for my performance.

Q- Does your perception of yourself as a musician change when you're teaching music?

A- No.

Q- When you enter the space for teaching do you feel that you are a musician firstly?

A- Yes. Definitely. See that's what I meant by I'm a musician who's performing or I'm a musician who's teaching. So they're all different ways of communicating.

Q- So you see a link between teaching and performing as well?

A- Yes. And that's the link that as you teach you are performing. I mean, of course you may have to perform little excerpts for the students but not even that...You're performing. I don't think you can be a music teacher if you don't consider yourself a musician. If you think you are teaching music and you think that music is like some kind of traffic codes that you are imparting. You know, some information you are giving then you're not. Some of the things that you have to teach are the signs and symbols we have developed to symbolize the music, like learning the alphabet which you have to learn as well but... There's the musical language, a musical literacy that you have to have but just because you teach students how to read notes, that's not being a music teacher. They think they have this information to impart but it's not going to work. Music is something more than that. The relationship of the sounds, how it all fits into the rhythm and beats is something you can't just give as information. And it won't be accepted by the children as information. They're not going to understand it even if you tell them. Kids learn in a different sort of way. You've got to know what you are teaching. You've got to be really sincere in what you do and kids pick up on that and especially in music. You can't fool and if you think you're going to just give information about music you lose them. Whereas a 5 or 6 year old can go to school and they may have been given this information about the alphabet and numbers and they'll accept it there cause it's not... I guess it's just this whole involvement with the subject matter.

Q- Does your role as a teacher mediate between yourself as a musician and society, and if so, how?

A-Yes. Just by the contact and the sincerity of it. It's a place of contact and it's important that as a musician... It's important to me that society understands what musicians are about and it's important that musicians learn to function in society and as a music teacher that contact is a more amenable contact in some ways. You're meeting your students and you're meeting the parents of your students and those are the ones that you need to get in touch with. And you get a chance to talk about what it's all about. If you

stand there and say, " I'm a musician and this is what I'm all about " they're really not interested. But they are interested in their children and if you say, " You're child is a musician and this is what it's all about. " then they'll listen. So it's a good point of contact.

Q- Have you ever experienced conflict between the 2 roles? The 1 of being an artist- musician and the other a music teacher?

A-Only in the sense of time. There are times I think, " I wish I didn't have to teach today because I want to practice." I mean there are only so many hours in the day. Not as far as temperament as such is concerned. I mean, the teaching aspect is good because it's a learning aspect as I said for me. It's just time. Because I'm committed at a certain time to be teaching when I'd rather be practicing or playing.

Q- So how do you resolve that conflict?

A- Well. As far as the teaching goes, I've made a commitment of my time so I have to keep it. All I can do is then in the next year or whenever I make a plan I say, " Okay. I'm not going to teach so much." So I cut down on my teaching.

Q- Do you notice a difference in your teaching style if you have had a good session or time with yourself, working on your music?

A- Yes.

Q- Can you describe the difference?

A- Yah, if I have myself practiced and have done what I wanted to do, I'm in a more satisfied frame of mind. So when the students come I'm not so resentful. It's good. It's time for me to maybe take a little break from my playing. So when they come it's almost a welcome change. If I went to work at something other than teaching I'd resent it even more whereas at least if it's teaching music, then at least I'm somehow in the same area. I'm not really departing much in a way.

Q- How do these roles impact on each other?

A- They impact on each other in a sort of positive way, if you look at it that the teaching is a learning experience for your performing or your composition or so. By keeping it focused in that same area you're just dealing with just another aspect of it which will in some round about way be of use. But at the same time, some time out of necessity you may have to teach people you don't particularly want to teach. Not every minute of your teaching is a learning

experience. So when that happens, the fact that that amount of time is not being useful for your progress as a musician can be a little bit frustrating but you have to, in my language there's a saying... " To throw a shrimp to catch a shark. " You throw a little thing to catch a big thing. Here you have to spend, again, it's a reverse thing, you have to spend so many hours and then you may have a few illuminating moments of teaching but you still have to do it. If you are lucky enough to chose your students in such a way that every lesson is a learning experience then... Actually this year I've worked it down to that.

Q- What conditions contribute to this learning experience?

A- My students...They give to. It's a relationship, a 1 to 1 relationship. They give. While you're teaching they give and that's what you're benefiting from and they give, I suppose, by being motivated, by being who they are. That's really what it is, because you are not necessarily learning from the way you teach but you're actually absorbing something from them as well.

Q-How would you reconcile the artistic process and the academic process if you were teaching music in schools?

A-That's a whole different ball game. There's so much there. You go into other things like funding and availability of space and curriculum and size of classes and what's expected and the time allowed and all sorts of things. Administration. I don't know if I want to get involved in all that. Sometimes it gets too much. I mean that's what, why I like to be self employed because then I decide what I want to do and I want to maximize that. Every moment I work is an important moment but whereas if you're working for an institution it doesn't quite work like that. You're spending so much time doing other things before you can get to the actual fact of dealing with the music. So I don't know that I want to spend that kind of time...Well, I have that here too up to a point. I'm dealing with parents who have to pay me and of course I have to convince them that what I'm charging is quite reasonable for what I'm doing and so I am spending a lot of time on this PR work but even then I'm actually talking about a musician in society. In the other thing it just gets too wide and then you might get caught up in politics and, you can really get caught up, and I don't want to spend time doing that.

Q-When you are unable to perform or compose does this affect your ability to teach music?

A-Yah. At the back of my mind I have to be a musician. If I'm not that then I can't teach. I mean whether I'm currently doing it or not is not all that important. But I believe that's what I am.

Q- Is teaching a means of spreading an understanding of who you are as an artist and a meaning of what you do as an artist?

A- Yes.

Q- Is it the quality of your student's performances that is your ultimate goal in teaching?

A- No. It's not quality of performance. They may or may not be able to perform according to what I think a performance should be but as long as they can express themselves in a satisfactory way to themselves. That's what I want them to have. I want them to enjoy the music. Whatever level they can enjoy. It may not be my level but that's not to say that it's not valid for them.

Q- So you derive your satisfaction teaching music by having that relationship with that human being, overall?

A- Yah. And as I say, it's a very intense, very focused kind of relationship.

Q- I find that the method of teaching often used by music educators (the ones in this study), the mode of communication is often non verbal and when verbal, is meant to connect to an emotional level of understanding in the student.

A- Yes.

Q- These same students are operating in an otherwise black and white, right or wrong, non - emotional model for learning before they come to you, in their general school education. Can you comment on this?

A- I don't know. If as you say in the school system everything is geared towards right and wrong and it's also...

Q- Well what was your experience in England when you taught science?

A- Well as far as teaching music in the school systems... What it is that people want? An end product. So I suppose the end product in music is a good performance. So what is expected there is that at the end of the year. You have this concert and you have so many items in a varied concert and a good performance and a perfect performance somehow and so the assessment is made there.

Q- It's still something that is verifiable. It's extraneous to the person. What about that interior product?

A-It's not measurable but I just hope that society and the educational system will accept that there are things which are not measurable and quantifiable and don't they?

Q- Not really. My feeling is that...

A-Yah.Yah.I know. I get that from some parents too. They say, " We're spending for so many lessons. I expect my child to do grade four by January and grade 5 by June." They're measuring. So what you're expected to do is teach them whatever number of pieces is required for grade four and as soon as that is done, they are ready to get on with the grade five pieces. And they're not prepared to give you time to explore other things and you sort of say, " You know, you can't expect a child from, you know...What do they spend? Say 20 hours in a year. They have 40 lessons, half hour lessons to get from here to there." And also they need a wider experience of other things so that... But anyway people still quantify.

Q- So you have to deal with this too?

A- Yes.

Q- So how do you respond to that? The teacher in you can understand I'm sure but can the artist- musician?

A- No. Even as a teacher I can't understand that because if children learn at different rates...So in any kind of way I can't understand it. The only way I can understand this is maybe a parent who's spending the money and thinking, " If I'm spending that much money I want some results." I'm not saying that I do that as a parent but I can understand. Yah, that quantifiable thing is there all the time. It's sort of a consumer oriented society anyway so whether it's in the school system or you're teaching privately you have that problem. How do I deal with it? I try to explain. I have parent interviews. I try to tell them and if they don't agree we mutually agree to part. I say this is all I can do. This is what I will do and they'll go home and think about it and say, " If that's the case we're not going to spend money on this. " and I say, "Fine " and I'm really terribly relieved. That is what has happened this year. I have come out and said, when they've said this, then I have said what my expectations are and what I'm going to do about it and they said okay that's that. Because I came out with a thing saying, "Okay. This is my schedule. This is how I'm going to do it." And I gave out a little contract, circular sort of thing and they said, " Oh, we can't make that kind of commitment" so I said, " Fine. " So we've parted. So what I have done is I have eliminated all these people who are of this quantifiable nature. So when you talk about the types of students that you want to teach and also again the kinds of parents you're going to deal with... I mean,

some of the students I lost were really nice students. I wish I was teaching them but then I had these problems with the parents. So...

Q-How do you see the role of music in education in the schools? And what ideas do you have that would expand it's role and yours within education in the schools?

A- I think music education is very important, very important because even during the school day, a half an hour in which they go out to do music can just put them in a different kind of mood, make them...It's therapeutic. It's stimulating. It's something that reaches them in different kinds of ways that can be beneficial for the rest of the day and for whatever else they are learning, for them as total human beings. So sure. The educators realize this.

Q-Funding.

A- But again funding. That's the thing I know. Well, as I say, I deal with parents, individual parents. You are meeting the individual attitudes and even these parents when they come to get lessons for their children they want it as a commodity. My child can play the piano. My child can do grade eight. He's 5 years old. He can do this. He can do that. There's a whole lot of competition. All sorts of things involved there.

Q- In other areas of education learning is assessed via grades and tends to promote competition whereas music, ensemble work in particular, promotes co-operation. Can you comment on this?

A- But that's the thing. Again it's where the whole thing about sports comes in too. Sports is competition.

Q- But sports can also work as teams, so co-operation is involved there too. I'm just trying to understand why this dichotomy exists in our society. Why the arts are looked at with disdain and mistrust and yet on the other hand put right up there.

A-Well, there are other things. For one thing, they think art is an elitist thing. That it's an indulgence of the rich. So historically there's that. But that's difficult to erase. A lot of people...Or we're just a working class and we don't have time to be sitting and indulging in our emotions. There's work to be done. There's that work ethics. Then there's this whole competitive element...of war and so on and possession and greed which has now, well we don't have wars as such, well we do but...which as been tamed into sports, team sports, taking sides and all that, so when music is done...Again, teams compete with other teams. Bands compete with other bands to be placed and so on. We are trying to fit music into all these other categories but it

doesn't really come into all that. In trying to understand what music is all about we are trying to give some kind of historic relevance to it, you know. And we just don't know where to place it. So one place we put it is in this class conscious society. Okay you think arts or music is an elitist thing. It's something that only upper class people do and then this war thing. It's a competitive thing and now there is this consumer oriented thing where there has to be a product and a quantity. Or, achievement is a quantity. I guess what it is, society is trying to understand where music is, what music is all about and doesn't really quite know where to fit it.

Q- It's pretty fascinating when you think about it. It's our love. And we're in the middle of this whole broil and in fact I think we have a hand in playing... in determining...as we the living music now... What are your main concerns as an artist- musician - teacher? What concerns would you like to have included in this interview, this thesis? My thoughts and concerns, what instigated this whole conversation with you and others is this whole idea of an artist- musician and then a teacher and looking at how these roles fit together and how they impact on each other. But there are other areas that I may not be aware of.

A-We need all kinds of people in the world. We do need people who go and, you know, who are miners or whatever. To make a living. People have to do whatever it is they have to do. So we need people to do different things but I think basically what it is, we should have tolerance for and respect for what other people are doing and I think sometimes when we try to, want to try and justify what we are doing...We try to say that what we are doing is the best. I have a cousin who is a doctor and he says, " Oh everybody should be a doctor. But I mean if everybody is a doctor? How can that be? Because what he is basically saying is that I have chosen the best profession. So I would rather not...I am happy doing what I am doing. I can't do anything else but that's not to say that everybody else should be doing the same thing. But at the same time I also feel that "everybody"...It's good for everybody to make music at some level.

Q- That's not expecting too much.

A- No. I think for them to be a completely, a complete total satisfied, happy human being, if they can express themselves through music. That makes them whole. That's all. But that's, but that's not to say then that because I chose to be a musician that I'm better or worse than anybody else. I'm quite happy that everybody in the world is not a musician otherwise how could I make a living, you know. Well then, the whole concept of making a living might be, I mean it's an exchange of labor isn't it.

Q- When you are screening your students at the beginning of a term are you ever hoping for that prodigy? Are you interested in that at all?

A- Not really. If I genuinely have a prodigy in the sense of, I mean, I have a 5 year old. She is... Normally I don't take 5 year olds. I expected to prod along with a 5 year old thinking that when she's 7. She's really not going to get much done but I'll just keep her interest from now to 7 but no. At 5, things that I tell a 7 year old, she just does it. And so I'm surprised and delighted. That's wonderful. I mean it's easy for me in some ways but then at the same time it's hard too because she's so naturally apt but at the same time, my ways of teaching are such that I teach 7 year olds to understand what I'm teaching. But I can't explain certain things to her because she's still only 5. So I just have to keep her interest going in a different kind of way. So it's a different sort of challenge. It's nice. All the time you're making good music, so it's pleasant.

David Interview #1

Q- When did you first develop an identity as a musician?

A- I think when I was very very young. I can remember guests coming over to the house and standing up on the coffee table and singing, "Clancy Lowered the Boom" I was a wee guy.

Q- Before school?

A- Oh yes, preschool. I would have been 3 or 4 probably. I enjoyed singing as a young kid. It caught my ear and caught my fancy and there was singing involved with the church. I was in catechism in the Catholic church and there was always singing and dancing. My background is Ukrainian, so there was traditional Ukrainian dancing and singing. Then getting into school. All through elementary school I was always on the stage. Grade 1 through grade 8 I was participating in what they called the oratory contest, which was saying a poem or giving a monologue. In grade one I had a little poem about a mouse and because of my size and the way I expressed it, it went over very well and it just seemed every year there's always a place in the class for the class clown. That was kinda my role.

Q- The class musician?

A- Yes. Performer. Always performing. Not in a negative way. Not distracting the class but every opportunity I had I was very excited about doing the play or reading a part in a play or singing a song and then there was a music teacher in the school that started a boys chorus or boys choir. I was in grade 6 and we would meet once a week in the evenings and I would take voice lessons from him. Mr. Brown was his name. At a young age and then at age 10 there was a community band that met in town on Sunday afternoons and I got very interested in that. I think it was 11 or 12 years of age that they took them at but I showed an interest at age 10. I started on an alto horn, a Beep horn or whatever they used to call it. I played the offbeat background parts. I don't think they even have them in bands any more. I only played that for 3 months and always had my eye on the trumpet players so I switched to trumpet.

Q- So from 10 on you were doing trumpet lessons or horn?

A- Yes .I did some lessons. A lot of it was just through band and self taught. You were given things to work on. It was mostly the music and then I got into playing solos at school, at school things and amateur hours in Saskatchewan. I grew up in Saskatchewan and they had these amateur hours that would go around the province. They were fund raiser kind of things that people would phone in. They would listen

on the radio and the one that brought in the most money won. So I would go around to these things and they went well into the night. Sometimes 3 or 4 in the morning until people just quit responding and then a winner was declared and then there were other contests, music contests and festivals in church work. It was a small town of about 2 thousand so it was the kinda thing where you became sort of a small town celebrity and I became that at a young age. I also got some good advise along the way not to let that go to your head. I use that a lot in my teaching too, to try to keep the ego intact. It can spoil a lot of things if you let it get out of perspective and the...

Q- Could you go into some detail about that?

A- Sure. I forget where it was. It was somewhere in high school because I was probably on the verge of being pretty cocky and arrogant about my success. I was playing in a band at the age of 14 going out and playing weekend gigs and my dad's only, my parents only concern that I was involved in the drinking aspect of that, cause all the guys in the band were in their 30's and 40's probably. So my big deal was everybody went and all drank and I got to drive home often and at age 14 and 15 that was a big, that was a thrill. I looked forward to that almost as going to play. I got to drive the car home and I worked out pretty good.

Q- Working with that age of musicians did you feel like a protégé?

A- I used to sneak out of home and there where dances every Saturday night at the Legion Hall. In those days there were dances where you had a dance card and they were in sets of 3. You'd have 3 fox trots and 3 jives and 3 waltzes and 3 polkas and I can remember sneaking up the back steps of the Legion and just crouched in the corner till, well, I figured it was pretty late, midnight. The dances usually went till 2 in the morning but I wasn't allowed out after 10 or 10:30 and, they got to know that I was there. At band practice it was the same guys that were in the community band and at band practice I would get my horn out and start doodling around in the corner on tunes that I knew that they were playing, that I had learnt from listening to them and they'd eventually said, " Do you want to come up and play a number or 2 ? " and I remember it was a tune called " Should I " It was the first tune I played and " The Saints go Marching in " was... and that was a set of jives. And that was my big time that I would go to the Legion on Saturday. And early in the evening I would get an opportunity to play and then eventually I got to play more and more and then they said, " Well, why don't come and play along with us." So, there was a trumpet player in the band who doubled on saxophone and other things but they didn't really have a trumpet player and then through that...

In those days in a band like that people doubled quite a bit and I eventually got on the drums. The drummer got too loaded or drunk and fell off his stool. I don't know if you understand how things worked in those days. So drinking was a part of the whole scene and some of the guys really liked their booze and would play till they slithered off the stage.

Q-But in terms of this protégé, in the classical sense of the word, did you have that sense of identity when you were young that you were special and that you were developing very quickly, maturing much more quickly in music than the average person?

A- No. All of the, in those days Hollywood and movies and stardom and the biggies in the music business... I got to shake hands with Louis Armstrong when I was 14 which was the thrill of my life but I mean, that was still like, there was such an enormous gap between an Anglo Saxon boy from Winyard Saskatchewan and Louis Armstrong from the deep south, a black jazz musician. I could identify with his music and I was very attracted to it. Not having had a lot of experience in listening or anything, I really don't understand where it comes from. My family didn't have that. But it was like never never land to me. It never entered my mind to ever be a performer as such.

Q- Of that caliber?

A- No. Yes. I was just content with small town stuff and I don't think it ever occurred to me to make a decision that this was what I was going to do for a living. Along the way, I think my whole life is more or less a door opened and I went through and I'm a bit of a fatalist. I just have never had to do any long term planning or goal setting cause of my attitude, I guess about life. And what I do, if you work hard...These are things that I use in my teaching too. If you work hard at what you believe in and what you want to do and what you want to be, the rest will sort of take care of itself. If you're good, if you work at what you're interested in you will develop to be good at that and there will be people who will want, be after you to come and be part of the scene or to do what you like to do if you do it well and as a result of that I'm a bit of an over achiever. I think a lot of my success at anything has been because I had to be a little bit better than the next guy. Comes from my size. Comes from what I consider to be my lack of good looks as a youngster. I was kind of a nerdy kid in school but I had lots of friends. I was the school president. I was a leader in the school. I was looked up to but I never felt comfortable about my looks. My background in those days ... there was a lot of prejudice. I would call it...Looking back on it, I felt as a Ukrainian Canadian, there was always

jokes and I had to stomach them and laugh along with people. But they hurt, you know, all the time I was growing up.

Q- What about your role as a musician? Did you feel a separation from other people as a result of being musical? For example being popular and being elected for different things what role did music play in that?

A-I'm not sure I understand your question.

Q- OK. Some people have lots of money and a car and they end up with lots of friends and they are elected to things. Other people have a talent that other people envy so it draws attention to you and other successes stem, maybe from that talent.

A- I think it's my sensitivity to people.

Q- So you're saying that the music you feel, if you had not been a musician and such an active musician throughout school, that it wouldn't have made a difference in terms of you becoming successful in other areas.

A-I think it was a part of it, definitely. But it was not the major part. I had trouble with academics. I was always a border line student. I didn't have good work habits. And along the way somewhere this feeling of being inadequate was compounded by teachers. I still frown upon the whole profession. This business of passing and failing and you're a failure cause you can't do English. No ones a failure cause they can't do English. I have lots of kids in here who are incredible musicians who can't do math. They're no less a person than the person who can do math. And I preach those kinds of things because of my experiences as a youth growing up and how I was lead to see myself and that's my role, people in a position of authority and people that had a lot of communication with you, created these beliefs about yourself and one of mine was that I would never be university material. I would probably end up being a laborer some where and I could perceive myself as, you know, being, having a job like my dad did in a meat market. He eventually owned the meat market but to me, that was how I perceived myself. Music would be my great love that I could hardly get home to do and would do on weekends and in the church and wherever, whenever I could. But it never occurred to me to get involved in it till when I got into my senior high school years and there was... Music in Saskatchewan was just on the verge of being incorporated as a course as a viable alternative elective and involved in a curriculum and all that kind of stuff and the fellow that sort of is my guru, became like my adopted dad. His family, his kids ended up, they were younger than me, ended up in bands and professional bands with me later on and we became very close and he was an electrician and he was kind of my role model.

Being an electrician and doing the community band on Sunday and playing on the weekends and as it ends up, he was an alcoholic also, at the time. And so there was something there to be learnt. If you don't do what your heart says you should do you end up being unhappy and unhappiness and discontent leads to leaning on crutches like alcohol and stuff and I had my problems with booze and those other things when I was on the road as a professional but I don't drink now. I don't need it. In those days I think I did.

Q- Do you compose?

A- No. I haven't put anything to paper. I compose. I probably arrange. Like when I had my own group and we were doing just pop material, top 40 stuff but then we also did a Satchmo set. I do a take off on Satchmo. I've been doing this since I was 11 years old and this just went over like (he snaps his fingers)wild fire and it still does. I'm getting on to near 50 and I feel pretty stupid doing it sometimes and a little embarrassed about it. But if you close your eyes it comes pretty close. I mean, I idolized him and listened to him on an old scratchy 8 dollar record player that I got somewhere. So using that as a feature I had a knack of putting together medleys of different eras of music, different stars. We had an Elvis Presley medley, a Beachboy's medley, so on, arranging, either picking it off of the albums. I had a good ear. I could pick out parts. Again in the music business... My first band was all high school kids on the verge of graduating. In fact 1 kid quit in grade eleven to come on the road with me as a youngster, and I was 20 or 21 and I had already been teaching school for 4 years. I had taught right out of high-school. Because of my musical ability the school board hired me to work with the electrician I was telling you about. He got hired my senior year in high school and he started .. Music became a band class in school, instead of Sundays it became a band class and all those kids participated in the Sunday group. Then the year after I got hired to be his assistant and we traveled around the school district and did about 4 communities of high school band and then we amalgamated those into what we called the unit band or district band it would be called here. But I was not very successful because the kids I was partying with on the weekend, that were following me around to all the gigs, they was playing and dancing to my music and we're drinking beer together in the parking lot, were the same kids sitting in the chairs that I had to try to teach. So there was a real discipline problem. I was a pal. I wasn't a teacher in that I didn't have the authority. So I didn't like teaching very much my first year and it never entered my mind when I was in high-school to ever be a teacher. I could hardly wait to get out of school and I never ever wanted to go back into a school.

Q- What did you want to do?

A- I don't know. I was convinced I couldn't go to university that's why I didn't. Until I was 20 I think. Then I went to university. I worked in a bank. My buddies are still with the bank. That was a sort of prestigious job that I could get right out of grade 12 and the pay wasn't great but it would have been fine. But in June of my final year I got approached to do this teaching and I thought, " Heh, that's not work. That's fun. " When I left that job I joined the Royal Canadian Navy as a bandsman apprentice so by then I was starting to perceive of myself as being involved in music. There was this opportunity, " bandsman," and I had to sign up for 7 years. I was apprentice for 2 and then I would serve for 5 and I went to school in Esquimalt at the Tri-Service School of Music. So that was kind of my first introduction to the academic side of music, learning about music, understanding the theory and all that kind of stuff. Cause all that I had been involved with was pretty much, was the ear and playing. Get the notes off the page and if you can understand how to do that, that was sort of all you really needed to do in those days.

Q- Let's go back again to when you were little. Can you describe the relationship that you had with your instrument?

A- Yah. It was probably like my best friend. I enjoyed playing. I played every day pretty well. Sometimes for 2 or 3 hours, sitting in my room. I would like to have the window open and I would like to have people hear me practicing. I'd like to have some acknowledgment. It wasn't satisfying for me to play in there and I wasn't mature enough to understand that by doing that I was going to benefit from it. I needed attention. So all of this stuff that happened in my young life came from that need and I still have that, you know, with my family and with my wife, with my children. I need attention and if I don't get it I get pretty discontented.

Q- When you say attention, now in your present situation are you referring to your music? So that if you are playing you want some acknowledgment?

A- I think it's just a general need for attention and I found by playing the trumpet I could get attention and the more people that could hear me whenever I played and it would acknowledge that. That was looking back. Now I'm talking about looking back. I don't think at the time this occurred to me. But this is sort of a self analysis. I think I would recognize that as a real need for recognition and constantly. Since then it's been just, border on, sort of a goal and take, reassess it and move it up. I don't think I've ever reached a goal because I move them. I re-establish the goal as soon as I'm on the verge of getting there. Like I think there are a lot of people that would look at my

situation and say, " Well. There's a lot you've done." But there's so much I haven't done so I disregard what I have done and am always looking at what there is to be done. Then when you talk about composing, I mean , that's one of my goals down the... I envision myself sitting with a keyboard set up and a computer and some of this software that I have great fears of right now. I have enough confidence as an older adult to know that if I want to do it I can do that. I mean there's nothing I can't do. I could still become a recognized pro in this town if I decided to do that.

Q- Is that important to you?

A- No, it isn't important. It used to be. I have fears of playing for people now still. I have fear of playing for my kids. I'm comfortable playing here, for my kids. But playing for musicians. I have fears of playing for people now still. I'm uncomfortable with that because I don't see myself, I don't recognize myself as a professional.

Q- But you recognize yourself as a musician?

A- Yes. I do. In general terms to the non musician I am a musician. I'm a good musician but to the musician I'm...I found it more gratifying to focus on the non musician. There are people who can do books. There are people who can run a good business. There are people who can run a whole large corporation. I can't do that. I respect them for what they can do and I like to be respected for what I can do. I think that I'm worth a lot more money than I get. I don't see much difference between me and what I've put into my life and Wayne Gretsky and why should Wayne Gretsky get 30 million dollars in 3 years? And things aren't fair in the world. Money isn't everything, but if you're talking about materialistic things there's a lot of unfairness in the world. Especially in the music business. Musicians are usually people living in little small rooms. And the greatest musicians that we respect so much are in New York getting by from cheque to cheque living in some little room practicing and playing their horn.

Q- Does that appeal to you?

A- No. It doesn't and I have concerns about encouraging kids into that whole business without some reality. What I consider to be my reality and I worry about how much of me, I should put into my teaching. You have to try to speak in generalities and then insert opinion but it's not gospel. I mean, I had a young sax player who just graduated from here. I know he's going to be great but he's going to be one of these guys that will probably be a bit of a misfit, like so many of the musicians. Lenny Brau, when I was playing in Edmonton, almost totally useless for anything other than playing his guitar and that was his... and the more he could

play and the more he was playing, that was the only place that he was ever comfortable. Trying to carry on a conversation with him was frustrating. He had no interests and no focus and he had no skills to do that kind of thing. Someone like Linton Garner, you mentioned him. Like I have great regard, I mean, look at him, look at him. He's got everything in perspective and he's lovin' his life and, you know, some of the things that seem so relevant to life, especially in this community. I mean materialism is such a major part of this and success. What is success? Success has so many definitions.

Q- For you as a musician, what spells success?

A- Being in front of a group of people, regardless of the numbers and having everyone go away feeling that I've given them something. My whole philosophy of life is you only get back what you give so when I play I try... Emotion is a major, major part of my performance. Technique is not. How fast I can play, how many notes I can play, if I can play bebop or not, in the jazz sense. I get as much joy and probably more out of playing Amazing Grace without any accompaniment in the back of a church at a funeral or any other occasion. And what brought that to mind was my daughter's best friend in grade ten passed away from cancer and that's what I did and the incredible response that I got from just about everybody that was there. And I wanted to be out of sight and I cared not if I was recognized for it because it was between me and her. I've always been emotional, unlike most males. I express emotion. I talk to kids with emotion. I talk about getting the emotion out of the music. So if I was in Carnegie Hall and everybody gave me a standing ovation and there was 1 character in the front row sitting there, like this that just wasn't happy I would feel unsuccessful. It's not the ones that, it's that... And that's what drives me. So I do feel successful but it's been really difficult for me to feel that way and it comes and goes. I still get by myself and feel, question, like what, why do people consider me successful? As there are lots of things in my life. I mean, there are so many things in my life that are not accomplished yet.

Q- You're talking musically?

A- Yes. I can't believe I've been lucky enough to have the life that I have and to be able to end up in the school system which I never ever in my wildest dreams ever wanted to do and yet I've ended up here so I have great faith. I'm a fatalist. I believe that you go where you're supposed to go. I just think this was all predetermined somewhere and I've been lucky enough to have the life that I have and to be able to end up in the school system which I never ever in my wildest dreams ever wanted to do. I think I am in my best place molding young talents because I can communicate with

them. I mean, they believe in me. I can get them to trust me, like they trust no one else almost, a lot of them.

Q- You establish that trust with them using words, not music?

A- Yes. Words. And they just see that it's real. I mean I get tearful. I get choked. I get violently angry. I am a boisterous, loud, demeaning, almost an abusive teacher but I can come back the next day and say, " I was out of control and you guys should have said something to me. You should not sit there and take that from anybody. You should speak up and say" Especially with the awareness now of psychological abuse. The things that hurt us most are the things that have been said to us over the years. I identify with that. I buried those things and I think, unlike some people, I have been fortunate enough to build something constructive with that. A lot of people it takes over and they just go the other way and they feel worthless.

Q- What role did music have in preventing you from burying all your feelings?

A- I think just that, that constant opening and opportunity to pick up my horn and express how I felt in music and to be able to capture people. Make people listen. Kids are always encouraging me. They say, " Why don't you play a solo or why don't you do this or.." and I say, " Oh. You know. It's not really that good." And people get tired of that too. I'm just, now I'm really working on this, being able to be gracious about compliments. People don't want to hear, " Oh I'm not. " Like you heard about my teaching and I should be able to say, " Well, thank you. That's really nice to hear. It's great to hear " Teachers don't get enough of that and I'm lucky enough to be in a teaching area that does get a little more recognition cause we go out of the school, we are out in the public eye. But I shouldn't say, " Oh no. I'm not. " I really felt that way. I felt almost like, " Well what do you know? How can you say, you don't even know. " But you can't do that to people. They do know. They know what they felt. They know what you did to them or for them and they don't even have to know what a treble clef is. I mean what would music be without the fans, without somebody to listen to it. A good listener. So in this business, some will play, some will not ever play after grade 12 but they'll be much more attuned to listening to music, understanding how to be a good audience, regardless of what venue, whether it be symphony or jazz. Because there's sort of a mannerism that's involved. Like in jazz, it's polite to interrupt with hoots and some claps and some " ya, ya's .. encouragements cause it's a creative art. You know, it's like watching a painting as it becomes something. But you don't do that at symphonies, although you get the same feelings but... There is that side of the whole business,

the music business that you teach kids in here too and having played they are much more sensitive because they know what it means to them to be up there trying your best and if somebody isn't getting something out of it then it feels futile and even from the little honkers, you know. They come in here convinced that at grade eight this is how they should sound, like B.C. Ferries and I say, " That's garbage and I'll start right there. The first 2 meetings that we meet I'm pointing out, that 1 of the reasons I'm successful is that I can convince you that this isn't good enough and you'll go home and practice cause you believe what I said. There doesn't have to be any other reason. You can do it for me. You can do it cause your mom said, " I bought the damn trumpet and you're going to play it." That might be the reason cause in grade eight or 9 or 10 why else do you play the trumpet. I mean, maybe you're starting to enjoy playing the trumpet. Why did you start on it in the first place? I mean there are a lot of reasons why different kids start to play.

Q-You were saying that your relationship to your instrument was one of friendship, like a best friend. Could you go back in time as well as now and seat yourself in a situation where you are working with sound, period. How do you relate to that sound? How does it affect you?

A- It's like a therapist. Rather than go to somebody and pay money to hear me talk and verbalize how I feel I go down and take my trumpet. If I'm angry I'll play that kind of music. I think my family can almost identify probably if they're around when I'm playing what kind of mood I was in when I went down there. I can be tired, distraught, upset, fed up and I can get in my car on a Thursday night and head for the church to do church choir and this happens more often than not, and say, " Why am I doing this? I don't need more music. I don't need this job. It's frustrating and I come out of there, inevitably, I never come out of the church, choir practice not feeling up and good and positive. Just because it's people needing people. With regards to the sounds, a lot of my deep down inner feelings are bluesy, are mellow. They're inspirational, settling sounds.

Q- If you didn't have music, if you didn't have the opportunity to play a trumpet or anything like that, what difference would that make in your life?

A- I'd be like a lot of those other people out there. Frustrated and doing something all my life that I didn't want to do or ended up doing just because I had to do something to. At the same time I have to say that I think that I also could do a job and I could condition myself to think that, " I have to make a living. The reason I go to work is to make money. It's not to do something I want to do because I do what I want to do when I finish work and come

home." So there are people that are content with their life doing that. I've talked to lots of people that just say, "Well this is what I do for a living" and they've conditioned themselves almost to the point of saying, " Well yah. I kinda like it." I mean, who likes work? I LOVE WORK! I'm a workaholic.

Q- And the nature of your work is music?

A- Yes it is.

Q- So are you like a kid in a candy shop when you go to work?

A-Yah. I would say so. I just don't deal well with success and I don't focus on success. I focus always on what there is yet to be done. I don't think I'm a sort of possessive type of person." Well this is mine and I don't want anybody else to have this success. People always ask me, " What do you do? Can I come and watch you work? " I have an alumni band that we did last night and other teachers come to play in the band just to watch me work, cause I work with adults, senior citizens the same way I work with kids. I have the same enthusiasm. It's almost an automatic. I've been teaching 25 years and it's like an automatic switch. It just goes on. As soon as I stand in front of a group of people it just starts happening and I can't sort of control that. Whereas some situations you should. I mean, if I'm going to play in an evening band with some group of adults and I've done that, and I've had people up there trying to teach me, like talking about the nuances of the music or the shape or the dynamics or how relevant the articulations are...." Ya, ya. We know all that. Don't give us this stuff. Let's just play. You direct the band and let's do more playing. And yet I can't turn that off and then I justify it by saying, "Well look what it's got me. Why would I want to change something. If what you're doing is working. If it ain't broke why fix it." But I do question. I'm always questioning myself. It's just a basic insecurity. I'm a very insecure person and that leads to workaholics and wanting to do for people. I spent last July almost bottomed out. It just stopped. Everything stopped in June and I... It was like everybody I knew and cared about were wiped off the face of the earth.

Q-And these people you cared about were students?

A- No. Yah. Well, the work stopped. The routine stopped and, I've had this before in the summer. The adjustment about a week or 2 to wind down and start to relax and just enjoy leisure time and I can't. I pace. I walk around the house. There's lots of things around the house to be done but I can't. I mean if, it's the adjustment. About a week or 2 to wind down and start to relax. It all seems to come back to music and my family almost gets ignored sometimes because,

well they do actually. Cause I'll just take a stack of choral music and I'll go down and work out parts and try to pick out tunes. I mean I've got stacks all over the house. These would be great tunes to do. I mean I have a hundred million tunes to do with some group, somewhere, sometime. Oh I think I should do a pop rock class in school next year. I think I should start a new thing. Now my newest venture is I.B. Music which is going to be a symphony orchestra. I want to tap into the Asian community that have these wonderfully trained kids that play so well and they're coming to our school and there is nowhere for them to play. They come into the band and if they play flute or something like that that's fine, but so many of them play strings and there is nowhere for them to play so, that's another creative course. I've been very creative and everything I teach is in the curriculum here. It's in school time like math and English and I've lobbied and kicked walls and screamed and yelled and got myself in trouble sometimes over my feelings about the relevance of music in everybody's life and the role that I can play in using it as a vehicle to teach kids life skills. So 50 % of what I teach is music and 50 % is what every teacher should be teaching which wasn't taught to me. They were focused on...

Q- I don't want to stop you but I'm going to because you... You're wonderful. You're in my heart but you're going into that other area that I really want to get to. But I want to bring it back to you as a musician. At any time in your experiences as a musician and a performer did you ever consider what it was to be an artist and question yourself as to whether you were an artist. Was it one of your considerations?

A- I think I've always considered that. I think anyone who plays considers themselves an artist, at some point in that scope of what is an artist. Is a grade eight person playing lead trumpet in the grade eight band, are they an artist? I would say they're at some point in being that, which... You look at any artist. Is Johnny Cash an artist? He's got to be because of the definition in North America or in the world I guess of what an artist is.

Q- Could you share that definition with me?

A- I would say, being an artist is developing your playing and gathering a following at a professional level. I was an artist and in the sense of, I changed my identification while I was on the road from being a musician to being an entertainer because there was as much relevance to what I was doing when I wasn't playing, my presence on stage and the opportunity that I saw to try and make people happy, try to make them enjoy themselves. And it was as relevant to me as when I sang or when I played any of the horns I played. So when people say, "Are you a musician I say, " No. I'm an

entertainer. " And I don't know, that was my own personal separation. I think that what I do here at school satisfies that need too. I'm always on stage. I think that's my personality. When I'm making kids laugh and I play for them and make them go, " Ooohhh." So I have, I'm an artist. I guess in the sense of my own definition, yes.

Q- Your definition was more that you have to have a following, a professional with following. That's where I lost you in that because as a teacher you can't do 2 things at 1 time.

A- In the general sense I don't think I'm an artist is what it comes down to because I see artists as, if you went out and asked someone a question, " Well name 5 artists, " a lot of people would think of artists like painters, sculptors, whatever. A musician as an artist? I think the label professional musician would be more appropriate. Johnny Cash, I don't consider him a musician. I'm sorry but I just don't think he knows a lot about music. He's an artist. He's an entertainer and he's convinced a lot of people that what he does is relevant to them, their lives. I'm probably not making a lot of sense about all of this. I'm having trouble. You asked the question and so as thoughts come to my mind... Have I ever considered myself an artist?

Q- Yes that, but also your feelings now. Whether or not that's an important issue for you.

A- Yes. I verbalized, if you ask my friends a lot of them will tell you that " He's often said that actually age 55 is when I see myself becoming a professional player again." And something as simple as having a trio and playing a few instruments and doing some singing, I've sort of leaned towards singing. I'm a pretty good jazz singer and I play good enough horn and the person who comes... That sort of thing. I always try to identify with somebody that is as I could perceive myself as being. It sort of makes it more real and I think Fraser Mcpherson is a good example. Nobody heard of Fraser Mcpherson. He was a local musician all his life but all of a sudden he became an international known musician. He went to Europe. He did some recordings. He wrote some things but most of his work was the basic traditional jazz that's been around for years but it was his interpretation and it was recognized as relevant to a lot of people. A lot of people love him and enjoy him and I mean, he doesn't sell millions of albums. He's isn't living in a big... He's no longer living as of last week but he's not living in some great mansion somewhere with limousines. I mean, there are all these sort of levels of artist.

Q- And what level of artist do you want to be?
What level of artist are you now?

A-An entertainer now. I'm not an artist. I've stopped being an artist. I've put it on hold for awhile. I've tried not to but it is, the reality is it's on hold. I play less and less all the time and some of this stuff might be pie in the sky you know, but I think everybody has to have dreams and fantasies about being something or somebody they aren't right now and I could never perceive being any other way. I think until the day I drop I'll still be planning and I think ever since I was a young kid I wanted to be trumpet player, like a well known and famous trumpet player but I've never had. . . And I point out to the kids. The reason I bug you so much about practicing is because I never had the discipline and I compare myself to them. That the only difference between the 2 of us is the age. I take my trumpet. I put it in my car. Often times it's in there when I go to work on Monday. It hasn't even come out of the car. I've had time. I'm fooling myself if I say, " Well, I was just too busy ." I can have every excuse but it comes down to this. I just didn't have the discipline to do it. I had the desire. I just didn't have the discipline.

Q- What do you think actually prevents you from taking it inside and working it again?

A- I don't know. I find it just difficult to sit and practice by myself. Again I think it's that need, you know, to have a listener there. I have to have somebody acknowledging that I'm doing it. I've always had trouble. I'm good friends with Ross Tagart and Campbell Regan and some of these guys and they sit down and practice by themselves, scales and studies and etudes 4 hours 5 hours a day. More than that at times. They're out in New York on these Canada grants and stuff. I mean the endless hours they played, 15 hours a day sometimes. It just isn't that part of it, I don't think is possible right now for me.

Q- So you've put it on hold.

A- Yah

Q-When you are in the rehearsal process what role does logical thinking and feeling play?

A- I think it depends on the project. Logical thinking has a lot to do with success as a jazz player. I think you need knowledge and the skills and the understanding of how to evaluate what's on the written page and take that and create something out of it. It's like a sculptor getting some fresh clay in a great big bowl and it's nothing and you have to take that...It's been mixed. It's good clay. It's gonna work for you but just sitting there in the bowl, it's nothing. So you have chord changes and all of this stuff in front of you. If you don't have the skill and ability, which I don't feel I have. I have the ear and that isn't good enough in

this day and age of jazz performance. It used to be, traditionally, that's what it was. You listened to the old stuff, which is what I did and these great black artists, they weren't into dorian modes and 2, 5, 1 stuff, they just knew what they heard and they knew how to, this is my perception.. I don't know if they did or didn't but I don't think they did. They didn't go to school. They played and they played. They know what they're doing from a different approach. I'm about half and half. I did it that way for awhile I realized I needed to have some education along with that. Everytime I got into education and getting myself more knowledgeable about the theoretical side of music I was drawn away by job offers or opportunities and that was more important to me.

Q- And those opportunities were in music though?

A- Yes of course. And the logic was, " Well why go to school? If people already want me to play or want me to teach or want me to do it, it means I already can do it fairly well." And again that demand, it resulted in.... I don't have a degree in music. I'm the lowest paid music teacher in the country and that ...

Q- Yet you have the top band in the country.

A- Yah. I've taught at the college level. I've worked with college bands but it comes from switching. I went into music, a Bachelor of Music degree. I did that for 1 year. Then I switched and went into music education and then I went to another university and did a little more education and then I picked up some more music over here. Then I went to the Tri-Service Music School and did all music. Now what I have is enough for 2 degrees but there's all this music stuff that the education people will not acknowledge, In there is a fair amount of psychology which I found intriguing and interesting and I took it cause it was something I wanted to know about. And that's the reason for learning. I'm very pessimistic about some of the universities that have these slots and to be a successful music teacher I have to take a " How to Teach Social Studies" course. They should come and see what I do and find out what the relevance of a " How To Class " in social studies has to do with being a successful teacher.

Q- In your musical process, your ear governs, as opposed to approaching the music in a deconstructionist way and through analysis?

A- I have trouble with the academic side of it. Analysis. I enjoy doing it. When I had to do it at university, symphonic analysis, I still got all the books in my basement and my daughter just went into music at McGill and I've sort of

explained what I could recall from going into music but... I enjoyed doing it but it was difficult for me.

Q- I'm curious about, does your ear, if one is operating with their ear, is that a hot line to the heart, to the feelings?

A- Yes. To me it is. It's not what I do that impresses people. It's the way I do it and that is just, I've been blessed with the ability to do that and I put myself in the league with other great artists that have the ability to do that and that I can identify with. And I wish I could go up and talk to them. I wish I had enough nerve to go up and just engage in a conversation but I'm very hard on myself. I just don't put myself in the same league and but yet I know what they're feeling or why they're doing what they're doing the way they do it and why people like to listen to it. And then there's others that I enjoy listening to but it's more mechanical. It's more intellectual. I have some straight A students here that are not... You talk about " soul " to them and they're like, "Whewwww". It's gone right past them. They're trying to understand but it's like explaining, trying to tell kids what success feels like without having them experience success.

Q- Now you are getting into the area of sensibilities.

A- Yes. Very much so. Taking kids to the point where they can actually engage in the feeling that I'm trying to get them to. My drive is to get them to the point, " There it is! Do you feel that? Do you feel the groove? Do you know what I'm talking about? The ditch. You can't get out of there." And I'll play it and we'll play it and we'll listen and you can just look in their eyes and you know, or better still, when they play it, they know. You know when you're grooving but you try to explain to a new band, this is grooving and this isn't. You can't identify with feelings. You can't tell someone how it feels to feel sad. When you feel sad, I don't know if you feel the same way as when I feel sad. It's like, " Do we hear the same sound when a bird sings in the tree? " There's no way of knowing that. There's only vehicles to try and get people into the environment and situation where they may possibly experience what you're experiencing. Love. That's a great one and we talk about this kind of stuff.

Q- Yah. You love teaching. Your heart just goes shhhhh....

A- Yah. I keep relating. That's what it is. **Everything I am relates to what happens when I go in there**, you know. I bare my soul. I talk about all kinds of situations I got into. How did I learn about groove? When did I realize that I felt groove? Just playing legit stuff. Why is it so relevant to take of, to be attentive to what's on the written page? Why

does a symphony orchestra sound so good? Why does a concert band sound so good? It's my interpretation seeing a written page. I take what I have. Those are my tools. They are my tools and we create and I say, " No ,no, I'm the artist. You're not the artist here. When we are in a mass group you are not the artist." When you're up as an individual... So this goes back to the definition of an artist.

Q- So you refer to yourself as an artist with your students?

A- Yes. Oh yes. Oh yes. I am an artist of form. I mean there are artists that are known, like conductors are artists. We have conductors in Vancouver and there are conductors all over the world that are known for their ability to get from the players and their abilities on their instruments. There is no room for individual interpretation in that. There's a little leeway and it's something we can discuss but basically they are my tools. But until they are in a position of control of the performance they are not artists.

Q- You as an artist have basic needs in order to feel that the artist in you is fully functional. What do you need to keep that balance within you?

A- I need understanding. I need people to understand what it is I do and I need people to give it relevance. That's probably one of the most frustrating things and one of the things I find myself trying to convince people about most is the relevance of what I do. I don't just make music. I'm not interested in...I never anticipated any sort of recognition or fame and I've been getting a lot of recognition, fame as such as a music educator both here and in the States and it wasn't even a goal of mine and had it been, I don't think I would have achieved it. So as an artist, if I pay attention to the needs of others and creating the relationship where they trust me enough to allow me to yell at them, to allow me to get really upset because I tell them, " It's not the person that I'm yelling at, it's the sound. I need the sound. I need the texture. I need the color and you know, I'm not getting it and it's frustrating me. And I have this sky here and there's no blue paint. I mean, give me a break. All you got is orange and green and pink. Give me some blue. Convincing people that, that when I get into that environment where I am an artist, that I need their understanding. I find that young people are way way more understanding than adults, easier to convince and I have some situations where I work with adults but I'd far sooner work with young people, youth, developing youth. Their impressions of adults is not very healthy and I don't think it was when I was a kid and I don't think it ever will be. There's that gap. There are a lot of adults who can communicate. We go a little step beyond that but still I'm an adult. I'm a teacher. There's a lot of age difference and it becomes more every year but yet we have so

much in common and we try to focus on the common areas rather than the things that are obvious. If I point that out and if I'm willing to just drop my guard and open my heart and soul to people, to kids, it's really not very difficult. It's difficult to do that but once you can do that... It's a skill I guess.

Q- So some of the needs are understanding and co-operation of the people you are working with when you are behaving and functioning as an artist. What other needs do you have?

A- Love and support of your family.

Q- To be allowed, to be given the time. Is that what you mean?

A- Yah and encouragement.

Q- How does time play a part in your needs as an artist?

A- I don't think it's as healthy to be preoccupied with my role as a professional or as an artist as I am. I find myself dominated by it in thought, you know. Television has been good for me, as negative as television can be, is at times... like I love sports .. and that sort of... I can sit down.

Q- But now you're talking about television as a way that you can avoid being an artist.

A- Yes.

Q- I'm looking for the needs of, " Being an artist. Not to avoid it. But I gather that you are preoccupied with the avoidance. Is that right?

A- Yes because the need, I think I referred to that earlier. When I have spare time at home I'm either thinking of learning a few more chords on the guitar. Relaxation is to me, going out camping and sitting in the bush playing my guitar. It's like projects. They are coming to my mind all the time. This is a project.

Q- My being here?

A- Yes. It's a challenge to me. It would have been easy to say, " I'm really really busy." I have 18 performing groups here. I have people phoning every day to bring a group to perform. Most of them for nothing. It frustrates me that the people in this business don't get the same recognition as sports people.

David Interview #2

Q- Can you recall any teachers who influenced or impressed you when you were young?

A- The band director who was actually an electrician at the time. He was in a weekend orchestra, played alto sax. He pretty well played everything. He was an ex- airforce guy who had played in the band in the air force, him and also Al Brown, who had the boys chorus in grade five and 6 and he did all the music in the school. And he gave me some private voice lessons and opened some doors. Put me in some competitions and things like that.

Q- Was there anything about his teaching method or style as a person that impressed you that maybe you emulated in your work?

A- Not consciously. If I think about it, I think no. I'm a much tougher teacher than I think they ever were. Tough in the sense of impatient. It's my impatience that I think gets kids to produce. It's almost as if they'd sooner produce than, to pacify me and if that's the reason than so be it. In the end we all benefit from the work. I know it is my impatience and all I need do to put that in perspective is to pick up my horn, as I did in there or try to sing the part myself or play it on the piano. Then it puts it into perspective as to how slow the process is and how long it takes. But understanding, caring, those characteristics, yes. I care about kids and both these people I think did.

Q- Can you tell me why you teach music? What are your goals in teaching music?

A- To have kids experience success. I think it's the same as coaching a sport. And taking kids to a level where they can experience a sense of well being, accomplishment because it's those things you can show kids, talk about it. But until you've been there. They say it's something you dream about and you can't even put it into words. I mean, how do you put feelings into words? My goal is to teach kids what steady work and effort do for you. What goal setting does for you.. What self discipline does for you. What working together does for you. Those things.

Q- When you speak of success, are you referring specifically to the fact that you have managed to carve out a niche in the national limelight and students can have those kinds of opportunities for success?

A- No. But I think that is tied to it. I think that if we did the same thing and stayed in the band room and played for our parents only and played for the community here at

large without any sense of comparison like, " Boy, you guys sound great! " compared to who? Parents say that about all groups. " Oh, my Johnny sounds good. " It can sound God awful but the nature of parenting and teachers and that atmosphere of school, you hear all kinds of compliments going round the room when the band plays terrible. Well, I'm not one to give a compliment to a grade seven band, a bunch of beginners even. I'll give them encouraging criticism, like you're too satisfied with your sound, you're coming along, you're sounding good but you shouldn't be satisfied with the sound. Apply yourself a little better. Give this a little more recognition and a little more time, without putting down what they've already accomplished. Just saying it's not enough. And again it goes back to a life skill and trying to develop a character trait that I consider beneficial. Whether it is or not is questionable. Sometimes it's not beneficial to be dissatisfied all the time. I'm happy with the fact that I am a person like that but I don't know that I want everybody to be like that because it can drive people to nervous breakdowns, to all kinds of stress related conditions and even suicide. All that constant sense of underachieving. If you feel like that all the time, that it should be better. That's not what my intention is. My intention is to just be very realistic about things. Not to just hand out compliments without some point of reference.

Q- So 1 of your goals in teaching music is to have young people experience the fruits of self discipline and labor and co-operation?

A- Yes...all those things combined into 1 and the culmination is taking it out into an arena where there are others of the same age ,that have been doing the same thing for the same amount of time .

Q- Where does the music fit into that?

A- Well music is my medium but as I say, you can do that with a volleyball team. It's more difficult to do it in the academics I think. But there are essay writing contests and math contests in schools and there's recognition for the highest academic students in the province. That is all geared to the same thing.

Q- But academics is generally solo work. The work is solitary. Whereas in music, it's a combination of both. Do you agree that you have to get your chops up privately and then work with others?

A- Yes. You can be a good player yourself but if the rest of the band...You're only as good as the weakest player. So there's that sense of expectation, of everybody in the group pulling their weight, cause the reality, when you get on that stage, the people they'll hear are the ones playing the

"F natural " instead of the " F sharp " and if there's 1 doing it... It doesn't matter if 19 or 20 did it right. They'll say, " The band " there was some problem with notes in " The band." There was some problem with intonation. It's the band that gets critiqued. If you're doing the big group thing, you're judged as a group and you can only be as good as everybody in the group is. Which comes down to your weakest link.

Q- So what value is there in what you do in music education for yourself as an artist-musician?

A- I've always, not for years... I made a decision that I wasn't a musician. That I was more an entertainer than a musician. That gave me privilege to not practice any more, not try to be better, a better musician. I do so little practicing and I mean, if I'm talking to myself, I do so well by doing so little that now at this age, I'm beginning to realize how good I could have been, how much talent I do have, God given talent, blessed with talent, abilities that people wouldn't just die for. So my work ethic and what I do and what I make obvious to people around me covers up the short comings I have, the inadequacies that I have. So if I keep the attention focused on what good I'm doing, what I'm doing well...There's not people who are knowing what it is I should be doing or could be doing.

Q- Through your teaching do you actually maintain your chops to some extent?

A-No, not as well as... I play in church once in a while. I play in a weekend band that involves some horn work and some singing and I never sit down and practice those songs or spend any time developing that part of it.

Q- You were modeling some horn lines for the band. Was the quality of that modeling not what it should be?

A- Sure, but it's just because I've played so long and I know how to get the sound. I know the technique. So if you apply that, your chops are fine for a short time. But if I had to sit in a pit and do a 3 hour pit part on trumpet I wouldn't make it past the first 20 minutes. I just wouldn't have any chops left.

Q- When you say chops, you're referring to...?

A- Embrasure, muscles, endurance. It's like lifting weights. If you lift weights and start gradually and lift for 4 months and then you leave it for a week you're back 3 weeks from where you were when you quit. You lose it twice as fast as you get it or even faster than that. To get your chops up its a matter of playing every day. I do play in here. Maybe I underestimate how, what kind of shape I am in but I'm not

in the shape I'd like to be in. I'd like to do an hour a day on my own with just, doing exercise and technique and keeping, getting together a good sound. If I was to be approached and say got a contract to do this and this...Could I do it? I'd look at it. But I usually accept things that I can do with very little preparation, that I'm already able to do. So at this point in my life...It used to be important to me to try to impress musicians but it isn't any more. I just don't play for musicians. I'd sooner not, cause I know what I'm like when I listen to other players. I'm critical. I can't listen and just enjoy and appreciate what they can do. I'm always listening for what they can't do or what could be better or what I liked or what I didn't.

Q- Is that the teacher in you then?

A- I think it's the musician in me. I think all musicians are like that. They are analytic. It would be like a movie producer going to a movie and trying to enjoy the story. He'd be into the technical aspects of the production and it would be very difficult to set aside that approach and just enjoy the movie. Unless it was a strong well acted movie that really pulled you in (David talks about performances for example Pat Methany who impressed him so much). I was so impressed with how finessed everything was and again I'm talking, I was analyzing.

Q- Is there a relationship of what you teach to your own development as an artist- musician?

A- Yes. The relationship has to do with, youth in the 90's. Up until the adult society, the adult part of society predicted or predetermined what kids could and couldn't do, in the sense of how far they could, what they could achieve. Now the world records are held by youth, by teenagers in a lot of these areas (referring to sports) and I think my observation was that, that idea of coming into a situation where I could work with kids and not decide ahead of time what the end result would be. Now I didn't do that when I started teaching. I just started teaching and what happened was they just blew me away, like every year the festivals get better.

Q- You got lost in the shuffle of that answer. The question was, Is there a relationship?

A- There is no conscious relevance. I don't think about these things. I never think about them, as regards my development now. I don't think there is any relationship. I feel compelled to keep playing, to be able to pick up any instrument in the band and demonstrate, but I know I can do that till I die without any further work at it. I don't need to do it as an artist. I do it as a teacher and just the fact that I'm in the minority when it comes to people that

can walk around this band and play the music that's on their stands. There have been some situations over the last couple of years where I couldn't play the music. I would have to sing it or play a tape or have someone else but I would get the point across by having somebody play it for them. But I didn't feel a pressure to, you know, because I picked a piece that was really difficult, to go home and make sure I could play all the parts. Same with my piano works. Terrible. But I do vocal jazz by myself and the kids cringe and they laugh at me cause I fumble around on the piano but I still get the teaching done. I still get the notes out. But I don't think there's that much of a correlation between my progress and the progress of kids and the program.

Q- What have learned from your experiences teaching music about music, people and yourself? Take the first one.

A- It plays a bigger part in peoples lives than it did in the past. It offers alternatives to the traditional careers. The movie industry moving into our country, scoring for movies, the engineering aspect, production aspect. People? I've learned that once you accomplish something you get bouquets and a lot of encouragement and support for awhile and then it becomes an expectation. So that puts a little bit more pressure on me and I don't know if that is self inflicted or not, because it's not people coming up and saying, " We expect you to do as well this year as you did last year." I expect myself, I figure if I can do it once I should be able to do it again, and I think that kind of mentality is very similar to sports. You reach a goal and you accomplish something and you can repeat that. What have I learned about myself? I've learned, I'm slowly gaining some self confidence but I kind of like being hard on myself. I think I recognize what got me here and what makes me feel good about myself is this. This scenario that's been created here and had I not had that I would be very, I still feel very inadequate in so many ways. My self esteem is very very low and in talking to a lot of people who have gained recognition in their fields, it seems to be very common actually. I think it's 1 of the things that drives people to become exceptional at what they do, the feeling of an overachiever. Cause that's basically what it is. If I didn't spend the hours that I do, here on this program and was satisfied to take my contract book and analyze what it is that's expected of me as an educator, I'd probably have a lot less tension, a lot less stress. I wouldn't be as happy or feel as fulfilled as I have. It's got me to be very pro-active about kids and what kids are all about and that the future has nothing but good things in store because of the young people growing up in this era. I have no qualms about where we're headed. There's all kinds of incredible people to look after things. I'm very positive about that. I'm disillusioned about the focus that society has on the negatives. They'd sooner write up who defaced the sign in

front of the school. But the fact that we attracted attention internationally or had a group of a 160 kids just doing phenomenal work gets a short note on page 22. That's the way it is. The nature of the beast, media.

Q-As a result of teaching music has your self esteem increased?

A-It's definitely improved. I can speak to you or people about what I do with pride and I can accept graciously compliments which I could never do. I would always down play anything. I'm into self analysis, how the human being works. I've taken a lot of psychology at university and I read a lot. That to me is natural. I mean, you're put here on the face of the earth and here you are. You're this little human being and the idea is to improve. If you're gifted you're obligated to develop the gift and share it with people, without being asked, without being begged, without being paid a whole lot of money.

Q- So then you feel that it is your obligation to teach music?

A-Yes I do. That's what I've been put here to do. I do it really well. So I take offers to go, I've been called to adjudicate to 4 different locations this year. And I went to the island last year and I was fearful of going. When I sit back and try to analyze, again my lack of self esteem comes up, cause I'll say, " Why do you want me? There's all kinds of people around. " And this year and part of last year, they want me because I can do a good job. Cause when I talk to kids they have fun. They're focused. They're interested in what they're doing. They unconsciously develop short term goals to learn something for this hour or half hour. And the technique is not something you can write down on a piece of paper or in a book. I could maybe in my retirement years analyze and put it down into words or on a tape and, but there again, that's not my, I don't see that as my purpose. People that are preoccupied with money would think of that. I'm poor. I'm not very rich cause I give things away. I give time away.

Q-When you said that you weren't sure that you could actually pin down the quality that you had that made your teaching so successful but when I was watching you teach, you ooze of music. What I was seeing was the artist - musician. Teaching was almost incidental. You were the music and you moved... Because you're using the language of music through your body motions and it's so believable, that you're the music, the music is in you, that the kids respond.

A- It's not anything that you would decide. "Well if I do this. If I stand up and groove then I'm going..." People

have come to watch me, cause they want to know, " What do you do? How can I get my kids to do what your kids do?" It's all unconscious. As you said it oozes. If I weren't a teacher, I could see myself being a band leader. When I was on the road and I had my own band, that's what I did. I told everybody what, how to do and what to do. I told them what I wanted to hear. So I was like an arranger and if I had a big band now, it would be the same thing. So regardless of the student, I would still be in a mode of a teacher whether it be in the school system or not.

Q- Prior to this conversation, I saw your musicianship more as a player in the band, not as a band leader as well as a player. So that's very much what you're doing now, only in a school and educational context?

A- Yah.

Q- In your years teaching music can you recall the most memorable teaching experience you've had?

A-The most memorable are times when 6 ft.2 guys come up to you and macho guys and with tears in their eyes and give you a big hug at the end of the concert, at the end of the year and can't let you go without thanking you for being such an influence in their life.

Q- What did you do that made such a difference? What transpired between you?

A- I don't know. I think if I started to analyze it it would just do harm to it. I know what I do and I know what I can do and that's just basically care about kids. I treat them as if they were my own kids which means I'm on them a lot. Cause they are so easily influenced at this age and what they'll do is they'll respond to someone that they know who really really cares. Speaking from the point of caring a lot about them, about their success. Sometimes it's difficult with some kids. And I know that I'm unfair at times too. Sometimes there's personality conflicts and there's kids that you don't just naturally like but I try and I find if there is some kid that is, " we're not communicating." If I can take that youngster, some attention comes to him or her, to the point where we have to be in a room by ourselves for 10 minutes or so I find I start talking and the heart takes over and they seem to understand that I just want the best for them right now. And it doesn't have to be a success, the best. It just has to be in the sense of, try a little harder. Try to do what is expected of you in this society and you're going to feel better about yourself. If you feel really crappy, it's probably because of what you're doing to yourself not what other people are doing to you. It's how you perceive what your role is at the time. So there's a lot of philosophizing and straight from

the heart talk. I get emotional at times. I'm a mush. I'm a mush but I'm not mushy mushy at home with my family. I grew up with a family, with 3 boys, no sisters. So we were rough and tough and no huggin and kissin stuff. But all the males in my family are soft males. We cry at the drop of a hat. We probably all cry at movies. I don't know if they do but I do. I have a hard time at movies. So **we're soft gentle males. I perceive of it as a quality not a burden, especially in this business.** I'm glad I am the way I am. It's getting better all the time. I feel better about myself. I needed the success. If I didn't have this...I've been through desperate things like everybody has, you know, but I don't tell those stories to kids. There's too much of that concept that, " You have to go through all this before you can be successful." You CAN go straight from being a young youth into your whole life without this stuff! But if I didn't have success in my life I think I would be suicidal, cause I have moments. I think everybody has moments.

Q- Can you recall your least memorable teaching experience?

A- Yes. I was 17 years old, out of grade 12 and was asked to teach in the school district and I had gone to school all my life and I took the job and was faced with kids I had been playing in the band with, in my town. I did 5 other communities and it wasn't so bad but I just had no, I was not equipped with anything to go into the classroom with, any knowledge or understanding. All I was equipped with was the ability to play a pretty good trumpet at 17 years old. I was good with people even then. I was social. I knew everybody in town. I was the school president, so that people thing has always been there ever since I was just a wee tike. As a little kid I would go to people. I would sing for people. I would do whatever I was encouraged to do, to get attention.

Q- So that experience was the least pleasant because you couldn't get the control you needed to teach?

A- I didn't have their respect, so as a result...

Q- But they knew you were a good player.

A- Yah, but that's not enough. The more important aspect is to get people focused and wanting to do. To go from point A to point B. You have to create an environment where they want to move. Not you want to move them. It's like reverse psychology. You don't say I want you to go there, so you must go there and that's what I was doing. You have to play this cause I'm the teacher and you're the student. " Yah, right. "

Q- How does the physical environment you teach in contribute or not to a musical experience? Does it?

A-Oh definitely.

Q- What conditions contribute to a positive or negative experience?

A-I've been in programs where there is no money for music equipment and there was 1 room and all kinds of kids wanting to take music but no co-operation with regard to recognizing it as a valuable subject, in the whole atmosphere of general education to kids. So that fight was always there and I think that now that I have this facility and a principal who just holds me in such high regard, that it's feeling wonderful and it definitely has a lot to do with how I do my job. If someone thinks that highly of you, you 're going to produce for them, for the school, for the school district. The whole school district holds me in high regard, so I feel obligated to serve them well. So the facility definitely does effect. But I can still do this despite that. It helps a lot to feeling good about coming to work and doing what you do. But when it's hot in here, they've just been working with the heating system and they've found that the whole thing is totally inadequate and they'll have to replace a major part of it. So at this time of day they're all falling asleep and I'm going to have the jazz choir rehearsal and I'm trying to get something done with them. So the facility does, the kind of air, the lighting, absolutely. It does that for anybody at any job.

Q-But specifically for sound purposes?

A- I'm not into that. I'm not 1 of these kind of people who go around snapping my fingers saying, " Well, these are terrible acoustics. " I'm too preoccupied in going beyond acoustics. If you've got a good band they're going to sound good regardless of the acoustics.

Q-When you're teaching are you aware of the times you speak from your mind regarding the music and when you speak from the heart?

A- Yes I'm aware of them but I don't turn it off or on or predetermine. It's very spontaneous.

Q-Acknowledging that you do shift between these 2 modes of communicating, could you just discuss this with me?

A- Yes, I do it all the time and I'll get to the point, and it's much better now than it used to be, where my impatience with the lack of sound or the lack of the instrument or the lack of the ability of the instrument, is totally removed from the fact that it is connected to a human being with

feelings and a mind, a very impressive young mind. And I get very, what's the word? almost abusive till I catch myself and I'm catching myself more and more. Then I'll cut it right there and I'll say, " You understand I'm talking to the horn and I'm not talking to you. I'm frustrated with the horn. I'm not getting the sound and I know that it's hard and I know that you've practiced. " I know that it's just my impatience that's coming through. I just apologize. I don't apologize to the point of being wishy washy about it but I acknowledge that I am aware that this happened and that it was uncalled for and I could have used a different approach but I didn't. We don't give kids enough benefit. They know more about life than we give them credit for. They really do. They're much more intuitive than we realize.

Q-This question was more directed at the music teaching itself, the mode of communicating something about the music. You can use words and then you can switch into a different kind of mode where you're using words but something else is involved.

A- Absolutely.Yah. It is more than words. Like mostly it's... singing. Like it's saying it like it is, or singing it like it is and getting them to say or sing it so the emotion... You don't need to feel the emotion as an individual player in that, in the bigger picture, you don't need to feel the emotion I'm feeling. I think that's too difficult to try to achieve. It's my emotion that I am dealing with. I am the 1 that will take all of these vehicles that I have and come up with what I consider a finished product that will move you as a listener. I'm the artist I think in that reality. I think that there are others amongst the student group, that are also artists, that are more intuitive and more sensitive to what I'm trying to accomplish than others but I think that the spontaneity of that emotion demonstrated on just a regular daily basis, which I do, it has the biggest effect.

Q- Are you're referring to the emotional response you have to the music you're dealing with?

A- Yes.

Q- So you just get in the groove, entangled with the sound, respond to that sound...they watch that response?

A- Sometimes,yah. Sometimes it's trying to get them to be emotional. Sometimes it has to do with the technique that they're using on the instrument that would change them or come closer to the end product that I want.

Q- So when you're teaching a technique, you would use a different mode of communication and move back and forth?

A- Sometimes technique has something to do with emotion, my emotion. It's the way they're playing the lick so to speak, tonguing it in the wrong place or slurring where they're not supposed to or they're not holding a note the exact same amount of time and then cutting it off. So the technical aspects create the emotion. It's just a neater package and less to analyze and less to criticize and more to listen to. Does that make sense?

Q- Please speak more of that.

A-If it's so good that it's just beautiful, people just listen and enjoy where it's taking them. If it's not clean and tight, if the rhythm section is not sensitive to groove, is not grooving, you listen in more a critical way.

Q- I got this image as you were talking that the rational part of the brain is quieted when the brain can't find anything to hang onto, when there are no problems of any sort. Then it's suspended and I am able to move into that emotive level.

David Interview #3

Q- Overall how do you relate to your students?

A- I let down my guard is probably the biggest thing. I open my personal life to them from time to time. I treat them like adults or I try to treat them as adults as often as I can with an understanding that I have a job to do, a role to play and so long as they can handle the responsibility and make mature decisions they will have that option, and if they fail to follow that sort of concept I'll try to steer them back. But all the time constantly bringing up and talking about the fact that I don't have all the answers and I'm not a god and the be all end all, that there is room for improvement on both sides of the fence, that I'm constantly improving and trying to be a better teacher and I need sometimes things pointed out to me. Those kind of chats, that leads to trust. And they trust me so that creates a pretty good relationship and the ones who are not able to do that yet and would like to just bide their time and then fall into place as time goes on...It takes a little longer and it really depends on what's going on at home, the kinds of relationships they have with their parents.

Q-Are there ever times when you think of them as your peers?

A- Yes, as much as I can. That happens more because of my immaturity. I call it immaturity but **it's a case of really being one of them**, acting silly from time to time,

understanding teenagers. And one of the joys of this is that it's keeping me young. I feel young. I think young. I'd much sooner be in a room full of 16 year olds than in a room full of adults. They don't play as many games and they aren't as phony and we talk about that too. We talk about a lot of philosophy of life. When we have the time. It's usually based around music but we do get into, especially on bus trips. That's when I really enjoy taking a seat with somebody I haven't had a chance to know really well. You get out of the confines of the school and people think different, you know. When you come to an institution, you become institutionalized. You act, think like the institution expects you to. Kids do it and teachers do it. That's why it's nice to take them out and do a weekend camp somewhere at a lake or church camp. There's all these really neat relationships that develop. A lot of them are life long too and it happens more so in music. It happens in other subjects but it....

Q- Why do you think it happens more with music?

A- It's just the nature of the subject I think. It lends itself to more understanding and patience. It's like kind of the role you have with your own kids. Some kids can't do it as quickly and fast. I don't know what happens much in the other subject areas but I just know that...And I think it's unique to this program and it's one of the main reasons that there's a success here. I think about 50 to 60 % of the reason that kids work so hard is because they care about me and they trust me and when I say, " You can do it. This is what you do and if you do it." And I do this whole spiel about the joy of accomplishment, the feeling of satisfaction when you've accomplished something and, "I can't have you experience that until you've followed the directions." So those kinds of words of advice. If kids like you as a teacher they'll do whatever you want. It's like a cult almost. I understand cults I think because a lot of these kids don't have someone at home that listens to them or as much as I do. So I hear about a lot of non music things that go on in their lives and if I notice someone out of sorts, especially for more than 1 day, I'll try. I won't interfere but I'll offer an open door and I constantly remind them if they're having trouble with a teacher or with a subject or with school or with girlfriends or boyfriends or homework or parents and if they want to it's just 1 other option to come, and I'm not claiming to help, but I can sure listen.

Q-The idea of privilege...Do you think that students are privileged to study music with you? Do you consider yourself to be privileged to have the students that you have?

A-Yah.Both, I think. I don't want ever to be accused of having an ego and with success come those kind of attitudes towards you as an individual. You don't have to say or do

anything. It's just because you're successful that people are envious or whatever the reasons are and I'm feeling very confident about my ability and it's, from talking to me before, that self image and confidence was, has always been lacking and has been a reason for my work -aholic attitude. So I think, both. I am very privileged to have the kids trust me enough to do it and when they do it ...Most of them are intellectual musicians. They are bright kids. They do well in school and they approach music in the same vein. They don't have a natural, that comes with time. It comes from listening and you can develop that. I used to think you couldn't, but I've proved myself wrong in many cases. And some of my best players are now engineers or doctors. They took it as far as high school, that whole sort of philosophy is American, everyone played in school and college. Almost every professional you talk to can play an instrument because it was a part of the school life. To be part of the school band was a prestigious thing. Many schools it isn't. Here it is at this particular school, which is half the battle. A lot of schools, for boys to sing in a choral group is pretty sucky and pretty silly.

Q-I was just going to ask if you would have as much ease in getting the kind of progress you experience with your students here if that school was in a different kind of environment?

A- That's a question that I feel confident enough now to feel that I could go into any school and have the same thing happen.

Q- So obviously the success rests with what you do and not necessarily with the type of student?

A-Yah and it has to do with my ability to convince people about their worth. So I've sort of proved that by going to other areas (He talks about his adjudicating experiences and students from around the province). So in that 20 minute relationship I caught about 7 kids who really loved music and could see my love for it and tuned into the fact that they would like to have more, see more. I'm very animated and I'm almost a performer when I teach so, so there's never a dull moment. I'm either hamming or I'm really ticked off and I'm kicking things around the room. I'm never slack and come in and say, " I'm really wiped out and I don't feel like teaching today. " If that happens I'll just tell them to pick some tunes and they can carry and play what they like that day. I have to be near death to not...All I need is the bell to go and step in front of the kids and I forget. Like I've had a headache all morning. It didn't change. None of the kids would know except every once and a while I'd sort of, when I got really excited, I'd hold my head cause it would hurt more then, and the kids would say, " What's the matter? " and I'd say, " I sure got a headache

this morning." shake it off and get back to what I was doing.

Q-Is it the music in itself that is able to anesthetize you to your own problems or is it the focusing on someone else?

A- I think it's the habit of working and making the most out of every moment. I'm just that kind of person. I'm not that throughout life. I get home and I sit in the chair but when I step out of the house I'm always conscious of being a good citizen, getting attention.

Q- What is the relevance of the music you teach to your students and yourself?

A- I think it doesn't matter what kind of music. It's a vehicle to, it happens to be my, what I was put here to do.

Q- Are you referring to the genre you teach?

A- Yah and through getting involved with teaching and working with kids I've realized that. It started out just music. I had to get the best music at any cost and I've hurt kids.

Q- I don't understand, the best music at any cost.

A- I mean, I would be ruthless. I would be borderline abusive, mentally unconscious of kids' feelings. It's very easy to fall into a rut of dealing with kids like they're typewriters or computers or just a machine. Yah and through getting involved with teaching and working with kids I've realized that. It started out just music. They are a part of what you handle and you want to get what you do and you want to get your results at any cost. So you don't take the time to be concerned about their welfare, their mental health, their self image and all those things that come into play. Once I became more aware of that, as I grew a little older and my own children came into the program and we shared a lot and they would respond to what went on in the day. " You know, you were really being ridiculous today dad." That kind of thing and I would, that would provoke a some sort of response, sometimes it was hostile or defensive but inevitably after the conversation was done I, we would come to some understanding of what was proper and what wasn't and then the result might be an apology on my part or at least a discussion, a feeling of remorse that it did happen, that I was that insensitive at any given time. It happens to all of us. They are insensitive to me often, more often than not. Kids are insensitive to teachers. It's a 2 way street. One of my, I give this out often when people ask me about this business. " You only get what you give. " If you care and if you love, you get back that. If you're always giving of yourself...All of this has come about

because of that philosophy that comes from my upbringing and my wife and our family. Materialism and wealth and where we live and what we drive are as important as they are to anybody but we count our other blessings.

Q- What is the relevance of what you teach for your students?

A-It is because it is traditionally the type of music that's been used in this schools' music program. That's really what we're bound by and that's how I started. Now I'm looking at an I.B. music course for seniors that would deal with a string program and trying to entice a lot of advanced string players to come to this school to take music in the string program. There is a string curriculum in the music guide for the province. So it's something I'm branching out into. I'm looking at a boys DOOWAP group.

Q- What's DOOWAP?

A- Nylons, a cappella. Boys singing pop music. If I recognize talent and ability and I know about the specific style or type of music I'll introduce it to the kids. Musical theater is something we'd love to do here. There's no specific personal love for any type of music. I like jazz. It's one of my favorites but I like rock and roll. But that doesn't reflect on what I do here very much but if I can use it, I will.

Q- What I understand from that conversation is that the relevance is that you try to match the music so that it is relevant to your students, so that you're looking to find the specific talents and interests and then you match them to a style or a program.

A- There's a lot of assumptions. Music teachers assume that students won't like concert band music so they buy these pop tunes that are written for concert band which are...We've gone past that to be a little bit more sophisticated because I've brought good concert band music in and we've listened to it and I've taught how to listen to it. "What are we listening for? " And once you're listening for something specific...They actually adjudicate. They listen for blend. They listen for articulations. They listen for balance and intonation. So they can judge by doing that when they pick up their horn. They're sensitive about all those things. They know that's what the judges are going to be listening for, so... And that's all I can ask. Whether they're in tune or not is not even relevant. The fact that they know what intonation is and they're trying to be in tune is more relevant to me than whether they were in tune. Any donkey can sit and say they were out of tune but when you hear a band that plays out of tune throughout a whole piece and then you hear a band that's in tune and then out of tune you

give them grades because they are sensitive to intonation. They know, especially a 10th or 9th grade band that are just getting into that level, where they're aware of that certain part of the music. So they're graded higher than a group that's not even aware that they're out of tune. They're just playing notes and rhythm. And the director's the same, you know. He tunes to a machine and doesn't teach how to play with your ears. You have to play with your ears.

Q-In order for your students to succeed with you what do they require apart from any musicality that they may bring or develop over the course of time?

A- Attitude, trust, work ethic. An attitude of giving more than you're going to get. If you're constantly thinking that I have to work harder and I have to play this better so that everyone benefits in this band, that whole idea. Without the attitude I don't even want you in the room. I'll tell you that.

Q- Those particular skills, like the attitude and that. Are those things that you as a music teacher can teach your students?

A- Oh yes. Oh yes. This is the most influential time, grade 8 especially. They have no idea of why they are in school, why they're learning, what they're learning, the process, what is the end result. There's a few that do and it has to do with maturity.

Q- Can you think of a specific way that you can teach these things using music?

A- There's the 1 line, "That we can only be as good as the weakest person in this group. " Pointing out that, from now on, till the rest of your life. There's an interdependency. Life is that way. No man is an island. You can't just be you yourself without having a consequence on somebody else unless you are a hermit. Am I dealing with what you're talking about?

Q- Yes. I also got another idea that possibly, it's the nature of ensemble work that you can use. When you say to them that they are only as strong as the weakest member, you are bringing in the whole peer group to be assessing and do the shaping of that attitude.

A- And along with that skill, you introduce self analysis, not judgment. We're not there to judge each other and decide who's the weakest. The focus and point in the lesson is, internalize, decide and judge. " Am " I " doing what I need to do to be a successful part of this group? Is there any chance that I'm the weakest player here? And nobody answers that question and that's what keeps...Because that makes me

go home and say, " Well, I've practiced that part but I'm having a little trouble with this and I don't even want to think that I might be the one who isn't making it. "

Q-We talked the first time about being an artist and about the sensibilities that you have and the types of awareness that you develop. In your teaching what ways do you provide students with the artistic experience? How do you include that concept in your lessons?

A- Demonstration and with recordings and video and playing personally. A lot of it is personal both in singing and the instrumental. Being able to pick up most of any of the horns and play the way I want to. I usually don't. It's not 1 of the techniques I've developed and use a lot. I use my trumpet mostly and can play other people's parts and it has to do with not the notes and the rhythms but rather how the notes and rhythms are played. It's how you're playing the notes, not the fact that you are playing the notes.

Q- I was thinking more about the students themselves. When they come into that room what ways, what times are you able to showcase or highlight the artistry in a particular experience they're having as opposed to the logical learning, the rehearsal process?

A- I think it's the most relevant part of every lesson. I think the difference between this program and some other programs is that artistic element. I focus on that a little more than someone else might. They get, the artistic development comes from the mechanical, what's the word I'm looking for? or the interpretation of the printed page. I go beyond that and I point out what the writer, composer is trying to do with it, but I'll try to express as an artist what I want. They are the tools and I know what I want to hear with respect to emotion in the music and emotion you can't write into the music. You can try by using some indicators and I understand where the composer is trying to go with it but your interpretation and what the writer put down and mine and the next persons, they would all be slightly different. We're not hearing the same thing exactly the same way. It's on going all the time .Once I get the technical aspect of it down, I'll want it to feel like this and I'm very animated. I'm always talking about analogies, anything I can use that they've experienced to assimilate what I want them to get out of it.

Q- What I'm hearing is that when you're teaching, the artist is operating in you and so you take your interpretation and you create that experience from your point of view. For your own students, when they interpret something, is there as much opportunity for them to experience what you're experiencing, to be able to actualize their interpretation?

A- There's no way of knowing that. You'd have to ask them. There's no gauge to find that out. So I can just say, "Yah, that's it! Do you know what I'm feeling." and they'll go, "Yah, we understand now, now that we've heard it."

Q- In your teaching how do you provide your students with ways that cultivate their awareness...the kind of awareness that you have cultivated and you know that you need in order to do your music properly?

A- Talking about them and using examples again suggesting things to listen to and when you're listening, suggesting things to listen for that just a novice musician or listener wouldn't be aware of and that's all learning and that creates fans and the listening public.

Q-With your students how do you reconcile the discipline of group work and self expression and exploration of music?

A- The nature of the class will suggest some of that. Like concert band is very specific. You are not an individual. You are a member of a group. In jazz band a lot of barriers come down. There isn't so much a right and wrong in jazz. In fact, I tell the kids there is no wrong. Whoever creates without any confines and has somebody to listen to that, no one can judge that. In a concert band or a choir there are very specific things. There's less, almost no individuality.

Q- So where do they get the opportunity to express what they want to express through the music?

A- Solo work or starting their own ensemble. I would welcome, there isn't a lot of time to encourage that and it's a thought. That would be a good thing to focus on because it's another opportunity for a learning experience that involves more in depth participation cause you can't be creative or you can't be interpretative about what's being done unless you're really listening in depth. If you're going to participate at that level you have to have the ability to hear. I'm looking at a page, a score like this, with everybody's notes and I'm listening to make sure that all these pieces of the puzzle are there.

Q- Do you make a daily assessment of both your students and your own development?

A- I don't do it on a daily basis at all. It's such a very slow process especially at 9th gr. level. So when you realize that and you know how slow it's moving and it's a very repetitive process...The difficult part is to get accomplished, to achieve what you want to achieve on a daily basis because of that sort of mundane, over and over sort of thing. I don't have lesson plans any more. I mean I've been asked for lesson plans by department heads and they can't

get rid of me and I'm not going to do that kind of paper work because someone expects it to be done. If they could show me where it would make me a better teacher I would.

Q- Are there times when you're making an assessment of a given lesson, that the child in you is very active, that it's almost in fact, the child in you that's calling up the assessment or is responding to that lesson?

A- Often. I'm not sure if it's the child in me. It's just like is instinct but it is, I would say it's the child in me. The one that is not judgmental. The part in me that is just accepting, trusting.

Q- So when you make an assessment of how things have been going, how does the child operate ? Say it's not gone good, what part of the child...?

A- I'll take, I'll end up taking the responsibility for it not going good. That's just because of my, the nature of...If things aren't going good, it's my fault. It's very seldom I'll say it's the kids' fault because if it's the kids' fault there is a way of changing that and it's my job to change that. To focus on it and find out where it's happening and to identify the problem and to fix it.

Q- How does the child in you affect the way you teach music or is affected by how you have to teach music?

A-It's that, that unthought, unprocessed response, honest immediate response constantly going on. Once I stand in front of the group, to identify what you mean by the child in me, I think that's it. It's the part of me that doesn't question and doesn't analyze first and then respond. It's constant response and that's how I like it, a class to flow. You play. I'll respond. One of my sayings is, " If I'm dancing, you're doing it. If you're making me dance and I'm up here clicking, there's a groove and it's happening. It's great. If I'm not, there's something wrong." So that has mostly to do with my teaching style.

Q- So you're keeping that freshness, that relationship that you first developed with sound and music and instruments quite alive and you're able to show that in your teaching?

A- Many times I go in there and I pick up the folder and I don't want to go in the class. I'm sick and tired of this. I'm tired of the kids. I don't want to do this music that I've probably done 15 times over the years. I know it inside out. I don't even have to look at this chart but yet once I go in and get on my podium or on the stool and open my book and they start to play the interaction just starts happening. I don't have to think about it. So I don't carry that negativism into the class.

Q- As an artist musician your engagement with your medium is very subjective. You and that are like 1. Is that correct?

A -Yes.

Q-When you come to teach the music is that subjectivity still essential for your teaching?

A- Yes.

Q-How does your role in the school affect your teaching goals? I'm thinking now in terms of being in an institution where students are coming from scenarios that are basically black and white, right, wrong and where knowledge is often external to them. Does it affect your teaching goals?

A-Oh it does to a great degree. The status of the music program for instance and the response of the teachers to what I do has come in here as a negative. Often as a negative in the sense of they want to use my subject area to get better results, as a punishment or a motivator to get more results in their subject areas. The idea being, "You've missed 4 English assignments, so I don't think you should go on the band trip or this festival." And my response is, " Excuse me. I look after the music program. I don't tell them they can't go to English or they can't read one of your English assignments on a band trip" The 2 subjects have nothing to do with it. Don't step into my domain. So it's a philosophical thing with my peers that they, in sharing and talking about it, they understand and because I've been at the school for some time there's support. They know that I support what they do. I encourage the kids to keep on top of all their subject areas but there shouldn't be any situation where you play 1 against the other and where the expectation is that they should be good about everything.

Q-Can you talk more about this difference in philosophy between your self as a teacher of fine art and the other subjects?

A-Yes. There's sort of a myth that you just play music, that the kids just come in here and play a horn. It has to constantly be brought up and discussed and explained about the growth and development that happens in a music program. So I'm constantly harping about that. I'm give talks about it. One of the, to me, for a successful music program to happen, you have to have support. I mean you have to have the kids being encouraged to work at their craft and to develop it and be good at it and acknowledgment when they do that. And often times what they hear when we come back from the nationals and we've won 7 golds and 5 silvers and the first thing a teacher will say is, " How come you didn't get your assignment in French done? " Not even congratulation.

...Just teaching teachers how to be a little bit more diplomatic and fair with kids. A lot of teachers are very self centered with regard to their subject area and they don't get into this whole person concept, that I feel.

Q- So do you feel that this is 1 of the basic differences in the philosophy. You deal more with the whole child?

A-Yah and I wouldn't want to be judgmental and say, " That one does and that one doesn't. " because I haven't taken the time to find out. All I do is when I get an opportunity to go and have lunch with some teachers and we get discussing somebody, I get very, if they are putting down kids, I get very defensive for the kids usually. Focus on what kids can do! Give them more encouragement about what they can rather than what they can't do! All kids hear is what's wrong with them, what's wrong about the way they wear their hair, what's wrong with their clothes.

Q- Why is this so much your concern and not the English departments?

A- Because it's just a big thing I have from growing up through the public school system. They made me, and it's terrible to say, " They made me feel " but they did. They made me feel incompetent. They made me feel stupid, unintelligent, incapable of achieving anything with regards to academics.

Q- This is the child in you that is still keeping these things...

A- Absolutely. Absolutely.

Q- But these teachers at your school were also children . What's happened to the child in them? Were all their experiences wonderful?

A- My drive is, " Don't you dare as a teacher, don't you dare do what teachers did to me as a kid, cause I'll rake you over the coals. I just, I get really upset when I see it. And I'll call any, I have, now I have confidence, I have success, I have backing. I have everything. I've proven them wrong. I've proven my point. I've gone to university. I've got straight A's at university and I'd like to call up from the grave some of those suckers that were claiming that I was incapable of this. And it's a little bit of a prejudice thing too. I'm Ukrainian and I grew up in a town where we took this too.

Q- You mentioned this.

A- And all of this drives me. I'm very sensitive to injustices. And they're part of life and you have to learn

to deal with them but you do not, and I tell kids, "Don't accept this from any teacher in this school and if they give you static you come and see me and I'll deal with them and you can tell the teacher that I said that."

Q- So what about the differences between the 2 philosophies that operate within the same school?

Q- Well you know how it usually happens is, that the stronger people dominate. Most teachers know about me. When a kid comes to them and is involved and has a very active part they make a point of finding out who are the successful people in the music program. They will leave them alone, bend a little bit with regard to their usual procedure and it all has to do with not having to get into a confrontation, avoiding confrontation. It isn't because they understand my philosophy or anything else. It's like a fear of having to deal with me so they, I let them know and they would just as soon do it and it's easier. A lot of people take the easy way out. But if we as a staff discussed this kind of thing and got on a school wide philosophy as to constantly focus on the positive in children, in kids. Who gives a damn if it takes them 6 months or a year or 2 years to gain a skill, a life skill like. It doesn't matter to me. Kids can be 20 years old and still here and coming back and as long as they have the attitude that they want to do it I'm there. I'm there as long as it takes them. I'm there. I have no time lines. Lot of teachers, " This is where I think it should happen and it should happen..." Says who?

Q- Maybe because learning music is a life long process you have these kinds of ideas of your students. What values of the institution that you work in do you accept and which ones do you reject?

A- I have a lot problems with the whole system, the public school system. I work in it but I sort of do my own thing I guess. It's such a factory and it's like anything. You can see a lot of things wrong with it but unless you have some solutions it's just easier to be accepting and try to work within the system and that's what I do. I don't bitch a lot. I try to get people onside. I try to get support. I verbalize my short comings about a lot of this stuff to as many people as I can. If a business operated the way the education system operates in this province we'd have been bankrupt. There's no accountability, financially, money moves around. There's so much waste, so much politics and so much, " You scratch my back I'll scratch yours." I know about it cause I operate in it, within the system and because of my success I get quirks. I get things that other people don't get. The system bogs you down and you lose your focus. It's like being a recording artist. You're free to do what you want, create your own music and play it the way you want it and play it where you want it, as loud as you want it,

until you sign a recording contract with a recording company, and right from that time on there's someone telling you what to play, how to play it, when to play it, what to wear. So that's life. Making kids aware of that is a relevant part of what I do at the senior level of the system and not to get overly frustrated with it to the point that it affects your mental health or your role in it.

Q-Which of the 2 roles, the artist- musician or the teacher is the strongest when you come into the classroom?

A- It flip flops but it would be probably equal. It's becoming more and more the educator, the teacher rather than the artist. The thing that got me here was the artist in me and I just have a lot of, I'm a fairly religious person in that, things are becoming obvious to me. I think, I believe that it's all pre-written and that I'm just to appreciate that I have the ability to recognize the signs. And to follow the signs in my life is so gratifying to me and I used to say, " I'm not a teacher. I'm a musician." I'm becoming more and more a teacher. No less a musician but I'm a music teacher.

Q- So you have no conflict between those roles?

A- No, cause I can be which ever I want to be. I'm still not finished with being a musician. That's still on my plate over there somewhere. When I have the time to get back to me. Right now, me has something to do with it but it's more again...If I'm giving, then me is being looked after. I don't even have to think about it because if I'm focused on being who I think I'm supposed to be, the me gets satisfied. And I mentioned July (David is referring to burning out last summer and his agonizing experiences with that throughout the summer). That was because I got back to me and I was really feeling low about where I perceived me to be.

Q- In terms of your music?

A- In terms of just everything, husband, father, teacher, person. I don't want to think about it. And when I feel it coming on I try to get preoccupied, get my mind to go somewhere else cause I think we all struggle with depression.

Q- Identity is a very important thing. How we perceive ourselves.

A- If you get too preoccupied with identity that's what leads to problems in that those times when I'm not preoccupied with those that are around me, that I care about, which is everybody. I try to care about everybody. Even those that don't care about me. And that whole philosophy of life. I mean, that's what Jesus said to do.

Care. Love and care for people and try to never ever look at what you're going to get back cause a lot of the time you won't get anything back and that's not, that's not a good enough reason not to do it. It's hard to do but I'm that far along the road. But I'm satisfied with where I am as long as it's always there.

Q- Looking back on your teaching career, have there been times when you felt resentful towards your students because you were spending time teaching them to do what you in fact wished to be doing? Did you ever have those times?

A- I've resented some of my students because they created an environment where they were making me feel like a failure. I couldn't get them to recognize my urgency about their needs and I needed that acknowledgment to continue to give attention to their needs and there's a couple of kids who graduated that I never ever felt that they had any repeat for me or any understanding as to what I was trying to do, despite numerous one on one discussions, lengthy discussions, that were yelling and fighting and arguing and then mellowing out and borderline tears. A lot of emotion involved and just to show them the human part of me and it just didn't fizz on them and all I can do is feel sorry for them. But they do, they ... If I have any failures in my life those are the ones I consider to be failures and most of them were exceptional artists, exceptional players. Players we built the program around and used them. I used them. I used their ability and their talent and for gain for myself and the school and the program as a whole, but that's the system. That's the way it works. It's in their best interest that I did that. It wasn't totally my selfish interests or the interests of the program. They got just as much or more out of it. They are the ones that got the scholarships.

Q- So you perceive of yourself as a whole person, child, adult, all your emotions, you bring that everywhere you go?

A- Yah.

Q- I attribute that to the fact that you are an artist. You are aware of that whole person and you keep those awareness alive. Is it just as important that your students acknowledge this artist, the humanness and your intentions as for your colleagues in the teaching profession?

A- Yes. They do when they are mature enough to do that, they do.

Q- I was thinking more about you. The idea of music and dealing with a whole person and therefore you have to be as whole a person as possible to model that kind of artistic sensibility. And then how that works when you're dealing

with people in other disciplines, other subjects, that don't have to expose this wholeness of their life. It's not essential that they display these things in order to impart the knowledge cause the knowledge is outside of themselves anyway.

A-And most of them are beyond that. They have a philosophy of life and our differences come from the fact that our philosophies are different. Usually the people I have trouble communicating with, in coming to some compromise or some understanding are the ones that are very selfish. A lot of them have not been involved in a church. A lot of them grew up focused on materialism. Those are judgments and again it goes against the grain of who I want to be to make that statement. We're just different and I feel obligated to talk to them and to share with them and try to see if maybe they can't "catch some of this", these ideas that I have because it has to do with the motivation for music and the idea that at the end of the road is that feeling of excellence. That feeling of satisfaction and achievement. The same way I feel about the way I think about life. I think everybody does. They think that their attitude about life and the way they deal in the world and in the school and in the system, you've got to feel that what you're doing is right and the techniques you're using are right. So they are committed to the way they think as I am. But I try hard to listen and to understand and I also try to get my word, a word in wherever I can. As long as we can talk about it there isn't a problem. We can be totally different people but if they can listen and hear what I'm saying and understand. And that's what's happened a lot. There's an overwhelming support over what there used to be here. I don't think there's anyone resentful.

Q-Do you see your role as a music teacher mediating between yourself as a musician and an artist and the society as a whole?

A- Yes, very much so. I'll give personal views and I'll make the point that these. I'm not preaching this. A lot of the things we talk about in this classroom probably shouldn't be talked about. I mean there's so many rules now about what should and shouldn't go on in the school, Lord's prayer, religious holidays, all that kind of stuff and I refuse to accept that. I have my faith. I have my convictions and I live in what they call a free democratic society, freedom of speech and I can say what I want to say and express myself. I even respect the people that have been condemned for their feelings about the whole idea of the Nazis and all of that stuff. You know I can't accept that but I have to acknowledge that if we are a free democratic society we have to understand that these people have that freedom to say and think what they want to say and think. They shouldn't be teaching school. I don't think they should be preaching and

trying to convert people to thinking that way. But Isn't That What We All Do? When it comes down to it. If you have convictions, you feel, like I just said about colleagues, they really feel that what they're doing is right. It's like gay people saying, " Why would I want to be gay? The persecution. Why would I want to come out and say I'm gay and have to deal with all that?" The same thing here. The conviction is so deep and the belief is so deep wherever it came from that I have to respect that and I have to listen to them and try to understand and then I have to respond.

Q- Getting back to teaching as a form of mediation. What's being mediated? What's being crossed over between yourself as an artist- musician and the society that the teaching profession allows you to mediate to?

A- Every aspect of life I think comes up. Getting kids to wear a uniform. Getting kids to look a certain way when they're on a band trip and rationalizing why they should for this 1 time. Why they should conform and follow your suggestion and your direction without being a dictator about it. Getting them to consume the rationale and getting them on side so that they decide that this is what they want to do rather than saying, " You do this or you're not coming on the trip. " And I do that too. I have to do that sometimes. It's something I don't like to do. That's constantly going on. We are one of the biggest P.R. packages in the school. We promote the school nation wide and when you're going out there's a certain confine within which you have to work. You can't be, you can't have 160 kids, 4 bus loads going out and everybody thinking and doing what they want. There has to be...So I think I am the mediator between what's socially acceptable, what's morally acceptable on a band trip. You want to try pot. Try it in your own time, in your own setting. Don't try it on the band trip. You are jeopardizing all the things, we talk about it. We list it. They read it and they sign their name to it saying they read these rules, they understand the philosophy behind why the rules are and they agree to conform to the rules for the better, for the good of everybody involved. Do you call that mediation?

Q- Well no. That's not how I was thinking. I was thinking more about you as an artist- musician. If you were off doing your thing in your basement and on stage what would we, education and music education be missing?

A- I come back to the fact that I've become more of a teacher than a musician. I think that the relevance of what I do, the focus is much more on the teaching and that, the role of introducing society to the kids and helping them mold some sort of...

Q- So it's not so much for yourself as an artist that it's a bridging?

A-Well, it is because of my philosophy of, I mean there has to be, my philosophy of life has to be a driving vehicle in that whole process. I have to explain how I perceive life and how I approach and express the joys there are in doing it that way. So if you're a person that doesn't have a lot of joys in your life it might be a good idea to try some of these things. If you're not a happy person maybe try something a little different.

Q-What part of the artist- musician do you bring to your teaching and what do you leave out and how does this affect you?

A-I think that my emotions, keeping tabs on my emotions on a regular basis is kind of one of the biggest challenges for me. It's usually the thing that gets me into any trouble, any problems I have.

Q- It gets you into problems?

A- Yah. In retrospect that's what, that inability to keep that control has led to things like kids, the fact that I'm a very open person and I respond, almost unconscious response, .emotionally to situations, **makes me vulnerable and opens doors for kids to come a little closer** and then that's the point and time when I don't try to figure it out too much. I just say, " I am who I am and the way things go is the way things go and if it ain't broke, why fix it." I deal with the fact that I am emotional and if it gets me into trouble I just deal with that. If I fly off the handle and am insensitive I just say, " The important point is I know that I do it and I'm coming back to tell you that I'm sorry that that happened yesterday.

Q-There were 2 parts to that question. What you bring and what you leave behind. I gather that what you bring to your teaching is your openness and your awareness and your childlike response to being in the moment. What is it that you leave behind?

A- I can't identify anything that I leave behind. My inner secrets? I think that's something that everybody leaves behind, those in-depth feelings that you have about certain things but aren't comfortable talking to anybody about.

Q-Fair enough but the essentials of music that you would want to pass over. Are there any areas that you leave behind?

A- No. I wish I could even bring the private things. I would feel more comfortable because I think that's part of self realization but we're getting into philosophy again.

Q- I think this whole thing is getting into philosophy.

A- Well it is. You are provoking, your questioning conjures up all kinds of thoughts and feelings that haven't been addressed until you asked the questions, so I'm sometimes surprised at my own answers and that's why, when you start to listen to this some of it will go in circles cause I'm responding to the question and whatever comes to my mind is what you're going to get and I think that's the purpose of the exercise really.

Q- Yes indeed. The two roles, the one of being an artist - musician and the one of being a teacher... How do you see them impacting on each other? What's the relationship between the two?

A- Well, the irony that I'm so successful at something that never was intended, consciously intended and that I still have dreams and aspirations to become as successful in the artist- musician aspect but I think that the artist - musician is an on, never ending challenge just from what I know of the business. Because there are a lot of aspects of the artist-musician part of my life that others would view as very successful but as me, me dealing with the truth of how I feel about it is.... (He gestures...smallness, insignificance) Like this. It all comes back to motivation for teaching, encouraging kids to do, to get into routines, to pay attention to detail, to be self disciplined. That's the big one and I use my feelings about my life in this, in that relationship. I tell the kids, " Friday night my trumpet goes in my car. Every weekend almost, never does it come out."

Q- You tell your kids that?

A- Oh yah. " So, I understand that you didn't practice this weekend." It's not that I don't understand or that I think it's just really easy to do. I understand how difficult it is to do. So it's that awareness and bringing to light all of those aspects that makes them want to try to get that horn home tomorrow. It's all part of the fact that I didn't do it. That I wish I had done it. And that someday they'll be glad that somebody pushed them to do it and trusting me enough to think, " Well if he was really animate about this..."

Q- I got a thought and I want to share it with you. I saw this sort of reciprocity where one thing is related to another and I was thinking that the degree to which you are impassioned, if that's the right word, with the whole idea

of developing your own self personally as an artist - musician, to the degree that that is strong but not actualized or somehow it's been blocked or stopped, you've taken another turn, the degree of that strength will determine the degree of your success teaching music. It's like the energy that you talk about, " I understand BECAUSE I KNOW, you're only too aware of the fact that you are not doing something that you want to be doing, and then you can tell them and it gives them all that energy. Then again you can get a teacher and it doesn't have to be in music, where they've been thwarted and so they may be bitter and the opposite in terms of success with their students. You're turning it around and using it constructively.

A- I think so. The motivation for my success as a teacher is my lack of success. My feeling of my lack of success as an artist- musician, and that's true, it's very true. A lot of what I've got kids to do has to do with what I think I needed as a youngster, to have been who I wanted to be, what I wanted to be really really, honestly. Although I've had a taste of that and I have really mixed feelings about that. I understand that the glamour is there only as long as the people are there. Everybody has to go to their little place and be by themselves and deal with whatever there is inside to deal with. So what is the sacrifice you have for what appears to be success? It's the same with everything. Again it comes back to a philosophy of life.

Q- Thank you for commenting on that... You have a weekend band?

A-Yes.

Q-Do you find that as a result of that contact with other players and doing your own personal work like that, that it fuels you for your teaching?

A- Yah.

Q- Could you predict how you might feel if you didn't have that group? No contact with playing at all?

A- That just wouldn't happen because of who I am. I would, I have to play. I have to play somewhere. Do it somewhere, meeting on a regular basis, something structured and organized. Learning something about the lack of self discipline at a younger age, that for any kind of satisfaction in life you have to organize. There has to be structure. There has to be process and there has to be discipline and there has to be understanding and sharing. So I still do. I seek out situations that always have me performing. The church is 1 and it isn't the same as playing in the weekend band for folks but the weekend band is creating a salable item. The choices of what to do have to

do with business, you know. What will people want to listen to? What will they want to dance to?

Q- You're still always in that position of giving and that's okay with you?

A-For the life of me I can't imagine Dizzy Gillespie being ecstatic about playing " A Night in Tunisia " again and again and again and again, day in and day out over and over. And all the greats, I point out to the kids when they start to get passive about a piece because they've been at it awhile and it starts leveling off and it starts losing because they're not focused and they're bored, and I'll point out, " How many times do these people sing these songs. Some of them 50, 60 years. " Again it's an attitude, a mind set. It's an understanding of a business. Each time you play it, if you play it like it's the first time you've ever performed it which is what the greats do... Can you imagine conjuring up the emotion to do it? And that's why I like to play on the weekends and at the church because it keeps those juices going. It keeps that...I get butterflies and I get sick to my stomach sometimes when I perform or even when I come to a class. I still get wired every morning before I come to school. It's not healthy at my age. I have to learn not to take it so seriously and not, but the minute you start thinking that way you get passive and is this really relevant to anything? And I'll be dead and gone and in a week people won't know or care who I was and there'll be somebody else there doing it a different way or ...So just understanding and accepting who I am and what I do and how I do it helps a lot. I'm happiest when I'm stressed to the limit and I used to think, " Oh God I can't get this stressed. I'm going to get sick. " And you will. You'll get sick. It'll make you sick but I've read enough now to understand about constructive stress. Stress being an asset. I wish people around here would get a little bit more stressed because they're duds. They shouldn't be around kids. They're so unstressed nothing matters. I want to be stressed (David laughs).

Q- I have 1 final question, a form of summary.What area of thinking have these discussions and my questions opened up for you regarding yourself as an artist- musician and a music teacher? I'm curious as to what value you may have got from this.

A- Well, when you explained your project it was really interesting. The fact that somebody, somewhere is going to read about the way somebody in the business feels. It's something I had not read anything about. If I could be involved...I enjoy being involved in these kinds of things. I can see alot of constructive things coming out of it, regardless of how far it goes. If one person and you're obviously working with Dr.Walker, so if he is involved with

this it's going to, it's bettering him. It's taking him another step on his journey and it all has relevance. And the fact that I hopefully will have a chance to share in your final product would be really interesting to me.
Q- (I outline the ways in which he can contribute his perspectives to the ongoing dialogue and he agrees enthusiastically. David will be sharing the transcript readings with his daughter from McGill University (music) over Xmas)

A- It's the process that you're really focused on so I feel very comfortable doing this with you because I think we think, we are alike in many ways.

Q- Could you comment on that again about what you said about the child in you, the candle?

A- You were talking about the child in us and you were concerned as to whether you were dwelling too much on that but I, in age, I realize I'm getting older but there's just nothing, that driving force is, it just never changes. Probably even more energetic. In talking to you about it I get excited about what I do all over again and whereas after 25 years of doing it you would think that I would...And there have been times on the tape where I suggested, "Well I'm going to slow down and back off." And that's the reality side of it. Dealing with the fact that I'm a certain age and at a certain point in my career and I look around me and the norm says, " This is what is going to happen. This is what should happen." You get grayer hair and you slow down but when I talk to you about my business and what I do, I feel like I could do it another 25 years and it's a day to day thing. As long as I can do this today I'm not going to worry about whether I'll feel like that tomorrow because I just will. And if anything, **if you become aware of the child in you and you're conscious of the child in you, that is the energy, like the nucleus of what drives you.**

Frank Interview #1

Q- Can you recall your musical experiences as a child and tell me about them?

A- Here's the whole story. Mom was a choir leader. So as soon as I was healthy enough to be carried in her arms, I was held in her arms in the choir from 3 months, 6 months. So that by the time I was about 8 I guess, I could sing in tune, read music and had a quite nice soprano voice. I played piano. I took lessons and was very fortunate to have a very good teacher as a teenager, Heinz Kilaman, a concert pianist, really world class except during the Second World War he got buried alive and his hands got injured. Very good at learning there. I was involved in choirs. Used to go off to choir camps at Shawnigan Lake for the summer and that was sort of like the highlight of my life at that time and then of course my voice changed and so there was that period of adjustment. The town I grew up in had, I was the music program and when they had an assembly I played " O Canada." That was the extent of music in Chemamus B.C. There was nothing. No bands. No choirs. I took a year after grade twelve and decided I wanted to do music and so went through a Bachelor of Music at U.B.C. Had an absolutely marvelous first year because it kind of opened up all the horizons. My parents' background had been to put me in classical music around the house but not much else. So when I heard things like Stravinsky it was really a revelation. I loved it, opening up my ideas to. By the end of the first year I got involved in a rock band on the weekends and playing and that gradually took over more and more to a point where...It's amazing I finished my Bachelor of Music, cause it was becoming more and more of a draw. After that I started playing in club bands.

Q- What age were you then?

A- Well my very first band had been in high school. That was both brought on by the Beatles, I had never really liked rock and roll. My older sister would listen to Elvis and stuff. I kind of liked " Jail House Rock " and I remember my favorite song was " Honey Comb " But generally no. And then the Beatles came out and it was like, " Wow this is it!" I still remember being in a locker room in Chemainus High P.E. department singing to one of my fellow choir buddies. " Heh, wouldn't it be neat to put a band together?" and Whalley Check then said, " Ludwig you'll never be a rock band." So I then spent the next 20 years of my life in the rock bands just to prove him wrong I guess. After playing the club scene in Vancouver I was kind of running out of avenues. We had what you call the A circuit and a band called " Crosstown Bus " which was actually

managed by Bruce Allen. When I left that, there was some acrimony which made it difficult to work in town, so I ended up joining a group from back east called "Brutus". Oh, "Crosstown Bus" had actually put out an album and a couple singles but never went anywhere particularly, but it started the recording process. Even my first band had been doing some recording over in Robin Spurson's back room there. We'd have to stop recording every time the garbage trucks went down the alley. Those were the primitive days of recording. Joined a band called "Brutus" from Toronto. I thought they were from Seattle when I agreed to join them. Ended up moving to Toronto for a year. We had a record deal. Had a song called, "OHHH Mama Mama" that did quite well. Made top 10 across the country but it was strange because it was almost like a tender love ballad and the band was anything but a tender love ballad band. It was a cross, well it was before Alice Cooper, it was pre punk punk if anything. Very bizarre band. Couldn't really take it too much longer. After a year of that looked like I was going to go to "April Wine." I did some recording with them and it was, I think Miles, the lead singer... He had just finally, after many years, got rid of the bass player who was a song writer and I think there was conflict. The fact that I was writing songs and played piano and guitar and sang. That didn't happen. So I went back to Vancouver and ended up joining "Trooper", who at that point had one album which had a little bit of air play but no major success. So I joined and went out on the road with them. Recorded "2 for the Show" which immediately went # 1 through most of the country and did 5 or 6 albums with them. "Hot Shots" which was sort of the best of the albums was the biggest selling album of all times for a Canadian artist at that time. So, reasonably successful. Never really broke the States so it was mostly just in Canada that we had success. It was the # 1 band in the country for a little while. Quit that band and went to work with our producer who was Randy Backman and we did a couple of albums. We had 1 hit out of that, a song called "What's your Hurry Darling", in western Canada. It never really took off. All sorts of politics involved. When I started working with Randy, after 3 years, I, for awhile tried my own little band. A neat little band but we never got a record deal so we thought rather than drag it through the bar circuit we'd rather just pack it in and leave it as a good memory. Then I put together a band with a guy named Bob Buckley and Dave Sinclair who are really well respected session musicians around town. That band was called "Body Electric" Had a lot of play. Did a video very cheaply on a song called "Stop the Music." It got tons of play but it never really translated over into a hit single. Well, I have theories about that. We've done 1 album and working on a second EP and came to some differences there and at that point I had my Bachelor of Music and I thought, this is the last year of the 1 year teaching education program and it

seemed like the time to go back and get my teaching certificate, which I did.

Q- So what age is that?

A- About 37 or 38.

Q-But you completed your bachelor of music in...?

A- In 1971.

Q- In your early 20's.

A- Yah. I got my 5th year and since I've been teaching, I got my masters which is a brutal process. 1 course at a time while working and all the time I was doing that I started a music production company in partnership with some other people and that ran concurrently with Body Electric and somewhere actually in the middle, this is kind of what got me interested in teaching, I started working with street kids on Davie Street and through a series of other events, ended up partially running at 1 point a facility for emotionally disturbed kids. I had been hired on as a teacher support worker and it meant I was kind of like a body guard for the teacher so she didn't get mugged by these little kids, these little wretches and what happened is, she would be there in the morning and I would assist her and in the afternoons. I was to keep these kids sort of entertained, stop them from blowing up anything and for every half day of school they missed. they were getting farther and farther behind, so I thought, " To heck with that. " and basically made it a whole day school for them. And so in the afternoon I taught science and socials and I built a little shop in an old shed and taught a little bit of industrial education and it reached a point there where the Ministry of Human Resources was cutting back tremendously and I thought, " Boy, I've got no job security. I'm making 6 dollars an hour and barely able to get by on that and I'm burning out." Cause emotionally it just takes it's toll. So that was all happening about the time that Body Electric was, came to an end and so I, I might as well get a chance to work with a broader group of kids and at least have some security out of it. Went back and got my teaching certificate and I've been teaching 8 years now and this is cyclical. I still kept the music production company going and have been doing music for industrial films. Co-wrote the theme for the Urban Peasant, a cooking show which is on the air now. It has been for a couple of years and it's quite successful. And I'm working now with on a number of T.V. show themes and done work for animation and doing music for Sesame Street in New York. So kept busy. About a year ago, I reached a point where I wanted to pull it all into a tighter operation. So I've actually pulled all my equipment into this little room here. (We are in a small room with glass windows which look

out into the main band room at the high school). I started a career prep program a year ago and I can teach them a lot better if I've got the latest technology. So having my stuff here is pretty nice for them. I don't know how long I can keep it here. I honestly don't know how long I'll stay in teaching. You're talking to a pretty frustrated individual right now. And the draw is always there to go back and make a whole lot more money and be a whole lot more happy and a whole lot more creative in the other business.

Q- This is what I'm looking at. One of my focuses is the fact that when you are an artist- musician, that that whole way of being, it gets totally compromised when you come into this kind of setting and that the things you need to survive are threatened.

A- Well, in the teaching itself there's no problem because I can be creative in the way I teach choir and teach band and I have been. We'll go over a little later and I'll show you the music comp. lab. We have 20 kids working. They learn to write string quartets, 30 second commercials, pop songs, horn fanfares, everything. So I'm able to encourage them to be creative. I'm able to impart what little bit I know to them in that process and I feel really good about that and I feel, the kids to a large degree, I mean, they're great kids. It's an interesting thing now, of course, that they still see it as "school " And so, for instance, this recording studio here is the opportunity of a lifetime. It's starting to dawn on a few of them. But for the bulk of the kids it's like, " Wow, look at those buttons. It's still school. 3:30 goes, I'm out of here." You know, whereas people who came through the industry, most of the ones that I know who are really successful, the Bob Rocks and Jim Valences, people like that, they where willing to sweep floors, serve coffee, just to hang out in a recording studio and they would have done it 24 hours a day and that's kind of the compulsive nature I have as well. I mean, I live here. This little room here, recording and writing. On the weekends I take home, I have some equipment at home and I work on accompaniments for my choir on the computer cause I never get occasion for the kids to get finished theirs. Often cause a concert's coming up and you need accompaniment, so I'm programming music every day of my life almost. The kids, because it's in a school facility, it's embued with, " Come in at quarter to nine and leave at 3:30." Like I said, there's a few who want to be here a lot longer but, so I'm programming music every day of my life almost. There's not a problem in terms of the teaching and working with kids. That's as creative as you can be. Every bit as creative as writing songs, every bit as creative as touring in a rock band and putting out records, and rewarding. It's the politics. It's the constant... As an arts area in our academic system, you're continually threatened.

Q- In what way?

A- Well, you're an elective. To give you an example. Kids coming into grade eight are allowed only 1 elective. So they get to choose drama, art or band or strings or a couple other things. They don't really get a broad base education, which I truly believe in. If a kid loves drama and wants to play in band, they have to make a hard cold decision. Which ever they choose that's probably what they'll stay with. At the other end of the spectrum Grade 11 and 12, there is so much pressure to get into university that they have to have top science and math and English marks, that that's all they focus on. They let all the electives go. The irony there is that our entire education system is driven by 3 or 4 subjects and university entrance, when only a small percentage of our kids actually go to university. So we're missing the boat totally. And I'm finding it harder and harder to believe in the education system that I work in. And ultimately when I don't believe in something I get out of it. I'm fighting for change. I work in the curriculum development committee in Victoria and I believe very strongly in the process and we prepared our first document and the language that was put out of us, which I agree with, was, "Learners will have opportunities to. " And I believe it. That makes sense to me. Now the phrasing, to show you how it's changed in the second round is, " Students are expected to. " And that shows me that already in this time, that the ministry has waffled and now they're giving in to all these people who say, " I need something to tell, that I know that my little Mikey is smarter than your little Suzie. I want more exams. I want more testing. That's education. The 3 R's. But the reality is you can mandate minimum standards. You can't mandate the maximum. I can't guarantee if I have 35 kids in a choir that everyone of those 35 kids will really validate the experience, really tremendously enjoy the experience. Although as an elective I have a better shot at it. But you know, your math class, you cannot say, " Students are expected to learn da da da da. " Some will. Some won't. Some will access it at a point that is appropriate for them. To say that you can give them the opportunity is realistic. That doesn't mean you can't have standards. I have standards in my program but it doesn't have to be one that says, " This kid is more talented than this other kid. " Who's to say? Most people who are successful in the arts, in acting, in music, at some point or another are told by some idiot teacher or some idiot parent that they really didn't have any talent. That they should get on with being a plumber.

Q- What you're saying is valuable to me but I want to switch you back. Going back in time to when you were young, at what point in your life did you determine or accept the identity of an artist? Did you accept the identity of an artist?

A-I don't know that I ever do. I don't see myself as an artist. I see myself as a person. I seem to function on a different level than a lot of people. I think people who have arts backgrounds are maybe more eclectic. They are, I can talk to fellow musicians, your scum of the earth rock and roller knows what's going on politically in the world, knows something about art, visual art, seems to know a whole lot, more often than academics. And I used to think, " Ah, yes. The guys I hang around with are idiots. " But it's only since I've come into the education system that I've really seen narrow people and students who are the product of narrow parents. And I don't mean this to sound as insulting as it sounds. What I'm saying is, I'm amazed, for instance. I've had my choir in the last couple of weeks. We watched a movie called the " Power of 1" . The reason we watched that was because the message is that the healing power of music... There are other messages of course, but to get into that movie I had to give them background to the turmoil in South Africa and it just astounds me how few of them have any sense of it. And I don't know how you can be in this world, maybe it's good that they don't watch the news cause there's so much violence . But even language. I have a couple of kids who are real sharp who will say, " You know I heard you use the word "Plethora. I finally got to use it in a sentence yesterday " And so I looked around at the rest and I said, " Who can tell me what that means? " And there were about 2 people of 20 kids. So I don't know what's going on out there, but what I seem to have come through with.... My parents weren't particularly, my dad had a university education. My mom was just an office secretary. They weren't terribly educated people and yet in the home environment there were books, there was music that we listened to. So I guess it was in the environment and it was valued.

Q-So you don't see yourself as an artist?

A- No cause the problem with that is when people fancy themselves as an "artist" then they separate themselves from real people. I'm a pretty good craftsman. I think I have sensitivities that maybe enable me to express myself musically. For instance I could write a song on demand because I can go into some kind of space to write that song. When I'm teaching my kids how to write songs, I'll take one of their books, a science text and just start singing the words, putting them into a song and they'll usually break out into applause because it will impart something, right. So there's something there that has happened over the years that I can do something reasonably well. In terms of me having to wear a beret and hang out in the left bank, and hang out in the left bank and smoke long cigarettes, Nah. Those are artists. I'm a musician.

Q- At what age did you accept this identity as a musician?

A- Well, I guess I always was one but it gets to the point where someone pays you money to play that you're on the way to being a professional musician. When I started I played weddings as a church organist. I guess I was a little pro. It's not something like, " Aha. Here I am. " That's a role of a musician too. I tell my parents, " Don't expect your kids compositions to rival the masters initially. It takes you an entire lifetime. The day you die is the last day of the process. You're still learning. You're still getting better. You're still studying." So, yes, I'm a growing musician. That's all. That's sort of what I do. I do music.

Q- You said earlier that you notice a separation between yourself and others. Is this in terms of sensibilities? Could you talk about that?

A- I think I know a fair bit about social studies. I think I have a pretty good sense of P.E., science, the context of how it all fits into the history of the world and the evolution of mankind and the environment, nature. In other words, to write a song you draw on all this information and I think that people in the arts have, maybe put it into a context better. I feel that many colleagues don't have a clue about how the arts work. In other words most people are linear thinkers. They want at the end of it to be able to ask a question and get an answer. " Say yes . That's correct." Often in the arts it's not as simple as that.

Q- Can you describe how it's different? If the thinking is not linear, how does it go?

A- The analogy that springs to mind, I can know how an automotive engine works. To come to an appreciation of good design would take a lot longer. Would take a whole different level of understanding. I'm reluctant to use the word aesthetics but aesthetics are a lot less tangible than a lot of other things and so if you deal in around the realm of aesthetics you access things on a lot broader base. Hell this might just be an ego thing, us artists. And that's not to say that there aren't social studies teachers who aren't aware of music, aren't aware of the arts. I think ultimately as you go through the school system there are insightful teachers and non insightful teachers. And I would suspect that the insightful teachers are the good ones. They have insight into what the kids are going through. That's what I have to struggle with all the time. You know I'm busy trying to impart my vision here. And I don't know that there is some kid in there, who just came in without breakfast, got screamed at by mom and is ready to run home. And there's all these dynamics. Compassion. Understanding. One of my biggest failures as a teacher is forgetting that these are just kids. (He talks about his own son and how he recognizes his

son's youth) Are we just snuffing all the childhood out of the kids in the school? The worst thing I think school does is kill creativity. And 1 of the reasons it kills creativity is that it puts everybody into a mold and says this is how it is. This is how you should behave. And the truly creative people are the ones who find themselves often at odds.

Q- Getting back to the sensibilities, the differences between the other and you. You're touching on all that but I'm just wanting more.

A- Well, I guess I find it hard to believe that a system which has the majority of it's teachers teaching from 9 to 3 and then has 1 little group of lunatics who seem to go from 7:30 in the morning till 10 at night and then they put on concerts and they go on trips and do this that and the other thing... That's not to say that people in the P.E. department...They also seem to have an affinity with us. But instead of them really valuing what it is we do they tend to ignore it and not value it. And that's the hardest thing to take I think. For love of music and the students you'd work 24 hours a day at this and that's why the average music teacher burns out in 5 years. So the love and the dedication is there but what kills you isn't the long hours. What kills you is like yesterday. I spent Friday till 7, 8 o'clock at night rewiring this room. Monday I stayed till 7 o'clock cause Tuesday morning I needed to have it up and running enough to do this audio visual presentation for the choir the next morning. So I got a host of kids. We're working away. Yesterday I'm sitting in here with that box apart on my knees and the principal comes in and his only comment is, " We've got a real problem with the chairs and stands in the hall, blocking the hallway. I've told the fire martial that I've spoken to you about it." My reaction was, " Excuse me. I'm going to give you a right hook to the face here. " Because every class I say, " Guys don't forget when you put your chairs and stands away, make sure they are right up against the wall in the rack. " I do that. I spent last year most of my time collecting chairs from extraneous points in the school. The school is getting a much better value from me teaching music than being a person who picks up garbage and retrieves chairs all the time. But the point was, he didn't come in and say, " Here's a guy who's working his guts out and probably needs a shoulder to cry on or someone to say, " Hey you're doing okay." It's not to say that that doesn't happen with a good principal. We had a Vice Principal here, who unfortunately died of a brain tumor and he was 1 of the reasons I came to this school and I can remember him coming back after 1 of the concerts and saying, " Frank, you're an amazing guy." He says " Take some time for yourself too " cause he could see that I was giving it all and doing too much.

Q- You mentioned earlier love. The word love came up. I'm interested in that connection, to that kind of " Love " that artist - musicians tend to have or bring into the teaching classroom as opposed to somebody who teaches social studies.

A- It's ironic and my son who's going into education, he hears me complaining a lot about what's going on. I worry. I shouldn't do that because I'm going to give him all these negative attitudes but I said to him, " You know, as much as you hear me complaining about how we get treated and how we are under the gun," I said to him, " As hard, even though it's the worst job in the school, teaching music, I'd rather do it than any other teaching job in the school because every day it's got something new, everyday it's got a new way of coming at it". And it gets back to this whole thing of I can be creative. And I'm sure I would be creative if I was teaching social studies. As a matter of fact I was talking to the head of the math department who was going to the school board at the end of the year and somehow a similar conversation came up and I said, " I wouldn't feel qualified to teach math." I said, " Wait a second. I'll tell you how I'd teach math. When I was in the band driving across the river to Quebec City, there was this phenomenal bridge and I can remember the first time I saw it. There was all these angles and that's math. That's exciting. That's a context. That's how I would teach math. But I sure wouldn't do it the traditional way. So as long as I could be creative, that would keep me going. But if I had to teach the same subject from the same book, in the same fashion, I'd rather shoot myself in the head than do that. We choose what we do. We complain about it but we still choose to do it cause it's still better than anything else out there. It's the best show in town.

Q- The first instrument you connected with was your voice?

A- Well, yes. I sang. That's me. And that's why the singing is the instrument but yes. Piano was what I took and interestingly enough my uncle who owned a music store in Edmonton had bought me a piano accordion and I was too small to lift it so my parents said, " Oh, maybe he can play piano until he's big enough to lift the accordion.

Q- Can you describe the relationship you first developed with the piano?

A- Love, hate relationship. I don't know if I can answer your question but I... One of the things I see missing in my students, I have a lot of kids. They'll come in and start playing the piano. I had a grad student last year. She's a very fine pianist. She was accepted into U.B.C. but I was concerned that there was something missing there. So I said, " Come in at lunch time. I want to give you a lesson." It was probably the worst half hour she ever spent in her life.

I said, " Play something. " So she started the Chopin Fantasy Impromptu and after a bar and a half I stopped her and I said, " What do you see when you play that? Play it again. So she played it again and I stopped her again. " What do you see?" You could see her brain racing. She said, " I don't see anything. " I said, " Let me show you a picture. It doesn't have to be, it's not necessarily THE picture but... You've got thunder clouds ...Boom! Boom! and you've got the arpeggio as the thunder rolls across the hills. It finally dissipates and then all of a sudden it is picked up by the wind. (Frank does flourishing vocals) And the point I was trying to make was that at some point, there was a missing ingredient there. Her heart. Her soul. And so eventually what I did, it was pretty scary. I apologized after. I said, " Look it. Your parents live across the ocean from you and very seldom see you. How do you, does that make you feel? Lonely? And I could see her suddenly start to tear up and I said, " But use that, use that feeling. Put it into your music. It can heal. As I said, I apologized cause that could have been deemed to be abuse because it obviously hurt her.

Q- But you were aware of something. You saw something and went in and moved it around so she could see it.

A- Yah. It's just because. I hear all these piano players and... This is what I'm talking about, rubato and things. I talk to kids. "You know Chopin didn't want us to play (He plays straight time feel). And then I said to this girl that every note at some point or another, you must have rationalized how it's going to be played (Then Frank plays expressively) The difference? And I talk to my band about ebb and flow and drawing pictures. (He sings both styles) The first is notes on the page. Little dots and lines. The second, the wind catching a leaf or a snow ball going up the hill. So images, thoughts, feelings, it seems to be missing. There's a whole lot of piano teachers out there, for whatever reason, because they maybe haven't accessed... So when I referred earlier to something I have that I think others don't have...That's the insight I'm talking about. It's that other level. It's to look at a score and say, "Well. There's something in this phrase that the composer probably had or maybe I can go with my own vision of it or whatever. Cause I'm not a traditionalist that it has to be done.. Bach has to be done without any expression for instance but it's getting into that other level and so seldom do the kids get access to that. So seldom do even very technical musicians. I mean how many piano players are there out there who have 10 times my technique but I think what I can do is maybe make the instrument sing. The same with voice. The same with the trumpet. It's got to sing.(He excitedly talks about his class). I really wonder how much of that happens.

Q- Couldn't this other level that is brought to the music be called artistry?

A- Yah but artistry would be an adjective which would suggesting going beyond a basic level. There's a lot of baggage in that word that's why...You know what I mean?

Q- Yes. I'm just trying ...

A- You know what it is? I think it's accessing intuition and most of what our lives teach us is to bury our intuition. It's something I actually owe to my wife who is very intuitive and has pointed out to me how kids will say, " Oh, I don't think we should do such and such and the parents say, " Oh don't be silly. It'll be fine. " Bang. The kid falls on his knee and the kid isn't supposed to cry. The kid knew it was beyond his capability at that point and time. We're told all the time, " Don't be intuitive. Don't go with your intuition and I think that what I'm more and more trying to do as a musician is access that intuition and a part of that is feelings. How many people who have had an impact on mankind artistically have done so from the worst case scenario? Of pain or suffering or hurt or ecstasy. So I don't know. Maybe it's because most of us, most people, society tends to dull us to everything. (He talks about response to the violence in the class video, " Power of One " and his observations that the kids didn't find it violent) They watch the news and they see bodies covered with blankets and yet they're detached from the feeling. We become inured to the feeling. There's so much around us that we, that to survive we deaden the pain and we kind of dull our senses. So to be a musician is almost to give into that. To allow yourself to be expressive and feel.

Q- How do you foster that? Keep alive the...

A- In my students or in myself?

Q- In yourself?

A-Oh, I just have enough pain to keep me going forever. I take myself too seriously. That will do it. I wrote a song. Actually I'm reworking it, called " Who Canceled This Fantasy " which is really all about the loss of innocence. And that's part of growing up and as kids you can be idealistic and what happens to that idealism as an adult? I still think I'm pretty idealistic but you've got to rationalize your idealism with the reality, realizing that you'll screw up just about everything that's important to you as you go through life. You can still be idealistic. It's possible to do some terrible things and still be idealistic. It's a dichotomy.

Q- Let's get back then to the instrument, the piano and your feelings and the relationship and how it developed and what it drew from you, the relationship as if it were a person. Maybe it wasn't like a person.

A- No. It was never a person. I think as a kid it was more a piece of mechanics, the piano itself. But it becomes... There's something about the resonance that is your friend.

Q- The resonance is your friend?

A- Yah. It was so nice. We had a grand piano in the other room and it was funny because my choir kids were singing and doing a song and at the end of the day it was a little bit casual and some of the kids crawled underneath the piano and were singing lying on the floor and they said, " This is really neat down here cause the piano is vibrating the floor." And they could hear it differently. So there's something in that.

Q- Can you describe for me your relationship to sound itself?

A- I don't know if this answers your question but I know I hear differently from other people, than say non musicians. And how it manifests itself is I am deaf. I'm very deaf.

Q- Actually?

A- Yes. Physically I've had 4 ear operations. Right now this one is working okay and this one is not working at all. It's a blockage and they can fix it but it keeps blocking up again. So right now I have alot of trouble hearing. I tried a hearing aid. Unfortunately the sound of my own voice is so bellowy that it drove the hearing aid crazy. So I have an amplitude hearing problem, hearing volumes, which is why when I work in the studio I have an engineer who can tell me when we've got ground buzz or there's a high frequency sound out there. " We got a problem. " I don't hear those things but I can, in a whole track full of music, with a drum kit and bass and the whole horn and string section on there, I can hear a 1 note mistake on the guitar, on something that isn't scored and people around me will say, " No. That was okay."

Q- Your pitch is acute?

A- It's not just pitch. It's harmonic relations, hearing inside the layers. These will be very good musicians. We solo it and sure enough. And this will be in a texture this thick. So I can hear that way. I know that when I listen to music, when students listen to music... I was describing to my band students about harmonic structure and I was saying, for me, when I listen to a piece of music, I say, " Oh the

bass worked off the 3rd of that chord and gave it this tension and it was really neat." And the kids will say, " Gee Mr.Ludwig, get a life." We all have a good laugh but I say, " No. I do have one. Because it's a whole different level that brings me a whole different kind of enjoyment. So, yah, I can let the music wash over me at times and enjoy that superficially, but even in an elevator I get drawn to the music. Oh, they changed that. The guitar line is now on the strings. And Ohh, that kind of sucks. So the conversation has been lost cause I've been sucked up into the music.

Q- You're describing to me basically construction of sound, relationships of sound to sound. Is there any other way you relate to sound?

A- I'm not sure what you mean by relate.

Q- (I hum for Frank and then say,) How do you relate to sound?

A- It's the context. Well my definition of music is organized sound. So I respond to the organization and I respond emotionally. I respond intellectually. For instance, I can say, " Oh, that's neat the way they juxtaposed a piccolo and a tuba." There was a really neat thing at the Choral Symposium at the Orpheum this summer. The International Choral Symposium. There was a choir that had, it was a massed choir. I think it was Canadian choir and they had the bulk of the choir across the stage and then they had another little group across the back riser and they would do, it was almost antiphonal but not quite because of the acoustics of the Orpheum. When they sang, the harmonic structure, even though they were singing like an echo, the harmonic structure changed and I had one of my grad students who was my engineer in the studio here, a sharp kid, and I said, " Did you hear that? It sounded like someone had turned a filter on." And so it was almost like an electronic analogy? So acoustically what had happened and I don't know whether the composer intended it, but in the Orpheum, it was like someone had taken this acoustic sound and made an electronic adjustment to the timbre. I'm sure there weren't more than a few of us in that audience that would have reacted that way.

Q- Why do you think you are able to hear in these microscopic levels?

A- Ear training and just having to listen a lot, and there is some sort of intellectual thing there, where you're looking. It's like a scientist I guess, looking at the skin. Most of us look at the skin and there it is. But what they see is the pores and the multiple layers and the tissue. I guess it's just a similar thing. So I'm hearing and seeing and looking for layers in all the wrong places. I'm looking

for love in all the wrong places. Sorry. My mind works in mysterious ways. That's shut you up, eh? (We laugh)

Q- So your relationship to sound started when you were very small and you probably never questioned it.

A- Yah, although I had the same problems. All my friends were playing after school and I had to do, would have to practice. So therefore, what I ended up doing was getting up at 6 o'clock every morning and practicing for an hour so that after school I could take off and have fun with my friends. That was the piano. The piano was more like an obligation. The singing was, I guess it was originally, you do this for God. In other words you go to church and you sing. And you give of yourself. And when you play the organ for the service...

Q- An obligation to your parents?

A- Yah. It was interesting. And the reason I say that, is not... I'm not a non attender and like I said I've probably broken every religious belief I ever had in the course of a scarred life. Being a rock star will do that to you. But it was interesting with this student I alluded to. I asked her " What are your religious beliefs?" And she really had none. So I wonder in all of this what the role of a belief system is? And somehow it's all mixed in with passion and angst and all these things. So anyway, the singing part and playing the church organ was part of the...life. The piano and piano lessons was a little bit removed from that. It was a slightly different thing and I guess that's one of the things....So many of the kids now I get in high school have never really sung before. They obviously haven't had that upbringing. And I look at people who are rock stars or non rock stars, professional musicians, I hate the term serious composers. I think we're all serious composers. But **they all live the music**. The kids have, playing the CD till 2 in the morning, it's part of their life and it really doesn't matter what kind of music it is.

(The phone rings and students come to him)

Q- So, the term obsessive came up earlier. A way you described yourself. I want to deal with that later but when I watched you just now with the young people I became curious as to how music and people relate for you as a result of being a musician.

A-Well the students I deal with are music students, so that's a given. And the other thing that's a given is that we are, especially the senior students, that we're working in an emotional sort of domain. By the nature of music we are dealing in expression and the given is, that I respect them because they value something that I've got. We share a common belief system. That there is value to what we do in

music. That they choose to take these courses. Therefore, with my honor choir, it's my nature to be more sarcastic than I should be and to be more flip. I guess I have a weird sense of humor, a quirky sense of humor and they pick up on that. So my way of saying to a kid, " It's really neat that you decided to take French horn" will be, " Have you got that thing happening yet? What's taking you so long?" " Well give me a break sir. I've only been taking it for 2 days." It's silly banter but they know we're real friends.

Q- What about people who are not music students? How does your music enter into a relationship with them?

A- Probably doesn't. In fact, apart from the fact that I, as a person will...As a matter of fact it really hurt this morning. I'm walking in. I was feeling pretty depressed when I came in for a whole lot of reasons. I won't get into this morning. Very, very down and I walked in and a kid who I don't know walked by and I flashed a smile and nothing came back and it was like, " Ahh man. Is life really like that?" But a little later, about 2 hours later, I was going up the stairs and another kid came around the corner and I flashed a smile and they flashed a smile back and I thought, " Oh good. There are human beings on the planet." But the other side of that, courtesy and caring about humans is a given. But it's almost like I'd be guilty of thinking they don't exist. In other words, a student who isn't in drama or music. I don't understand them. Not so much I don't understand them. I understand why they're doing what they do. But I can't help them and so I have kids for instance whose parents say, " Math. Science. Math. Science. And they say," No, but I want to play in the string orchestra." "Okay as long as you do your math, science." And the parents never show up for the concerts. Parents question the whole thing continually. "Well, what are you doing that dumb stuff for anyway? You'll never get a job doing that. " So these kids say, " No. I want to do this. This can be important. I believe Mr. Ludwig when he says, " Later on in my life, when I have my job and things are not going so well, I can go out in the evening and listen to some music or play in a community band or, that it will have meaning for my life and it's not so important whether I'm a ditch digger or a doctor but who I am as a person and what outlets I have for expression." I mean, that's my belief system and whether they buy into that particular one or whatever reason they're here for, we have a camaraderie (He talks about his partiality to his music students over others) Part of that comes out of, .as a kid growing up, because I played piano and also because just after the war, having a German last name. I was subjected to, I think, a fair amount of persecution. The fact that I was achieving in a small community where the main thing is working on the green chain and drinking beer... I was playing Chopin and was a lead scout and a server in the church. That made me kind of a

pariah and so you learn to sort of stand up for yourself against that. You have to somehow get through all that. You're called a sissy. When I was growing up we didn't have the term fag but the fact that you played piano would have cast you in that role of sissy. It's not a homosexual issue. It's the relationship of how people put you down or view you as being in the arts.

Q- So your involvement in the arts actually caused a wedge between you and other people?

A- Yes I think so and, but it wasn't so much the arts. Even if I hadn't been doing the music...If I had been doing the scouting in a small community where anybody who was doing something... I mean, you were either " IN THE GROUP " or you weren't and if you weren't, where were you? What we ended up doing was getting a little band, 3 or 4 of us and what we learned, how we coped with high school was we became the most sarcastic horrible people to speak to. That was our defense mechanism and we'd go around insulting people, mercilessly. I mean, it was kind of like the Monty Python group. We didn't want to be in the " in group " which was the bulk of people. We didn't want to be just unprotected so we kind of got together and became this other sort of thing. It was interesting to run into these people after Trooper They were the ones who wanted the free pass to the show. " Ya right. " So yah. You harbor bitterness. I've got all this baggage. One other incident. I was at my last school and I said, " I think our music department should do a Christmas concert" and the staff said, " Oh no, you'll get eaten alive. " Oh no. I'm not prepared to have that happen but I think, I don't think that should be a reason for not having it. We shouldn't be intimidated. So we did a concert. The band had played and we went to start the choir and I heard a bunch of kids laughing at one of my students. He happened to be the only black student in my choir and it had nothing to do with him being black particularly to me but he was really a nice guy and I just saw red and I started the song and stopped the music. And in front of the entire school, I just tore a strip off those people, and having torn a strip off them, and then the example I cited was the kid who had told me I would never be in a rock band. I said, " These kids up here, who you see singing are the ones," I said, " singing for you." I said, " They have the courage to get up in front of you and express themselves and you're going to make them feel bad about that." I said, " Don't you dare be a Whalley Check to these people. I put up with that They shouldn't have to!" And I took and I said, " This row. I don't ever want to see you again and I threw them out of the concert. And it was interesting, cause I thought, " That's it. I've lost my job. It's over!" But the staff came up to me and said, "We've been waiting for someone to do something like that in this school for years. " The next concert the school came to there wasn't any problem. So that

defensiveness about " these are my kids " and as I say, "I've taken the slings over the years but I'll be darned if my kids in my classes are going to take that." So yah. I'm their champion I guess. So those other kids are not in my club. Do you know what I mean?

Q-Exactly. What motivated you to devote your life to music?

A- Music generally?

Q- Yes.

A- Its an evolution. I guess at some point you get stars in your eyes while being a rock star.

Q- After the stars. What keeps you motivated?

A- Well ultimately, you hear a lot of guys talk about, it was the babes and the money and that's why they wanted to become rock stars. I honestly don't think that was the case with me. I really liked playing. I remember at a piano festival once, I did a piece and the adjudicator was Phylis Schultz who taught at U.B.C. for many years. And she told my parents, " Get this kid a set of drums or timpani. Get rid of all this aggression he's got. Because what happened is I played faster and faster and the entire audience was waiting for me to blow it, fall apart in this piece, but I made it to the end and they all went Whewwwwwww. I got a good mark but for me rock and roll, the thing I miss about it most is playing, and what I get out in teaching is, I sing with all my groups. I sing over my choir. I sing over my band cause I get that physical involvement. It's getting it out. If I didn't have, if I don't do that, if I don't get that release than I'm a caged animal. In a rock band, in an hour and a half concert Coliseum level, you put out everything you've got in an hour and 15 minutes. There's more energy expelled than 4 hours working in a club. Cause it's paced. It's drawn out and that's what I like to do. And when I first started teaching as a student teacher, took over the choir at ... and I said to my sponsors, " You know, I'm doing 3 hours of choir a week that's all I'm doing. I've had it. I'm exhausted. That's all I've got. How am I ever going to be a music teacher? They said, " Oh you learn to pace yourself." You do but I still find that I do that every hour. I give it all out so at the end of the day I'm hosed. At the end of an hour I'm hosed.

Q- Why don't you pace yourself then if you know that's the way to survive?

A-I'm what they call a type A personality.

Q- What's a type A?

A-Type A is a driven, compulsive. Here we're getting back to compulsive again. Hyper and you can try to control yourself. Well I try to control it by having a good diet but you can try and not be like this. I'm going to die of a heart attack and there's a certain amount of that, or you can say, " Well, that's the way I am. Yah, I need to watch for danger signs. I need to pace myself and yah, I've got to stop saying yes to everything that comes along. But other than that, this is me.

Q-What is it, that when you get in front of an audience or a class, that makes you want to give it all? And Why?

A- It's a given. The 1st year I taught at ... was a real change and I had a choir of about 35, 40 kids and I can remember saying to them, " Guys. I'm putting out 130% here, which is a stupid thing to say, and I'm getting back 10%. What's wrong with this picture? I said, " I know how to sing. I enjoy it. You guys have to want to do this. You've got to start giving me some energy, right. Like I always say to my choir, " How many of you are sweating?" And this year about 3 hands went up and I said, " Oh good. Those are the A's" And then I said, " How many are sweating and all the hands went up." And I said, " Oh right. Sure. Sure." But I said, " This singing thing is physical. It's just as physical and the preparation is the same, I use analogies from P.E. You know, when you're going to do that shot put or if you are going to take a hit in Taekwondo, well, that's the same energy that you require in music, in playing and so it's very physical. It's work. It's physical and I enjoy the physical. It's a release.

Q- Did I get an answer on why music?

A- It's a given.

Q- You have to. You haven't a choice?

A- My wife would claim that my parents programmed me. Yah, I guess I was preprogrammed. It's a given although I think I could do anything else if I wanted to, like I modeled jeans. That lasted like 4 months. I've worked with emotionally disturbed kids and like I said that was neat. I like working, building trains, models. So I like lots of things I mean that's my problem. I'm a guy who still has a stamp collection. I never get to, and a couple of coins somewhere and a couple rocks somewhere, you know. I'm a pack rat. I collect and I, it's scary. Some people. What is it? Behold the lily of the valley. It spins neither does it toil. There are some people like that and then there's guys like me who go tilting at windmills and smashing into brick walls repeatedly. And we can only smash into different walls so the bleeding's on different sides. I try to do something about that but that's the way it is. I'm a windmill tilter.

Q-What would you say your main function is as a musician?

A-As a musician or music teacher?

Q- You personally, a musician.

A-There is none. You mean me, personally?

Q- Yes.

A- It's irrelevant in that way. I serve various functions by creating music, making arrangements, bringing music into other people's lives.

Q- Can you describe some of those?

A- Well. When you write a song, you, people have shared insight. When I wrote " Round Round We Go" which became a hit, I can still remember a disc jockey coming up to me a year later and he said, " You know when that song came out my wife and I we liked each other but our relationship was just going in circles, nowhere and we ended up breaking up and that song was just so powerful. We identified with it. When I write a song I sort of start from a set of parameters and then to a large degree the song writes itself within various possibilities. To me, those are the better songs, and having done that... Many people are part of the process. Every musician who comes in to record that track... I try not to limit it. I say, " Here's the context. Now you put your musicianship into it." And it becomes something different from what I originally intended and having written the song, it then belongs out there and I don't feel all that much ownership. So when someone says, " I love that music you did for James Barber's Cooking show," it's like, well that's nice. It's not like, " Yes. I'm a guru. Genuflect. Nah. I happened to craft something that worked. Happened to express some emotion reasonably well that somebody else could identify with and had some success with that. So it's me who should be thanking them.

Q- Why do you write songs?

A- It's how I get out anger and whatever and I like the sound of my own voice. There is something you asked me about the keyboard. A lot of the things that interest me when I am trying to write a simple pop song is maybe when I make a mistake so (He plays). I'm looking for something that will be a little different. And then it quite often comes out of a mistake. That's what I mean about it kind of writing itself. I tell the kids, " Just write down simple little thoughts, just 1 line phrases. " I keep little collections of these things. The other day one came back to me and it's called, " I'm back in the game. " (He plays and sings)

Q- In the creative process, are thinking and feeling involved at the same time?

A-Oh yes, simultaneously.

Q- Can you describe the compositional, creative process that you go through?

A- People have been trying for years and you want me...the creative process?

Q- Yes.

A- Well, it's interesting. I feel like I could probably sit down and write songs all day on demand. But I very seldom write songs and so the reason for that is there has to be a parameter. A client says, " We need a song about trees or about teachers or some concept." Then you work from those parameters. So that's your starting point.

(He talks about putting a Rimsky- Korsakoffish style piece for a horse dance, as the musical background for a video on equestrian exercises that he's working on) Again, it's letting it write itself and that's better than anything that I can do. So it's a matter of setting parameters.

Q- But you also bring something to that writing situation which is where your training comes in and the things you've heard.

A- Oh yes, that whole...There's a whole lot of craft in there but intellectually, remember when I was saying how when I listen to music I listen with this theoretical way as well. If I write here (He plays) I know that I went sus2, down the 1st inversion, and then I resolved it. Those are things that are sort of happening simultaneously. It's simultaneously trying to express lyrically over some kind of context and you've got to start somewhere.

Q- Where does feeling play in this process?

A- Well, where feeling comes into it is to, to go for something that is harder to attain especially in the lyrics or the melody (He plays choices) Is one going to create a tension? And is that tension going to create a feeling. In terms of my feeling with that melody, is there a lyric that springs to mind? Or is there a thought process that comes to mind? Or even if it's an instrumental thing, what is there to the shape of the melody that evokes something?

Q- It's such a neat relationship, the way you're describing the shape of the line, does it evoke something? It's like the sound itself makes a connection with you and draws something in terms of your choices.

A-With my composition students I say, " Work from something you know. (He plays, showing the choices, the exploration, the control, and the letting it happen) The ebb and flow.

Q- So then it's back and forth, music. You relinquish control and then you take control by making choices.

A- Oh sure.

Q- It's an interesting relationship. It's something that evokes from you a response and causes you to act upon it and on and on, back and forth.

A- Yes.

Q- You mentioned the healing power of music. Can you describe for me the ways that music heals you?

A- Well, I think I've written through some pain. Just to be able to express it. I've got songs that have never really seen the light of day but they are expressions of the moment. We're working on the choir singing a song I wrote about 10 years ago. I brought it out and the kids expressed interest in doing it. And I told them, we sang it and I asked them, " What do you think that's about? " and they said, " About losing your love one. " and I said, " Yah, although it's more than...it's...if you have something you value in your life, don't take it for granted." That's the real message. And I cited an example when I was touring in rock bands... when my son was 2 years old. My wife and my son got off the airport in Toronto and I was there to greet them and there was a moment when my son looked at me and looked up at mom and wasn't a 100% sure that that was dad... and he burst into tears and came running towards me and that obviously had an impact on me and I realized that things were slipping away from me there. So that song, even though I wrote it sometime later... I actually was going into pick up a boat motor (And he plays and sings the song. It's full of boat imagery). So I pulled over to the side of the road and wrote that chorus out, partly because it's based on an existing thing, right, a sailor's adage, partly because of the red sky and boats and partly thinking about the possibility of losing things. And then it became a...That song was a funny one. I tried for probably 6 months to write verses for it and nothing ever came and then one night about one in the morning, I had an image of being on the ocean and part of that whole image was an old man there and I got up and wrote the 3 verses straight. (He plays the whole song) (He is interrupted by teachers and students and returns to the conversation. Because of this interruption Frank has much to share about education and so I record this as well)

A- Wait a minute! If you have problems at this school enlist our support and we'll come up with some creative ideas but don't threaten us. We had 500 parents who were agreeing with our point of view and they raised a ruckus last year. We thought the issue was dead and they just went ahead and did it anyway and they're running around saying how great it's working and of course, it's not. It's already cost these kids being able to take courses. The choir's gone from 90 kids to 25 in one year as a result of what they're doing and so.

Q- I'd have a fit.

A- I'm having a fit. Yah. You're seeing a guy in fitdom.

Q- We were talking about the healing aspect of music for you in your life. (We are interrupted again)
You were saying that someone could just as easily punch a bag and express their feeling and that you can sit down and sing and there was no more to it. And then I was imagining where, we didn't have the sense of hearing at all. There would be no perceivable sound. And then I put the hearing back on, the sound back on. And I was thinking, " Sound?" What is sound? I can see that hitting something or running and expelling energy, but then when I think of sound as something that's out there...And what's that got to do with our energy and emotions?

A- In terms of what I'm doing with healing. It's more multidimensional. It has more dimension to it than just punching a punching bag as a healing process. Which one is more successful? That's a different story. I think there are other healing capabilities in music. For instance, right now, we started up this community band and the 1st couple of rehearsals we had a couple of the old folks quit cause they didn't want to have young people around them and some of the young people said, " I hate old people. " **And now through the music, which is our common bond, we are working it out** and this is why I got involved in it. It's an opportunity to bridge that generational gap.

Q- What is it about music?

A- Music. Yah. **It can not only bridge generational gap but it can bridge cultural gaps as well.** Our choir is multicultural. The International Choral Symposium is obviously an affirmation of multicultural enjoyment of music, people coming together for the mutual appreciation for music so...

Q- So it can be healing at a personal level and also a social level.

(The formal interview was over but we persisted in a conversation. I record pertinent quotes.)

A- You can go from something in the children's experience, a song they know and you can use that to teach the concepts. The narrowness really upsets me. But it's that kind of thinking. To say that a kid in grade one can't necessarily learn the language of, learning traditional notation. Sure they can. At the age of 6, I could sing perfectly in tune an octave range. I could sight sing perfectly and read the music and I'm not a freak. I'm no genius but I had that environment growing up. If we assume that the kids can do that, assume they can do anything, that's the way to do it. Then they will do anything.

Q- They limit everybody.

A- Yah and then there's the accountability aspect. Whereas you then, having determined that most of them CAN'T do it, you've got to let most of them know they can't do it, so they never ever want to do it again. How many people out there are still reeling from being told they can't sing. Of course they can sing. I say, "Can you speak?" Yah. Then you can sing. It's as simple as that. But they've been told otherwise. Just think. If my choir coming in grade 8 had the same background that I had, the music that we could do, the level of enjoyment that they could have. There's a relationship to the amount of sweat you have to do to get, to get past levels of difficulty to the ultimate enjoyment. In sports they say, " No pain, No gain. " It's kind of the same thing in music. Just singing! Cause it's cheap and we don't have to buy them instruments. That's not the same experience they get playing in a band. The thing about playing in a band is the sheer difficulty. And what do you gain by sticking to it? What do you gain from the discipline of playing in a group? You come to some sort of appreciation of what that does for you. Last year at grad, a lady came up to me after the grad ceremony and I said, " You must be very proud of your daughter's accomplishments. She was on 8000 committees and won awards, citizenship awards and that. I didn't have her the last 2 years. I had her in choir 3 years ago and I was sorry I didn't have her the last 2 years but I know she got involved in so many things." So here was a kid I thought had done her little bit of choir and that was that. Her mom said, " You know, until she had that year in your choir she would never have considered getting up and speaking in front of anyone. That choir experience was probably the biggest, the most important occurrence in her life!" That's what I say often to people, " Look. In choir, what does choir teach you? Choir teaches you to do a job interview. If you're not afraid to sing in front of someone you won't be afraid to sit down across the table from someone."

Frank Interview #2

Q-Can you recall a music teacher who impressed or influenced you positively?

A-Well in High School I didn't have one. My piano teachers influenced me, my private lesson piano teachers. I had an excellent world class concert pianist for a teacher. His hands were crushed in the war and that was the difference from him being a Glenn Gould and just being a super pianist. And then when I went to university I took from Eddie Parker who again was very encouraging and understanding and supportive.

Q- What qualities in your first teacher impressed you? What did he have and what did he do that made a difference to you in terms of the way you bought into music?

A- I think I had already bought into music before all that, not as a career but I'd had music because of my church upbringing. We sang from day one and from singing and from taking piano lessons I became the church organist and choir leader. And so it all happened, and it happened without much benefit...There was nothing in the community to support music. It was a lumber town and the raison d'etre was getting a job on the green chain. It's going back to that. I just talked to the music teacher over there. They have subsequently had a music program there but they're killing it off because they're implementing this new Copernican Timetable and it's very quickly dying. So Chemainus will revert to being a cultural abyss again. Quite frustrating. I should have had an opportunity to have had something in the High School, you know. When I went to university, going into music, I hadn't any experience in a band. I didn't have any experience playing in an ensemble. So I had very limited musical knowledge in the 1st year of music. In fact under the regulations for getting into music at U.B.C. now, I would not have qualified today. And in fact, under the regulations for getting into music at U.B.C. now, I would not have qualified today. This is another major struggle I'm involved in now. I think our universities cater to people who are able to memorize things and do well. And people who may have the dynamism to be good teachers and who are knowledgeable in a wider cross section won't get access in some cases. And U.B.C. fancies itself still as producing performance people. That's who gets the pats on the back, the performance students. When in actual fact, where are they going? Nowhere. How many performance students are going to be successful out of that university? maybe 1 in a hundred and what they're turning away are people who have more reality... My best shot at having music in my life and spreading that gospel, if you will is to be an educator, private lessons or whatever. Where am I going to learn to be

a good teacher? Well not in the music school cause they don't believe it's valid. I'm on my soapbox again but.....

Q-So your teachers at university. What kinds of qualities did they have that impressed you?

A- Kortlan Hultburg was excited. Just the sheer excitement of technology. That was the start of the revolution then. He had engineering students who would spend hours wiring things together. It was the dawning of the age, and the interesting thing about coming through that process is when I see a new piece of equipment now, I understand the basics of synthesis, because we had to put each piece together.

Q- Getting back to teachers.

A- I guess the encouraging quality and compassion and that's so lacking in most of them. Like Francis and Harry Adaskin were I think, I never took any courses from them but to me they epitomized what music education should be about. Because they were knowledgeable beyond anything that I could approach and they put it into a context. Harry Adaskin would talk at a lunch hour lecture and he would bring in art history, music, drama everything into a package. He was really a year 2000 kind of guy back in 1960 or 1970. Francis was a wonderful piano teacher. Charmon King, came into that program. Had never played trombone. Inside of 1 year was the best trombonist that that university has ever produced. She was responsible for his piano lessons. He worked hard to learn the piano. It wasn't that he just sluffed it off but it just didn't seem to be natural to him and she at 1 point said, " Should I prevent this guy from having a music career and degree or should I pass him in piano? and she passed him and it's that kind of compassion that is so important. In other words, if this guy is a good musician, don't mess him up because you happen to think that piano is the only instrument. No keep in touch with the big picture and if you've got a kid with a talent, let them go for that and make it easy for them to put all their energies into that. I think back to my first year of university. I found everything easy enough that I was able to practice 8 hours a day and it was frustrating that in 2nd year it got tougher and it had to... I'm not complaining about that but my piano time went down and I couldn't get access to the piano. Thanks to Dale Rhubart who's name shall go down in history as the jerk of all time. So I was only able to get an hours practice a day. That shouldn't have happened especially if that's your main instrument. Stupid things like that. Politics and not having the tools for the kids to learn the trade. That's the negative side.

Q- And the upside?

A- Energy! James Shell. Choir. He put his heart and soul into it. He burst into tears. He's an emotional kind of guy. Not being afraid to show emotion. We'd give him a rough time and laugh at him but in retrospect the man had a huge heart and soul for music. So that's the kind of guy that leaves an impact and my son is going through there now, has responded favorable to his teaching. It's a nurturing practice. Diane Lumor is now doing the choir out there and he's finding the same thing with her. That she's encouraging. Instead of saying, " Let's weed out the people who shouldn't be here and I'm going to ferret them out like some McCarthyist music god. " No! Let's nurture. The people that helped me the most were the ones who said, " Yah. You love music. You've got some talent. Let's develop it.

Q-What is the reason you're teaching music apart from making a living?

A- Well I wouldn't want to teach anything else for very long. Because music is always changing, always growing. Technology excites me. That's a big thing in terms of enjoying music teaching. I do have autonomy. Nobody really understands what it is we do down here. Therefore they're a little bit afraid to question it which is good. Cause we can go ahead and do a better job as a result. So there's autonomy. I'm learning. Again about multicultural. There's so little I know about the music of other cultures.

Q- So are you a student when you're teaching?

A- Yah. Yah. Well put. That's the deal. I'm a life long learner and I can do that in music, Whereas in other fields, yah, I guess, if you're into it you could find the same opportunities but I don't think to the same extent. It's not such an open book as it is in music and music takes in everything else. You're learning about dance, you're learning about drama, you're learning about history, you're aware of current affairs. Everything impacts in what you do so you sort of take in the whole picture and you talk to another teacher in casual conversation. I mean, I feel I'm reasonably versed in sports and I'm reasonably versed in virtually all aspects of education. But I don't think the same thing is true of people in other disciplines. They are able to be insular. You can't be in music. Well, I shouldn't say can't be. There are some who are.

Q-You could be teaching music privately, so why do you choose to teach in the public school system?

A- Well it evolved. I had been working with emotionally disturbed kids and the government was shutting down alot of the places, cutting back because of financial crunches and I was running a facility at one point and making 6 buck an hour and I was burning out and I thought, " Why should I be doing this when I can be working with kids who maybe have

more potential and getting a decent salary and job security? And also I had some personal crises that, it was time to give a shot to being normal. I'd been on the road a lot of years and it had been very destructive to my family and so there was a normalcy aspect to it and as far as teaching...I'd always taught. Worked with kids as a camp counselor growing up, as a choir leader, boy scout leader. So teaching was a continuation of that.

Q- If you were to teach privately, would your students have the same resources that they get now in school?

A- Oh Yah. Cause a lot of the resource here is me and my equipment. The resource in music is never the room and it's never the instruments. Obviously you have to have some instruments but the resource is very much and I think it's true of any subject, it's not the course, it's not the subject history. It's the teacher. A good teacher brings their own excitement about the subject matter to it and that's well documented.

Q- What are your goals in teaching music?

A- Ultimately to instill in every student a positive attitude towards learning. So that they basically develop an open mindedness. If I can introduce them to different kinds of music so that they'll go searching them out. And when they're an adult and they've got a little bit of a bank role and they can afford to go to the opera or go to a symphony orchestra or go to rock concerts or go to a jazz bar, they're gonna do it and they'll continue to have music in their lives. Just basically to develop an open mindedness and a willingness to continue learning. If there's a concert of a cultural nature, something they haven't been exposed to, Heh. Check it out!

Q- Okay. So that's a goal for them. And the goal for yourself in teaching in the school is ...?

A- To get to the end of the day without having my heart give out.

Q- But also because it cultivates your learning?

A- That's not a goal. That's a side effect. I don't know. Right now I'm not sure what my goal is in teaching cause I don't know if I'll be teaching much longer.

Q- We'll have to get to that some point in this discussion. Another way to ask the same question. What are the values in what you're doing for you and for your students?

A- For the students? I would hope the value the students get through music is development of a part of their brain which

isn't going to happen in other subject areas. Again, that's documented. It's not accepted by or known by a large part of our population but it's a reality. That to not be educated in music is in a sense atrophying part of your intellectual development.

Q- Can you talk about how that development occurs in music and why it wouldn't occur elsewhere. And what is it that occurs?

A- What the research seems to indicate is that our brain is, we have in a sense, 7 different brains if you follow the Howard Garner approach, which I, is fairly widely accepted now. We have spatial learning. Different types of learning. And music learning, in a sense, is a discrete part. You need to develop, to develop intellectually as a whole, you need to develop in all areas. So that's not something that translates in a terribly demonstrable way, although they have the data to support it. On a less statistical level... Just to get them involved because if they don't now. They won't later. So many adults say, "Yah. I wish I'd played in band," or "Oh yah. I put away my instrument and never picked it up again." or "Oh yah. My mom and dad made me practice but I hated it. I wish I'd done it." That kind of thing. So it's really just... And also **it's a conduit now to so much other learning**. When I do choir or band, we can get totally off topic, discuss current affairs, discuss English. My ESL students we can talk about various meanings of words. My choir kids are always kinda calling me up. "Mr Ludwig, you used a weird word again and what does it mean?" Oh good. Let's talk about it. So I'm introducing them to language that they might not get in their other courses. Besides... (He gestures) da, da, da.. Sorry, am I being sarcastic again?

Q- What about for yourself? What value is there in what you're doing for you?

A- Well for awhile there... I do grow musically. I do.

Q- Do you mean your chops?

A- Yah. Well not so much chops. Yet, although that too. From working with band kids I've learned to write for band a little bit. By working with choirs I have a better sense of how to write. So as a composer I've grown. Before I did teaching I really didn't know anything about jazz and stage band. Having played some stage band, conducted it, I've got a much better sense of it and feel like I could write better for it now. So yah. I've learned a lot musically. I'm learning about musical cultures and attempting to know something, to direct the students towards something or to learn from what they bring. Yah. I'm learning in the process.

Q- So is that the main value, the only value?

A- I'm feeling very unnurtured in this environment. I feel, you're talking to a bruised individual because of the fight I had last year with the administration.

Q- A lot of these questions are going to seem the same but I just want to come in from different ways. What is the relationship of what you teach and your own development, the child in you, as an artist-musician, a composer and also the teacher?

A-I Think any time I have a theory or an idea that I can put it into practice. I try it out and for instance. My son taught me a little warm up the other day which was, " Double bubble double bubblegum. " That appealed to me so I did it the next day with the choir.

Q- Did that appeal to the child in you?

A-Probably. It's a tongue twister. Yah. Yah. I'm very often silly with in class and I'm sort of a split personality. One is very intense with my rehearsal. You saw that with the honor choir. Part of the reason I was so intense is we have half an hour, we've got 1 more rehearsal and it's not for me, to have them sound good. It doesn't matter to me. I don't want anyone in that audience to say, " Phew, those guys, a choir? They're dumb." I want people in the audience to say, " Wow that was a really good presentation." Which they did. It was an outstanding presentation and those kids are validated, their experience in music is valued and validated as well. So I want them to do well enough and sometimes to get that, on short notice, with that group especially, who can move to that next level? It was a bit brutal but maybe if I hadn't felt such constraints, if they eat, cram down their lunches and if they stay focused you're going to get 15, 20 minutes max out of them. That's not enough to do anything much. So you end up being a bit of a bear in that situation. But even with those guys, I'll be really intense. At some point I'll say something really stupid and it's partly to lighten. I know they're working hard. Now we have to lighten up cause you can't be that intense every second. So there's a ying yang there. It's not the end of the world. I tell the kids that. I'll roar at them in rehearsal. In concert, I don't care if they make a mistake. I care that they try to do a good performance but a mistake, nah. The most fun I ever had playing professionally was when people made mistakes and you either had to get around it or cover for it. Because you play the same old hit for 2 years on the road. It's pretty tedious. Every so often, when somebody loses focus and throws a curve at you, that's what keeps it rather interesting, cause it keeps you on your toes.

Q- What have you learned from your experiences teaching music about music, about people and about yourself. Three questions. What have you learned about music?

A- I think we've already covered that. Tons, about jazz, stage band. I've learned a lot, even though it's just a little. I've learned about the music of other cultures. I've been able to put a lot of my music learning into a better context. In other words, it's okay to know the relationship between a major scale and a minor scale is... But I had never really realized that after you play the first 2 notes of the relative minor the next four notes are the same notes as the major scale. And so getting kids to be familiar with, move from something they are familiar with in a major scale to a minor scale is, that really helped them. Little things like that. You develop sort of theorems. No body ever taught me that if you have a ritard marking at the beginning of a bar, if you try to do the ritard in that bar, it just won't happen. I've watched student conductors struggle with that. Whereas if you do it as the preparatory beat (He sings)
1.....2.....3.....and
1.....2.....3.....
That was something I thought up myself I guess. It works for me. I don't know if it works for all people. That's something I learned musically, that didn't come out of anything except the reality of practice. Never having to nail it. Learning? I've learned a lot more about rhythms. I was never really rhythmically strong and I'm still not a very good sight reader but I have a better sense of it.

Q- Now what about people?

A- Oh I'm feeling pretty sour about that one.

Q- Well then speak it. Now is the time.

A-I don't know. The world in which we live in is getting harder edged. I found it quite a shock to move to the west side from the east side. I felt that the east side kids were more human, more polite. Kids on the west side, I mean, I've got a nice bunch of kids here. But there's a difference.

Q- But they are affluent and have better homes here. Shouldn't they be more polite?

A- No. No. They're not. They think they know everything especially this 1 little elementary feeder school we have. They're the rudest. They walked out twice on me. I spent hours setting up to record this elementary choir. They came roaring over and both times they said, " We have to be done in 10 or 15 minutes." I said, " That's ridiculous. It's taken us an hour or a half an hour to set up. Whatever. It takes time to record. But we'll do our best. " Half an hour went by and in the middle of the tune, in the middle of the

recording take half them left, half of the choir left cause they had a volleyball practice. So what are you teaching the kids here? A: They can be rude to me. B: to undervalue my 20 years in the recording industry. That was an opportunity for them to learn. And it's interesting because I'm busy placing the kids and the teacher says, " That's not how we set up. "Excuse me. In a recording studio the mike"

Q- What I'm hearing is that there is a difference between a person who is a professional outside the educational system and a teacher.

A- Oh yah. Most teachers, the teachers I run into in this situation are ignorant, not stupid. They are ignorant and you know, smart people who are ignorant listen and learn. People who aren't smart don't listen and don't learn. So I had at one point, I had 120 kids up there on the stage and I came in and I said, " We've got really good microphones, keep the smile happening but just relax a bit cause you're sounding kinda hard." The teacher said, "Oh we need that energy. " I said, " I know. Energy is fine but just relax and it won't sound so shrill. " "Well but..." " Excuse Me!" I didn't say it at the time but I did finally the next time they started arguing with me. I said, " Look. I've been doing this all of my life, this recording game. I know something about it. If you don't want my expertise don't come to my studio. Go to another studio where you'll be paying \$500.00 for this session that I've just done for free and maybe you'll value it cause you're paying money for it. Yah. The ignorance astounds me. The unfairness astounds me. The double standards astound me. Oh yes, you're talking to an angry bitter old man here. There's not a lot of intelligent life out there. There are not a lot of people in the elementary system who know anything about music, some of whom are teaching music and some of whom are making sure that kids never like music by the time they get to high-school. Because they're afraid of it or they never learned about it. Our teaching institutions are expecting generalists...I don't feel that I'm that good at it. I criticize my own teaching in music, everyday." Man, I'm not getting this right. " So who's to expect, and I've been doing this all of my life. So they're going to get a person that's had maybe 1 class with Joe Beraduchie in Music Education and they're going to be the elementary music teacher cause they've maybe had some piano lessons when they were a kid and can play " O Canada. " You qualify? No I'm sorry. If I was going to be an elementary science teacher I'd, have to take courses. I'd have to read the books. We're not being done a good service. And these people, a lot of them, they do what they have to to survive in their classes but they're not out there learning like I'm out there learning in my field. Maybe they can't. They have too many things to do in fairness to them but people who have a narrow little focus...I'm really concerned because I get

kids who come in who have been singing in a choir. They've got a 120 kids. Not one of those kids learns to read music. They do everything by rote. I can teach a parrot to sing by rote. So what are they doing for those kids? Yah. On one hand they're giving them an energetic positive experience, singing with a bunch of kids. But they haven't given them any skills to really have a deeper understanding of it. And without the deeper understanding it's really on the same level as playing marbles on the playing field. And that's not to say that all elementary music teachers are like that. But a lot are, surface. It's like, "What can we do in a pageant that the audience will think is fun and cute?" and that's it. Well, that's not education! It's a tough balance I have the same problem. Should I be doing as many performances? The moment I get close to a performance, the amount I teach drastically reduces. Am I a teacher? or am I a performance? Making nice little things for the school to feel proud on Remembrance Day. I got a request for our choir to sing for the Satoru visiting High School. Fine. I'm happy to do that but you have to say, "Wait a second. That's what the rest of the school validates about your practice." What I think is being the important thing is the actual learning and experience and yes, there's some experience in performing but there's a whole lot more there.

Q-What else have you learned about people?

A- It's really neat to see kids, who... This last concert we did, and this is another reason for doing performances. I had 1 girl who showed up without her vest. I said, "Where's your vest?" She said, "Oh, I left it at home." So I said, "Oh don't worry about it. I've got another one." And then she said, "Oh. I can't do it." I said, "Yah, you can." "No, no. I can't get up there and sing." I said finally, "Look. It's a credit course. A performance is your exam. You don't get up there, you fail. It's as simple as that. Secondly, I can't deal with this right now but I hope you get up there and sing. You can do it!" The kid got up there and sang. I bullied her into it. And afterwards she had a big smile on her face. She'd done it. If she hadn't done it that night she would have been gone from choir, I guarantee it. And she would never have got up in front of anybody. But that's a major success. People can grow. This is a major therapy. So people do grow. People grow musically. Kids, they do become, **I think in music they become more responsive to the needs of others.** I see kids come in and put each other down. By the time they've been in band, they're supporting each other. It's a team. I think they become more human. And I see them go beyond the product of their homes. I've got 1 girl that's coming out Wednesday nights for senior orchestra even though her parents in Taiwan have forbidden her to do it. They have forbidden her to do it because they don't value it and they think she should be home studying her academic courses. The girl wants to go

into music. She has made a conscious decision to defy her parents to come to those rehearsals. She's an adult and as it turns out, they're not parents, cause they're not there, as far as I'm concerned. They've abrogated their duties as parents. So she's the adult and she's handling it as an adult. More power to her. I haven't said anything. I've just offered her the band. It's there for her to join. She made that decision herself and I would support her if required. You see kids coming through in the crunch and other kids let you down. I guess the most discouraging thing is just to watch them fledge. The birds do leave the nest and they go away and you don't see them again and it's a little bit like losing your family. I find that hard.

Q- That last statement, when you say they fledge, what does this teach you about? Are you learning that you have to let go?

A- Yah. I'm struggling with that and I guess what it is that when people move on, they make clean breaks and they have to do that I guess. But in terms of them, seeing their whole life as a package it would be nice if it was all kinda strung together. I do get, some grads will come in and say hello and it's kinda neat cause it's like they're not denying it. (He talks about a student who moved on)

Q-As a result of doing these interview I have become aware that one of the differences in teaching privately is that there can be a long term relationship develop over the course of instruction.

A- It's interesting. Richmond is going to a grade eight to 12 system and there's a bunch of teachers really balking but I know the music teachers love it. Because, can you imagine? You just get the kids kinda fired up in grade 8, 9 and you lose them in grade ten, 11, 12. It's like you do all the grunt work and the guy in grade eleven, 12 gets to breeze through on the back of your hard work. It's not quite that cold and nasty but it takes time to build up that relationship and nurture the kids through in music.

Q- Getting back to you now. As a result of your teaching experiences I'm sure you've learned tons of things but what are the most significant things you've learned about yourself?

A- I feel that I'm as arrogant as ever. I feel that I still, that I still I have troubles working with other people to a large degree. I don't think I'm that good at. I've discovered, for instance, that you work in team teaching, that that works great as long as you are the one doing all the work. But the moment you back off or you look for things to share, be shared, people turn on you. So I am becoming recently, more insular. Also the lack of respect I am

developing for colleagues. I have trouble hiding it. I wear my heart on my sleeve. I'd be the 1st one to criticize myself. I can tell you all the things I think I'm a failure at. I also am reluctant to tolerate stupidity on other peoples' part or inconsiderateness on other peoples' part. And I guess from being a rock star and in a way, reflective about the real world. If someone is incompetent, you fire them or you suggest they move gracefully, they move on. In this system, you're surrounded by them. They, they're there for ever. the guy who spends his history class, telling what he did on the weekends. The English teacher that has the kids work in group projects and 1 kid does all the work and the other kids share in the mark. That's outrageous. It's not helping the kids, doing the kids any favor. It's not a teaching practice that looks, self scrutinizes. So I find myself becoming more and more intolerant of that. I become very intolerant of a system that allows something like the Copernican Timetable to be brought in which destroys music programs. It's bad, educationally has been a failure where it was conceived and yet this

Q- What is the Copernican System?

A- Well the one they're implementing isn't even truly Copernican. The kids do 2 courses a day, 2 and half hours a day. They do it for 13 weeks and then they move on. And it's a flaming disaster. But it's all around the province. I tried to address it here and got pretty bashed through the process in my own home area of Tawassen. (He talks about the battle there) That's what I'm upset about, the process. I've seen throughout the province, everywhere it's gone in, the teachers are afraid to speak out. They're afraid of losing their job. The big success out in Surrey that people claim, I've talked to the teachers there personally. Some of them are happy. A lot of them are not happy. They're afraid to do anything. So it's become a way of administrators having, becoming total control freaks. They've got control of their staff and that never used to be. When I first came into teaching, which wasn't that long ago, there was a real camaraderie between administration and teachers. We were all part of a team. I really see that dying in the last couple of years. It's getting really ugly out there. That's why I say I might not be teaching much longer. I'll tell you something else I've learned. Parents, once they, I'm a bitter guy, once the kids get out of elementary school, I mean parents will come out to every little pageant that the kids do in grade three. " Hi. I'm a tree. " " Oh, he's so cute. " " Oh, that's my boy." The moment they get into high-school, " They're adults. I'm off the hook. " You know, we do a concert here. We have 300 kids go across that stage and we're lucky to have 200, 300 people in the audience. It's disgraceful. Where are these parents?

Q- Getting back to what you've learned about yourself.

A- (He laughs) Bitter. Angry. What have I learned about myself? I'm a complainer.

Q- You are also on the committee for curriculum review for the province so you hardly just complain.

A- Well. I'm a fighter and a sore loser, basically. If I believe passionately that kids need a broad based education and that the system isn't supplying that, then I have to fight for it. Yah, that's why I'm on the committee.

Q-Moving on. Can you recall your most memorable teaching experience? And your least pleasant memory?

A- I had a student with an outstanding voice who sang some music that was so beautiful. It was a moment of beauty. Other memorable things are taking the kids, we took the whole music department up through the Canadian Rockies and about 80 ESL students and giving them a sense of how big Canada is and the camaraderies that developed on that, on the bus one night. We're driving and it's dark and the kids would start singing " Frere Jacques. Frere Jacques." And then it would be echoed in Cantonese and they just started sharing these things and it just came on spontaneously. That's neat! The most unpleasant was this Copernican timetable fight we had last year. Having to stand up in front of 500 parents and denounce my administration was not easy. And I didn't want to do it and I couldn't let it go ahead either. I knew I wouldn't have a music program if I let it go ahead.

Q- A change of topic now. The physical environment you're teaching in how does it contribute to the musical experience?

A- Well. It's unfortunate that we don't have windows. Cause I like to see music in context of the world around us. But we can't see out so we're sort of entombed in here. In terms of physical stuff, we can play back music through a good audio system. I think it's important. We could use more room. We don't really have practice rooms where a kid can go. We're stretched pretty thin here between drama and music. In fact we've moved into the elementary school to 2 rooms there just to accommodate what we've got. Cause we have so many groups rehearsing at different times.

Q- KIDS IN THE HALLWAY.....

A- Sounds like a good name for a T.V. show. Na. It'll never go.

Q- For you, how important is control over setting for your teaching?

A-Control for control doesn't mean anything. Security is an issue. You like to have space to put things. It's tight. You always need more space but I'm not unhappy with the space here. I like being removed from the A wing especially now that with the political climate. Also the sound. I know we drive the drama people crazy with the beginning band wafting down the halls. So I can't imagine being across the social studies teacher. So I don't mind being slightly isolated.

Q- Another shift in focus. When you're teaching are you aware of the times you speak from your mind when it is logically based and when you speak from the heart?

A- Uh Huh.

Q- Can you describe your feelings at both of these times? What would prompt them? Or your reason to switch from one mode to the other? I'm getting into modes of communication here.

A- Well, when I'm trying to go to personal feelings it's because they're not going to the next level with something. In other words, I say to them, " You're just playing notes. You've got, there's more to music than that. There's a line a shape and so ..." I try to do a visual thing or then I'll say some personal experience. The other day with the honor choir, we're up on stage and I say, " You know the line is "We are the dead." You guys are singing it like it's a nursery rhyme. You've got to think of some context here. What's happening here? We're talking about what's going on in Croatia. And sometimes to get people to let their guard down, you have to let your guard down. So I let mine down quite often.

Q- So what do you think is happening when you do that? When you do that what are you really communicating?

A- I think a lot of them are just saying, " Oh, Mr. Ludwig is just rambling again." I think some will respond to it. Part of the reason I'm rambling again is that, if they've been blowing an instrument really hard, it doesn't hurt them to have couple of minutes of Mr.Ludwig rambling and hopefully my ramble is directing them to an emotional, accessing emotions. The rest of society is telling, " Turn it off. Look at the news. Don't be upset by the body bags. Don't be upset by the violence in cartoons. Don't be upset by statistics on rape etc etc".... Cognitively think about it. " Oh yes. I'm against it." That's not human. That's like trying to be a computer. " Yes I see that people are dying in Bosnia. Isn't that a shame." I mean, I'm at the point where, people who are truly sensitive, and human probably can't bear to watch the news. I could tell you that when I

watch T.V., I can watch a sitcom and there'll be some moment of compassion in a silly little sitcom and I'll start crying. Maybe I'm out of control. I don't know. But I think maybe I'm still trying to, to be human. And so yah, kids are told that they've got to be tough. They can't show their feelings. I hope in my class, I've had students, I think, say things, let their guards down and say things to their emotions. Well, I had a student come in last year and reveal a physical abuse situation and I don't think she would have done that with another class. She didn't want to see the counselors about it. She felt she could talk to me about it and maybe that's because I've let down... And when I let down my guard...

Q- When you refer to letting down your guard are you referring to showing your emotions?

A- NO. More than showing your emotions. I tell them stuff about myself that I'm not particularly proud of. I mean I don't go into a whole lot of gory detail. But you see on one hand, I'm saying, "I know a whole lot of stuff about music. Let's do it this way. Let's try it that way. Learn from me BUT don't think because I know a lot about music that you should believe everything I say or take, accept it on face value. No. Question, everything I say. I've got baggage. I'm a human being. I've got failings. I get angry with you. I over react with you. I speak horribly to you. You don't have to put up with it. You can call me on it." Cause I'm not sitting up there in front of the class saying, " I'm something special. No. I'm just a guy who loves music and is giving you what I've got.

Q- Could we go back to what you were saying about students singing "We are the dead." Those are words. You're trying to communicate to them something more than just words, words which refer to something outside themselves. You want them to communicate something else when they use these words. How do you go about that?

A-Well I'll give you an example. I tell them there are some English words that work. If you sing dea.....D, there's something about.....e.... D. There's an impact and it should be hitting you in the heart, this experience we know so little about, this finality, regardless of your religious convictions. So I talk about using the sound itself to impact. Understanding the context. The next line "we lived, some sunset." There's real power in those lines. You have to somehow get into those lines. It's like reading a poem. There are people who read a poem and it does nothing for them. That's because they don't access it. They don't access the power of the words.

Q-What I'm trying to get at is, your connection. How you see feelings and words being connected?

A- Another very hard thing I've been dealing with in terms of this situation, one of the reasons I took the job at ... was that the Vice Principal came from my previous school. By the end of last year he was dea.....d. (He talks about his good remembrance of him) When I think of the dead, I don't think of the Second World War. I think of people who are suffering now. You can access, you don't have to go the whole route and put yourself in such a funk that you can't do the song but it's really...

Q- But that's your experience that emotes through the words. How do they get it?

A- Well, I don't know that they get it. People access at their own way. I think that the best thing I can do is show the emotion myself. With pop songs I say, " This is a love song. " I grab a microphone and I'll go rushing over, fling myself sliding across the floor on my knees to a girl I think won't be too embarrassed by this and I'll sing 2 lines to her and the class will break up. It's funny and I say, "But just think about the boyfriend or girlfriend you've got, who doesn't care if you're alive. That hurts. " So I try to put it into the context of something they will understand.

Q- Why is so important for you that your students be so emotionally open?

A- Because everything else in their life is closing that door. Society, media, " You got to be tough. You got to be strong. You can't let your guard down." and I think we lose a great deal.

Q- Which 2 modes of communicating, straight verbal or nonverbal do you prefer using to teach music?

A- I think one of the reasons that I sing all the time..... you noticed when I do band...

Q- Yes. Even when it should be straight talk, you sing it.

A- Because again that's connected to the emotions. That's the human, is the voice and that's what I want their... And the instrument is an extension of them. So they've got to make their singing out through the instrument. Otherwise it's just a chunk of plastic with a piece of wood attached to it. So yah. I, nonverbal is good. I tend to do too much verbal as we're discovering here.

Q- Why do you say that. Are you referring to your teaching?

A- I don't know. Maybe I do and may be I don't. Somedays I does. Some days I doesn't. I think that with music comp. for

instance, I'll ramble on. It's probably just better to let them get in there and start composing but I'm struggling to get them to access something that took me 40 years to do and they're, at the age of 15 and 16 gonna try and try and do something that emulates something.? It's hard to do it without, basically you want them to live 40 years in a half hour discussion.

Q- Which mode of communication do you think is most effective in your teaching?

A- Nonverbal. Do you consider singing verbal?

Q- No. I don't consider singing to be strictly verbal.

A- (He talks about the various body languages and mini dramas that he enacts in order to get results)

Q- Switching again. Can you tell me how, overall, you relate to your students?

A- As peers. They're adults to me. I don't expect them to accomplish like professionals. I don't expect them to always stay focused but when we're working, we're working as equals. I don't work any differently with the Point Grey Community Band than I do with my grade eight beginning band. Yah, I'm a little freer, a little sillier, a little less conniving all the time. No. I'd say equal. They're humans.

Q- Are you the privileged one or are they privileged to have you as their teacher? and /or?

A- I'd say a little bit of both.

Q- What do you feel about that word privileged?

A- I don't like it. I think I have something to offer and sometimes it's upsetting that it's not, because I'm a teacher, it's not really honored. We have this studio here and come 3:30 the kids are gone. So that's frustrating. But no. I don't see myself as some sort of god. I've made too many mistakes in my life. And the kids, yah, they give me stuff. You know, this talk I had with a student a couple of days ago. It was a smack in the face, cause it reminded me that yah, the kids are getting something from what I have to offer and that should help me more with all this other stuff that's happening.

Q- When you said a smack in the face, what are you referring to?

A- Well. I've been feeling so down about everything. The kids, and if I left tomorrow and I still felt this. If there was no music program here tomorrow. It wouldn't be that big

a deal to the students. They would get on with their lives. It is a big deal in that I believe it's really essential and I feel they should have it but only 15% of the school population has this experience and the rest go on with there lives, not as enriched. So on the one hand I'm not important. If I die tomorrow or I quit life goes on. That's a little discouraging in some way because you like to feel that what you're doing has more importance than that. But ultimately that's it. When I left my last school, the program after 2 years had virtually vanished and that was hard to see. I felt like I had let them down but I had to get out of the situation and so I'm sitting here thinking, "Do I have to get out of here?" This is why, but if you say, "No . These kids are so much a part of my life. They're family. " But then they leave you and don't give a second notice. So I have to be that tough too. I got to do something for me. There's talents that they bring and caring and they surprise you lots.

Q- In order for students to really succeed with you, what skills do they need apart from musicality?

A- I really look at it, the U.B.C. motto, " It's up to you."

Q- So what I'm getting from this is you want them to try?

A- Yah. Basically work their guts out.

Q- So the harder they work the greater their chances to succeed with you?

A- Yah. The more they'll get from me in that I can do more with them. If they move to the next level I can push them or move them to the next level. I move them fast. We keep moving.

Q- How do you provide your students with the artistic experience?

A- The artistic experience? Is there only one?

Q- Can you describe an artistic experience that you've had? I think you already have but...

A-It's all an artistic experience in that it's exposure. When we listen to a piece of music and I don't mean passively listen. When we listen intelligently and emotionally. When we get up and perform. When we listen to somebody else's performance. I'm really upset. There's a girl I just started working with, who has an absolutely beautiful voice and I decided not to have her sing a song at this previous, I was going to have her sing at Christmas cause she's got a Chinese lullaby that she's working on and it's absolutely stunningly beautiful. She told me that the

day before the concert she's having 4 wisdom teeth pulled out and won't be able to sing. But I think, by having her sing that song that people in the audience, whom are mostly my students, cause they're the only ones who come, are going to get an experience. Anytime I see something like that, it's an opportunity.

Q- In what other ways do you provide them with those opportunities?

A-Well, we have regular listening that we do. We encourage visits to the opera, the student things. I try to encourage them to go to the U.B.C. things cause they're so close, take in concerts out there. We were listening to the Tuva, the throat singers. A couple of kids had heard them at the folk festival. So they were able to bring their shared experience to the discussion.

Q- How do you cultivate their awareness and sensibilities?

A-Awareness of...?

Q- Music, sound.

A- I'm always trying to push them, to keep their minds open. I'll play them something really outrageous, quite different from what their parameters would have given them.

Q-Now getting into assessment, when you finish a lesson do you assess that experience from your perspective as an individual and from your student's perspective?

A-Not afterwards particularly. It's like 99% of my life is thinking about it. I have a 40 minute drive on the way in the morning. I'm thinking. An ongoing process. After a class, especially if there's one that's kinda meandered, I'll think, " What was with me this morning." But it's not like I sit down. I don't have time to sit down and reflect.

Q- It sounds to me like you put the onness on yourself when assessing a situation that didn't quite work. If there's something wrong with the group you put it on yourself?

A- Yah, probably. Yah.

Q- Why?

A- Well, I still do have control over the situation. If I haven't come in, I mean you just can't come into a class unprepared. You've got to have a battle plan. In reality there isn't enough time in a day. Assessment? I've backed off this year. Every other year the kids do 9 listening assignments. I would mark everyone of them. That's 1800 listening assignments that I marked and I just found it was

overwhelming. So this year what I'm attempting to do and this year so far I've failed miserably, attempting to do the listening 5 or 6 minutes every class. That way I don't have all the marking. That way I can get a wider amount of information. (He talks in detail about all the different assignments and ways of assessing his many classes throughout the year, for example in the use of computer programs in theory) I'm trying to be a teacher and it's really hard and like I said, it's the logistics of getting every kid through that lab.

Q- In all of this that you're doing as a teacher of music, in the way you set things up, where is the child in you? What causes you to make the choices you make? And does the child in you play a part in that?

A-I don't know if it's the child. I have a very short attention span. I get bored very easy. So if I want them to learn about music, they'll do a class of theory and do a good focus on it and then not do it for a bunch of weeks. I would have them do maybe 20 minutes on this history program and maybe that's all cause that's about all I'd want to do.

Q- So do you think you design a lot of your methods and strategies and the whole program based around the voice in you as a child?

A- Oh sure. Oh sure. I mean it's a balance between what I know they can stand, but yah. I tend to have them sight read and do a whole... During the course of a year my groups used to do an awful lot of music. Some programs they do half as much music. But I think it's more important to get them sight reading it. But a lot of it is, I get bored. I don't want to do this song again. Even though they haven't mastered it. They're not really at a level to master it. Why kill ourselves getting every nuance out of that piece that's really beyond them for another 2 years. So I get them moving, get the fingers moving as fast as possible, get the tongue flying as fast as possible, get the strength built up in the chops and yah, we'll go for perfection later. It doesn't mean I'm not talking about concepts of perfection. I talk about aesthetics, making it musical.

Q- Would you like to be a student in your own class?

A-Yah! Oh I'd love, oh boy, yah! There was nothing. I had nothing. If I had been in my class I would have felt really, like I had something in the school. My piano playing would not have been a source of derision. I would have had an area where people would have said, " Boy that Frank Ludwig is really good in music. " I never had that. I had, " Frank is a sissy boy cause he plays piano, , has to play " O Canada " for the teachers." Nah it was awful. Here, I would have been living in this studios as I lived in the one at U.B.C. Everytime I could get into that electronic studio I'd be

there till 2 in the morning. Oh yah. I'd be going nutso here. Yah. This would be great. I'd be taking strings. I'd be taking band. I'd be taking choir and I'd be taking the electronic. I would be skipping the classes and the kid who works for me as engineer, same deal (Frank talks about a dedicated student he works with, who take full advantage of the facilities, behaving as Frank imagines himself to behave, if he were a full-time student in his own class)
Q-So in a way, here you are in the studio too. You spend late nights and afternoons working on your own music here. You kinda live here, afterall.

A- Oh yah!

Q- This connection, the love of music that you developed as a child and how that still lives in you and how it crosses over into the adult reality and how it affects the way you teach and the way you design things and whether or not we're doing that to satisfy what we wanted when we were young, " I wanted that"... So I want to make sure that I give that to them in case they want that too, some individual out there who felt like me.

A- And you know what's really the most frustrating thing as a parent is to have your own kids, which I did... My dad came to me and said, " Son " (His father was a communications technician for Hydro and he had all these manuals on electronics) " Do you think you'd be interested in looking at this?" "No way. No way." And I really regret it cause when electronic music started to happen...I would have liked for my kids to have had me for their teacher. It's very frustrating for me that they didn't.

Q-You were saying that an instrument is an extension or ideally can be an extension of the whole player/person. Is your class an extension of you?

A- Probably but that's a scary thought. No. I'm an extension of them. It's a 2 way street. We're connected basically.

Q-Would you say that when you're teaching you are in a different frame of mind from when you are composing?

A-Yah. Fair enough to say.

Q-And a different frame of mind when you are performing?

A- Yah.

Q-How are the frames of mind different from when you are teaching?

A-Composing is a bit more of a free fall. Performing is ultimately focused and teaching is slightly more once removed.

A- What do you mean?

A- I'm not sure. What's the question again?

Q- Okay. When you are composing, performing or teaching you think...

A- Okay. What it is? When you're teaching the information is going out externally. So it's coming out of me to the students and there's stuff coming back as well. In composing it's internal. It's within me and I'm trying to float through musical information or musical background that I have and I'll go in a certain direction but in parameters. When I perform, I perform totally intensely. It's interesting. A kid came up to me who had been sitting in the choir for the Remembrance thing. I was playing the accompaniment offstage for the choir and he said, " Boy, you were really getting into it. " And I said, " It's partly getting into it, but when you are a piano player, I was also the drummer, the bass player and the piano. So I really had to lock into, make sure the tempo was exactly where it should be. So I said, " I really had to focus. So a lot of what you saw was focus and concentration." So that's a different kind of...Composing is an emotional intellectual experience, journey. Performing is a sort of predetermined ride, although you're putting in the feeling and responding. It is different and teaching is, you do, especially with conducting, you enter the realm of the creator, where you're being interpretive, when you're moving into the aesthetic level. There are elements of composition and performing in teaching. Very much so. But the direction, the flow of information is going a little differently.

Q-Thinking about your role as a composer, performer and artist and then your teaching of music I'm wondering if those roles impact on each other? If they, if one affects the other?

A- In teaching you have to put into words what you've conceptualized and sometimes the putting into words helps you realize what your conceptualization is more clearly. And so you can put that into practice. For instance, teaching, having to figure out what it is about, a certain jazz tune, the phrasing in it, and by the time you can express that to your students and teach it you've come to a greater degree of understanding about it. So if I want to write something and incorporate that into my work I can.

Q- It sounds like the teaching enhances your musicality?

A-It enhances the musicology in a sense, the musicianship. Yes. It does. That's one thing I tell the kids. "Teach. Work with a junior student and you will become a better player." It really is true because you have to say, "What is it I do when I shift to the high note? Physically, what am I doing?" And when you analyze what you're physically doing with your lip when you move to that higher note and you convey that to the beginning student you become more aware of what you do. And when you go to go for that high note, it's like, oh yah, that's what's happening. It's like a 2 way street. I think teaching you learn a great deal.

Q-If you stopped teaching music would you stop learning about music?

A- No. That wouldn't follow because it's a lifelong process that you continually build. Just because I don't perform doesn't mean I'll have fallen back. I may get a little rusty maybe. Teaching, I may be a little rusty in terms of timing and conducting a class and dealing with kids but in terms of the musical knowledge, no. Not unless our brains are giving way through age. I don't think you can go backwards.

Q-As an artist- musician you have come into an academic environment, the educational system and in a sense it's like two camps in some ways.

A- Yes.

Q- So how do you as an artist, touching that core of you now that is the artist, how does that part of you reconcile to the expectations and needs of the academic institution that you are a part of?

A- Oh I don't worry about their expectations cause I feel I have gone beyond anything in their wildest ability to conjecture. I think they have a narrow focus and it's unfortunate that it's reinforced by our institutions of higher learning. They reinforce that and that's not to undervalue what they do. And it's not to say that that shouldn't be part of the learning process and isn't part of them getting jobs in the future and getting into university. Sure. Do all those. It's just the, I've got a cartoon out there of cave men. One kid is drawing and the other kid is beating on a log and the dad is saying to the mom or vice versa, "Well, I don't mind them going to school as long as they do just the basics, music and art." And our society has sort of not validated, refer to that as academic. So I don't buy that. I actually think what I do is academic. I don't even know if I know what academic means? It's roughly interpreted as the "real" subjects versus the "unreal " subjects.

Q-Isn't academic the more logical, the cognitive side of things?

A-Oh, than that's music! There is more logic in music. But we also have this whole other spectrum that they don't even touch on. Poor math people are talking about the aesthetics and the power of math cause they're desperately trying to search for something that they've seen other people have in other disciplines. So I feel condescendingly kindly to them.

Q- So you don't have any kind of turmoil or conflict as a result of being in this environment on that particular score?

A- No. I have trouble with people who don't think that we should be here.

Q-When you are unable to compose or perform does this affect your ability to teach?

A- I don't know that that ever happens. Why would I not be able to compose?

Q- Maybe you get so busy with your work requirements for the teaching itself that you just didn't have time.

A- Well, that's a continuing struggle in terms of getting enough time. Yes. It's frustrating. Right now I'm feeling like, I'm feeling bothered that I have a lot of songs I'd like to get recorded and do something with. Life goes by.

Q-How much does that kind of thing bother you? When you are separated from your own personal work as an artist and you have this calling. You want to be doing it and then you end up teaching to somebody else what you want to be doing yourself?

A- You know what? It doesn't bother me when the teaching environment is positive. It really is bothering me since it turned sour. So now. Yah. I'd rather be working on my songs. I'd rather be pouring myself into these creative programs. And then you start, not resenting, but it's like, "Why am I killing myself in this teaching thing which isn't being validated or valued. So that's when that would occur. But no. If I'm killing myself teaching and people are saying, "Boy, that was great. The kids were wonderful. Those kids seem to be getting so much out of that." Good. I'll do more. I'll work harder. That's why it astounds me in all this. I keep coming back to these negatives, that the administrations don't realize that the key... All you have to do is give a pat, you know, the little doggie a pat on the head and he'll wag his tail. You know I've worked 24 hours a day. I'm stupid enough that I would do that when people say, "Boy, that's great! Gee, that's wonderful what you're doing." Or even if they didn't say that. If they just

don't cause me trouble. But when they start saying, " Well, it's going too well over there. It's time to put a spanner in the works. ". What kinda deal is that? That's bad management. If you've got a guy, people willing to put their heart and soul into something, let them go!

Q- If for whatever reason you find that you are not able to do your music, do you find sometimes that you get resentful of actually teaching that subject?

A- No. Not resentful. Any resentment I have is directed not to teaching and not to students. Any resentment I have is towards those people who make it harder for me to be as effective as a teacher and as all the other things, the NEE SAYERS, the negative energy people. I find myself becoming a negative person. And it really bothers me a lot. I don't want a negative...I don't want to be around negative people. I want to be around people who are positive. So I talked about these guys I worked with on these projects (He is referring to his own work) We feed each other positive energy and as a result we accomplish things. Kids are the same, you know. I had argument about whether Grade threes could learn 6/8 or 7/8 time or whatever. I think kids can learn anything and it's just a matter of how you go about it and when, to a degree. But if the vehicle comes along, if you happen to come across a really neat song and the kids could pick it up and it happened to be in 7/4 time, who cares? However if you were to say, " All grade threes must learn 7/4 time. No. Sorry. It's not going to work.

Q-Do you ever consider your teaching to be a means of spreading an understanding of who you are as an artist and the meaning of what you do as an artist?

A- No. I don't care. That's not my job here. No. As a matter of fact if that was the case than I'd be performing at my own school concerts. That's self aggrandizement. In fact our drama department tend to be the one to spread my past around to the student body. I never do. It's irrelevant.

Q- Do you really think it's irrelevant?

A- Yah. No, it's not irrelevant in terms of the knowledge I gain from that, that I can impart on students. But it's irrelevant to any discussion. Besides which who cares? So I was a rock star 10 years ago.

Q-Do you not think that your experience in the field, the success that you had and have give credence to ...?

A- Oh sure but my saying that I was a rock star doesn't mean anything to anybody. The only way you know what that's about is to be out there. I remember when " B.T.O. " first hit. Very successful and I had heard that they were successful

and I'd heard their records. It's when you're sittin' out there in Hampstead Long Island in a coliseum with 25,000 people going absolutely berserk that you get a sense of what that really means. It's when 25,000 people start to scream when you start walking on the stage that you understand the power of that experience. You know, to just say, " Ah yah. I was a big rock star." So what. Nobody cares and neither do I.

Q-Do you feel in any way that teaching music is a musician's responsibility?

A- No. But on the other hand musicians who don't share their music in some form are debatably musicians because there is, I mean the whole purpose to compose, I mean there are people who think they just compose for themselves. Usually those, I think those are the people who just haven't got it together to do it well yet. If you really do it well you want to share it through performance or through... And music, if you really feel music, you want to share it. It's a shared experience. Yah. But it's not a matter of teaching necessarily. Sharing yah. If you're a musician you have to share.

Q-Do you see a connection between performing and teaching?

A- Well, we're getting into semantics about how you define the word teaching and performing? I suppose people who come to your performance grow or learn from that experience whether they like you or not like you. Yah, there's knowledge and feelings exchanged. It's sharing and that's what teaching should be too, really. And maybe that's more of what I do, more than teaching is I share. And that's where my past becomes relevant. If I can share the body of knowledge that I've acquired, I can share ways I've accessed learning or emotions.

Q-You have students coming to you from other subject areas and other domains where the learning is basically external to themselves in that it is presented from the outside and then they look at it, they read it, they memorize, they do their rights and wrongs and it's very clear. It's more black and white. And then they come in to see you. How would you describe yourself in comparison to that situation?

A- First of all I don't know that that's fair to say that. Cause I can remember in the curriculum where talking to a math teacher I said, " When a kid demonstrates that they know the process do they get marks for that or do they just get marks for the right answer? " He said, " Oh no. We give all kinds of marks for the process. " I said, " Even if it's wrong?" He said, " Oh yah. " I said, " Is that subjective?" And he said, " Oh yah. A lot of what we do is subjective. I said, " That was interesting cause math always has, people

think that math is strictly objective. You got the right answer, you got it right. You got the wrong answer, you got it wrong. So what you're telling me is we have a lot more in common than we thought?" So, to answer your question. It's that awareness that leads me to believe that there isn't that much of a disparity now.

Q-What about the remembering back when you were a kid, the style of learning that was in any other subject beside music?

A- Yah. You got the mark for getting it right. Yah. And maybe in many classes today it's still the case. I don't know. There is a difference. I tell the kids basically you don't get a term final in this course. Your term final is the concert. Don't be at the concert and you've missed the term final. Guess what your mark is ? " O. " And unfortunately, there aren't any makeup tests because what you do in that term final you can't make up getting in front of people. So people really grow through that experience and some people really hang in, some people come to terms with all sorts of things. And I can't replicate that passively the next day. (He describes that if for health or travel they are given an assignment to justify the mark) Then I'm not going to fail them. The other thing is, it's so wide and it doesn't matter. If the process in science or math is different than it is down in my music room, I don't think the kids have a problem with that. When in Rome do as the Romans do. When in the science lab you work with Bunsen burners. When in music you work with wood violins and flutes and things. That's not a giant leap for mankind. They can do that.

Q-No. Except that what I'm getting at is, that the student's focus changes quite drastically because one is an external kind of thing and the other is much more internal kind of learning.

A- Yah. I don't think that's a problem for anybody. I think kids do fine with that and some kids do better than others but it's a part of learning to deal with life. They learn that when they come into Mr. Ludwig's room the expectations are different than in so and so's room.

Q-Of the two identities artist-musician and teacher which is the strongest in you?

A- Oh. Musician. Cause the teacher is the musician. That's what I teach. That's the ground that I work from so, I'm a musician first. A terrible curse (Frank laughs).

Q- So, I wanted to speak to people like you who are artist-musicians, who teach to find out whether or not this conflict can be resolved or...

A- It doesn't have to be resolved in some ways because I know every day that I think I can't stand teaching 1 more day, I think, " At least I don't have to. I could go back to doing the other stuff and that's kind of a nice feeling and comfort. And some days when a project doesn't seem to be going anywhere I say, " Well at least I can go in there and teach. " So I ride this little fence which I've done now for eight years and on any given day I'm quitting one or the other. And so here I am. And it will be interesting to see if I'm here in September. I talk tough and I talk fed up and I talk mean and it is tough. I'm mean, I'm genuinely down in a lot of ways but you ride the storm and there's some great things about teaching. There's some great things about music, non-teaching. So maybe I've got the best of both worlds and the best of both worlds on any given day has some pretty horrendous things but that's not bad.

Q- So do you feel in anyway that you're a split person, that this causes conflict in you? On one hand, it's an option because you can opt out for one or the other and you can be successful in either.

A- Yah.

Q- That's good. But then on the other hand because you have that option maybe it cause conflict in you.

A- Yah and I may not do quite as good a job of either. It's bothering me. For instance, I know that I want to get this film finished and I would have liked to have been able to say to the client, I told him I'd have it ready for Friday night, tonight and as I worked all yesterday at home on it I'm hoping to meet a deadline. But I know that if I, and I could, I could book off teaching, I could just say, "I'll take a week off." I don't. I tend to keep the three ringed circus going. I try to juggle everything. And that's probably a mistake in some ways. At some point you gotta say, " Nah, this is what I've got to do. " And there's some of the things I'm working towards. Maybe I have kind of a long term plan. If the various T.V. things I'm working with, we build a certain amount of credibility, I get a steady income coming now from one of my previous T.V. ventures and if that was all kind of keeping me enough that I know I can make a go of it, then I might leap out again. Especially if things don't ease in the teaching profession. Then I'd leap back into it with full vengeance and just push it and build it up again and be fully creative. Yah, it's always a magnet, a draw. I'm even drawn to want to go and perform still. Basically cause I think I'm pretty darn good at it and I see a lot of people out there who are good players and maybe even sometime better players than I am but I think I was a pretty good performer, a balance of... I'll be demonstrating something to the kids sometimes, especially

with the honor choir where I'm a little more informal, "Mr. Ludwig, you should be doing that!" And they're right. I should be, but the reality is that there's a whole world of business out there that's just as ugly as the administration of education. Small minded people who can only grow themselves by putting other people down, agents and managers and that whole side. A&R departments who are so narrow that they can only see success in terms of something that is successful. You know there are very few visionaries in all aspects of life. I don't know if I have the where with all to fight that system again. I'm old and it's an industry that chews up old people. But I don't know that I want it. The stardom never really appealed to me. Having an attach dog and keeping the curtains drawn... So I don't know that I want that either. Ya. I'm kind of a schizoid man. I waffle back and forth and don't spend enough time with my family and probably'll go to the grave that way and there you have it. ARMEN (He laughs)

Q-Now, the only thing now that I want to ask from you is...

A- NO!....No!....

Q- Is...

A- Get out!..... Go away!

Q- Is if there was anything valuable in having these interviews with me. If anything was significant as a result. What it's meant to you one way or another.

A- A: It's therapeutic to say it all and have some one listen. It takes a lot of the anger, the sting out of it, to be able to say it, to feel that there's somebody who might, is willing to listen basically. So you've been a good therapist.

Q- The anger and the sting regarding being able to talk about the negative things?

A- Yah.Yah. I think I do enough introspection. That I've got a pretty good sense of who I am, why I am, what I am. So that's not new ground for me. But it's useful to formulate it and try to express it. I like doing that. To try to translate your belief system and your ideas. Just as I can remember it in my master's program when I, we were asked to write out our philosophy of teaching and I basically said, "To instill in students the joy of learning." Here it is six years later and I've still got the same basic philosophy. I'm pretty true to myself and consistent here. So this also does the same thing.

Q- What did you feel about me always trying to bring the child in you into the conversation? What do you think my purpose was in that? What's that got to do with anything?

A-Oh I think it's got to do with a lot because the element of play in music. We use the term playing music and it doesn't mean trivial and it doesn't mean kid stuff. But there is that energy and there's that freedom and that willingness to explore. That's the kid. So yah. I'm very much a kid and that's something I very much try to keep going in my students cause again, I see the rest of the world telling them " NO! NO! Grow up. Grow up. Grow up. Smarten up. Grow up." So I see myself as a bastion of idiocy, stupidity, immaturity. It's made my life bearable and I think it can make the kids bearable. So I'm quite happy to have that brought out. And I think that music does allow us to be, that's that freedom. Kids, until somebody tells them they sound stupid will express. Until life has dealt them blows, that teaches them to duck, they will let it all hang out and that's the true kid. And when you look at that Choir Symposium last summer. People came out of Cuba virtually starving and we had to get them there on a shoe string and the joy in their music and little things that had humor in it. Again that's the kid or that's the free human. That's the free adult.