

**Winston Churchill
Travelling Fellowship 2005**

Music for the Young

**Making Musicians:
*Lessons from Abroad***



Sally Chappell
July 2006

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INTRODUCTION

In recent broadcastsⁱ and articlesⁱⁱ the composer and presenter Howard Goodall has argued that music education in the British Isles is in a healthy state, producing many fine musicians. If you attend the annual Schools' Prom at the Royal Albert Hall each November, the three nights of superb music-making gathered from the all over the country supports this idea. Opportunities abound for children who want to learn instruments. There are plenty of teachers, instruments are readily available and funding is often obtainable if the cost of lessons is a problem.

Scratch the surface a little however and the picture is less rosy. Although there are excellent teachers in the UK, the vast majority of beginner's instrumental lessons are dominated by tutor books; notation continues to be of overriding importance; repertoire and technique take up most lessons. By contrast some of my earlier researchⁱⁱⁱ indicates that in order to develop sensitivity and musicality in young beginners, pupils should regularly be encouraged to improvise, sing, play by ear, internalise and memorise.

In 2005 I was fortunate enough to be able to develop my ideas further when I was awarded a Winston Churchill Travelling Fellowship. This enabled me, between July - December 2005, to travel to three quite diverse countries; South Africa, Hungary and Cuba. I visited them with the aim of learning as much as I could about their music and system of music education, with a specific focus on aural approaches to instrumental learning and how the teaching principle of putting the 'sound before the symbol' influences students' enjoyment, motivation and musicianship. An account of my findings and recommendations follows, along with a few glimpses of my adventures.



Figure 1

COMMUNAL MUSIC-MAKING

‘(Music) is in fact a kind of magic to conquer fear, increase communal feeling and come to terms with the environment. Its purpose ... is not to express but to reveal’.^{iv}



Figure 2

Making music for black South Africans is predominantly a communal activity available to anyone. This holds true for violinists and ‘cellists as well as for marimba players and drummers. The AmAcademy (fig. 2) for example is a group of young black Africans learning Western classical instruments. I was fortunate enough to go with them to President Mbeke’s Guest House in Pretoria where the young musicians were playing at a dinner held for the Prime Minister of Malaysia. Handel, Mozart and

Gershwin were performed and played with a sense of style and commitment. But the highlight was when the band (about 30 strong) got up and played some traditional African kwela’s whilst dancing (with their instruments) around the dinner tables. The pleasure experienced by performers and audience alike was almost tangible.

Less advanced, but just as enthusiastic was the Parkwood Fieldband based in Cape Town. This was made up of primary aged children, taught in groups to play brass and percussion instruments by young, enthusiastic teachers. All pupils began by learning to play melodies by ear and after a few weeks their practical knowledge was backed up by music theory classes.

In Cuba, rhythm bands provided a similar approach, with many young people making music together. The different polyrhythms of Cuban dance (salsa for example) were learnt during rehearsals and provided a link between classroom music and the music found on the streets. I found the same sense of communal music-making that dominates African music and was told that on the island ‘music is in the air’, a sentiment hard to disagree with as everywhere you went one heard music,

every restaurant had at least one band and every other person seemed to be a musician!

Music in South Africa and Cuba is still very much part of everyday life, helping all the community, not just musicians, to reflect on their joys and sorrows. It is an activity to be shared with others as much as possible rather than experienced alone in the confines of a practice room. Young musicians know they are part of the wider musical community and are motivated by this knowledge to develop their musical skills further.

THE JOY OF MUSIC

One of the most important aspects of communal music-making is the feeling of joy that it evokes in the musicians. Csikszentmihalyi^v has called this optimal experience ‘flow’ and has shown that it consists of some or all of the following; it is a challenging and skilful activity with a loss of self consciousness and of anxiety. Furthermore it merges action and awareness.

In Cuba it seemed as if the majority of the musicians were in this state of flow (fig. 3). They played music purely because they enjoyed the experience, not because they wanted to please other people or to become rich. As mentioned above every restaurant visited had a band playing, usually consisting of 4 – 8 players. All musicians



Figure 3

on the island are employed by the state and have to pass rigorous auditions in front of a panel. Altogether I must have heard over 20 bands performing, all of them well rehearsed, in tune and demonstrating very tight ensemble playing.

Undoubtedly the best and most joyful group that I encountered was a quartet of singers, guitarists and percussion players on an idyllic tiny island (called Cayo Levisa) just off the coast in the Pinar del Rio region to the west of Havana (fig. 4). The main singer, Bertik, was a lady with a remarkable voice. She had an amazing range, great control and a wonderful palette of dynamics and timbres. She was very passionate about her singing and sang with complete commitment and involvement in her music-making. She and the rest of the band played and sang just for

themselves and their own enjoyment. The fact that there were thirty people listening



Figure 4

and sharing this with them seemed almost incidental to the pleasure and joy the group were getting from their music-making.

This same basic motivation applied to almost every other group that was heard in Cuba; the musicians played for sheer enjoyment, as an expression of life. One sextet however stood out in sharp contrast. The group's playing couldn't be faulted as it was still as tight, in tune and rhythmic as the others but somehow it failed to engage one as a listener. You weren't drawn into the music or made to feel part of the musical experience. The players looked bored and seemed to be going through the motions of performing rather than being involved in the music itself. Consequently their playing lacked commitment, enthusiasm and joy.

This really brought home to me how important the joy of music-making is for all musicians and how we should always play for ourselves. On reflection many of the musicians that I met in South Africa had this same intrinsic motivation. Perhaps in Western society we lose sight of this concept too often, emphasising instead the product - learning how to play pieces and pass exams on an instrument - rather than the process, the joy of making music.

INFORMAL MUSIC-MAKING

In the Western concert hall it is all too easy for the sense of joy discussed above to be missing. As a member of the audience one can often come away feeling disappointed with the experience. The concert failed to engage you; the musicians seemed to be going through the motions of playing but without getting involved. There was no apparent sense of joy, no feeling of connection between the musicians and the audience. Perhaps much could be gained remembering that 'performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform'.^{vi}

South African and Cuban music is not confined to the concert hall or formal occasions in the same way that it is in Europe and the West. I came across musicians singing, playing and improvising in the street, for example two trombonists who were playing on the sea front in Havana, children playing singing games, young boys messing around with marimbas in an instrument factory: all of them just enjoying the experience of music-making.

Children in both countries are immersed in this informal music-making from birth. In South Africa women strap babies on their backs wrapped up in blankets and simply take them everywhere, whether this be walking to work or singing in church. As I travelled through the country I became aware that people singing and dancing were never far away. For example I had a wonderful morning visiting schools in Soweto. At Bonamelo Primary, found in one of the poorest areas of the township, a



Figure 5

Year 6 class sang and played some playground songs (fig. 5), the young boys instinctively falling into harmony. This 'instant harmonisation' happens without being taught and is found in all forms and levels of music-making. For example at Cape Town University first year students, the vast majority of them black, arrive with an innate ability to perform and harmonise when singing. Most are unable however to read notation and analyse what they have sung, let alone write it down.

In Cuba the rhythms of the island are pervasive and young children learn the steps of the salsa and cha-cha-cha almost as soon as they can walk (Raimondo, a musician, sociologist and dancing teacher, told me that his two year old niece could already dance the salsa). Music is everywhere and treasured by all, no matter whether it is for dancing or singing. Throughout the country children beat out complex polyrhythms on any suitable surface (including cars) and rarely sing in unison, nearly always falling into harmony.

In the West, do teachers take a lot of the fun out of learning instruments? Do we formalise all our pupils' musical experiences too much? Take for example young beginners who come to their very first piano lesson and just can't wait to show their teachers what they can play. If pupils are lucky they are allowed to play 'their' piece and then it is put aside whilst the real business of the lesson gets underway! Yet children should be encouraged to mess around, to play with music and instruments in non-formal settings. Frankly, do we make learning an instrument boring and difficult when it should be fun and easy?

PLAYING WITH EASE

The question of learning with ease came sharply into focus when I observed how easy the process of learning an instrument can be, given the right background. On my first day in South Africa I gave a lecture to the student pianists at the University of Pretoria and afterwards chatted with Lesego Mosupyoe, a 19 year old pianist who was in his second year at university. He had started to learn the piano at the age of 13 and had managed, in the space of five years, to get his playing up to post grade 8 level and gain a place on the performance course. This apparent ease of learning I was to witness time and time again in the country.

The young string players at the Buskaid project in Soweto were probably the most striking example. Here were young local blacks from the township, playing the full range of string instruments and, without exception, producing a full and rich sound, using lovely bowing technique and paying great attention to intonation detail. Furthermore their note reading was fluent and had been absorbed quite easily with

the help of 'sol-fa' (doh, ray, mi etc).

Sol-fa and how it is used and taught was one of my main reasons for visiting Hungary. At the Kodály Iskola in Kecskemét (figs. 6 & 7) I observed class and instrumental lessons of varying levels for a whole week. No child starts an instrument without first having some musical



Figure 6

understanding and after developing basic musical skills like rhythm and notation.

This means that, from the first instrumental lesson onwards, pupils are able to hear and sing the music before playing it on their instruments. With no conflict between the instrument and the notes, playing becomes easy. In nearly all the instrumental lessons I observed students were supple and flexible and produced a



Figure 7

beautifully sensitive sound. What's more, the rate of progress was impressive.

Cuba revealed a similar situation. Once again young beginners start to learn instruments only after they can read and sing from music. Piano lessons, for example, begin in the September of children's eighth year, which, according to the Cubans, is the right time to start to learn the piano and string instruments. By the November the young pianists sit their first exam, where they have to perform to a jury eight short pieces (hands together) and a composition of their own. This is followed in January by a second exam consisting of the performance of two studies, one polyphonic piece and three pieces. Finally in June the students are expected to put together a programme as follows; two studies, two polyphonic pieces, one C19th, one C20th and one Cuban piece.

This all happens only ten months after they started learning the piano. In the UK this would be seen as exceptional progress whilst in Cuba it is normal. This, I feel, is only possible because of the informal music-making the children have experienced and enjoyed, coupled with the development of an active and discriminating ear. This helps to create motivation and enthusiasm when formal instrumental lessons begin.

IS THERE A RIGHT AGE?

The issue of whether there is a right age for children to start learning instruments was not one that I had expected to encounter or consider. Yet the differing approaches of the three countries led me to compare the teaching models with that of the UK.

In the UK the average age for instrumental lessons to start is between the ages of 6 - 8, however some pupils begin the piano or violin as young as four. This idea of an optimum time for learning an instrument is supported by recent research which states that ‘most of those who have reached a high level of expertise on piano and violin started early (five to seven years old).^{vii}

Lessons however often exist in a musical vacuum with no pre-instrumental learning and little classroom provision in place to support the instrumental skills that have to be learnt. In practice this means that teachers are teaching pupils how to play the instrument, whilst also having to develop their pulse, rhythmic sense and understanding of notation. In addition pupils’ sensitivity to the music itself has to be developed. It is no wonder then that learning how to play even a simple melody can become an internal battleground for young children as they struggle to read the right pitches, understand the rhythmic implications of notes and attempt to realise them accurately at their instrument. In this battle the very reason for playing – to enjoy making music - can get lost and pupils often become disheartened, lose motivation and eventually stop playing altogether.

In South Africa the opportunity to learn an instrument is a hard-won privilege and, because of cost and the lack of funding for lessons, many students start formal instrumental lessons in their teens. Lesego, the pianist already mentioned, began his piano studies at the age of 13. Similarly the members of the AmAcademy in Pretoria, who were all in their teens or early twenties, had started only a few years before. Their young viola player, who had only been learning for a couple of years, had just won a prestigious music scholarship to a school. I believe this once again examples that with the experience and love of music-making in place, development comes effortlessly, as does enjoyment. Thabang Mkhathshwa, a 19 year old trombone player, (the trombonist in figure 2.) told me that he had begun learning the instrument aged 15. His enthusiasm and motivation to learn now meant that he had outgrown all the local teachers and that to continue his studies he would need to travel to Cape Town but ideally he would like to come to London to study.

Starting late and making fast progress did not seem to be confined to black South Africans however. Adrian More, an Africaans in his fourth year at Cape Town University, who was also working as a musicianship lecturer, had this to say about his musical development:

‘I only started music officially when I was 13. I went to high school and had lessons with a private piano teacher. The following year we had a new piano

teacher at school. Because I was good at maths I didn't have to go to all the classes. Instead I went to play with this new teacher. He said I am going to play the bass and I want you to make something up over the top. I think it was the best thing that ever happened to me. I got such an awareness of how things work together, how you can build things up or break them down. We took Mozart sonatas and we would jazz them up, or we would be completely clinical about them and I would play the RH and he would play the LH. It was fantastic, it was amazing.'

It soon became apparent that in South Africa starting to learn an instrument as a teenager rather than as a child, was not the barrier to progress or musical development that it is traditionally thought to be in the West. In Pretoria, Stellenbosch and Cape Town I met students who had only been learning a few years and yet had managed to gain places on some of the country's top performance courses.

Yet as one travelled through South Africa it became more obvious why and how this was possible. Although these students had not had any formal music education before starting to learn an instrument, nevertheless music had surrounded



Figure 8

their lives since before birth. They had experienced pulse, rhythm and singing everyday through their family and friends. Charles, a PhD student at the University of Pretoria (fig. 8) summed up the traditional African way for learning about music; 'Children are introduced to music when they are still in their mother's womb and, when born, learn by listening

and imitating.'^{viii}

This is supported by Andrew Tracey, a major authority on African music, who argues that the close association of an African child with its mother allows the child to 'absorb music unconsciously through physical movement and involuntary participation. Music is learned through doing and not through extensive talking and analysis'.^{ix} Another important factor is that in Africa, music is experienced purely for its own sake and learning an instrument is just part of this. In other words music is not learnt in order to play an instrument.

Hungary provided a complete contrast to the informality of South Africa. As already discussed, all pupils go to their first instrumental lesson with a firm understanding of the musical elements. During my visit to the Rácz Aladár Zeneiskola in Budapest it was explained that any instrumental learning is preceded by preparatory classes. For violinists and pianists this is a two year course (equivalent to the first two years at school) where the children's musical understanding, rhythmic sense and ear are developed in two hourly lessons a week. 'The teaching is by no means just memorising dry facts....the emphasis is on singing and music-making and it is through these that knowledge is gained'^x (see appendix A for an example of a lesson). The first instruments to be studied are the piano and strings (fig. 7), usually when the children are aged 7 or 8. Importantly the materials used in those first, crucial instrumental lessons are already known to pupils for they are the same Hungarian folk-songs that have been sung in the preparatory classes. Other instruments, for example wind and brass require a shorter period of study and consequently pupils begin at later ages. Once again these are always preceded by sol-fa classes, ensuring that teachers can concentrate on teaching the techniques required to play the instrument in the certain knowledge that pupils' musical skills are already in place.

A similar procedure seems to be in place in Cuba with children experiencing music through games and play before formal lessons start. Once again the first



instrumental lessons involve getting pupils to play by ear pieces that are already known and have been sung. Additionally everybody, and I do mean everybody, dances in Cuba and the island pulsates with rhythm (fig. 9). As mentioned previously learning the piano is a rigorous affair with lessons starting at the age of eight with quite a prescribed

timetable and regime for the young pupils to follow (see p. 7) For children to be able to achieve this level of competence (roughly Grade 3/4) within a nine month period is really quite extraordinary and would not be possible without good aural awareness and dedicated and knowledgeable teachers.

TRAINING TEACHERS

It became obvious that no matter how innately musical children were, without good teachers they would be lucky to develop their talents fully. During my travels I have been fortunate enough to meet people who are fantastic teachers of their



Figure 10

a thorough understanding and enthusiasm for their subject, and a structured and well considered approach to their lessons. They were of course all individually excellent musicians.

The leadership and work of Zoltan Kodály in Hungary helped to develop the understanding that to teach music well, teachers not only have to be good musicians, they also have to understand the art of teaching. All potential music teachers (whether class or instrumental) attend teacher training college for four years during which time they develop their understanding of sol-fa, learn about the history of music, learn to conduct and receive lessons in pedagogy. I observed one lesson of trainee teachers where the students wrote from dictation a 2 part Bach fugue, similarly a short piece of four part harmony which was then analysed, played from memory and finally transposed into various keys. To my surprise these trainee teachers were not the 3rd or 4th year students I assumed them to be but turned out to be in their 1st year, just two months into their course. The teacher, by the way, worked at pace and conducted the entire lesson from memory. At the end of this intensive training all the class and instrumental teachers have a thorough grounding in what to teach and how to teach it.

Teacher training in Cuba is also thorough and comprehensive although possibly not to quite the same degree as in Hungary. Students can attend for example the Institute of Superior Arts in Havana where the Pedagogy course is run by Professor Dolores Rodriguez (fig. 10). Professor Rodriguez explained that the course covers a wide

range of subjects with learning to improvise being amongst the most important. Great emphasis is placed on students understanding the importance of putting the aural sound of the music first: what has become known in the West as the concept of the sound before the symbol.

Instrumental
teacher training in South Africa is rather different however in that there is little formal provision for training musicians in the art of teaching. Many of the students I met preferred to have lessons from the British teachers who are seen as having a more thorough understanding of current teaching practice.



Figure 11

This is exemplified by Rosemary Nalden, the British founder of the Buskaid project. Her teaching of the younger string players is sequential, logical, rigorous and most importantly, musical. Her teaching results are quite staggering, especially when one considers that all students live within a small radius of the Buskaid Music School, and no-one is auditioned or turned away from the project. The vast majority of students develop a full complement of musical skills with many of them receiving high distinctions in Associated Board examinations. What's more, Rosemary Nalden is also training and mentoring the young students to become teachers themselves. In fig. 11 a group of teenage students, who have been learning a couple of years and have just had their own lessons, have now become the teachers, demonstrating to the beginners how the violin bow should be held. In this way the future of not only the project but its students is assured.

CONCLUSION

My Fellowship lasted a total of eight weeks and was an enlightening and enthralling experience. It is difficult with these few words to really convey a sense of

what fun I had, how much I learnt and how many new friends I made during my travels. I returned with a greater appreciation of the instrumental teaching system in the UK. For example having the freedom to teach creatively; ready access to reliable instruments; the availability of a wide selection of instrumental tutors; an assessment system that is open to any age and standard.

On the other hand I also realised there are many lessons that we can learn from abroad that will enrich and enhance our pupils' musical skills and understanding. If we have the courage to break down some of the conservative boundaries that have been built up, become more diverse in our teaching approaches and remember that music is about joyfulness for each individual then perhaps together we can find a new way forward for instrumental teaching.

A final thought from South Africa:

'The young are taught music so that they can participate in group activities.... Children are exposed to musical activities from the moment they enter the world. As they learn language they learn to sing; as they learn to walk they learn to dance. Singing, playing instruments and feeling rhythm become as natural as the ability to speak or walk.'^{xi}



Figure 12

KEY FINDINGS

1. Communal music-making is an important factor in musical development. Playing with fellow musicians aids enjoyment, motivation and can give young beginners an understanding of what makes learning an instrument so great.
2. Music should be performed because musicians enjoy the experience and want to make music for themselves, not for others.
3. Children should be encouraged to experiment, 'play' with music and instruments in non-formal settings.
4. Learning instruments is easier if preceded by singing, movement and the development of an active and discriminating ear.
5. Instruments can be learnt at almost any age as long as pupils have previously had extensive aural experiences and if the surrounding musical environment is advantageous.
6. No matter how promising the raw material of the pupil, good, structured and knowledgeable teaching is essential to draw together the different aspects of their musicianship.
7. At the heart of all music is the art of communication.

RECOMMENDATIONS

1. All children should be encouraged to sing and make music informally at home and at school.
2. Greater consideration should be given to the importance and influence of communal music-making when learning instruments.
3. Teachers should focus on making instrumental learning as easy as possible for pupils.
4. Young beginners should be encouraged to play music that they already know by ear before notation is introduced.
5. Better provision for instrumental teacher training needs to be provided in the UK.

Footnotes

- i Musical Nation - The South Bank Show 19th December 2004
- ii Speech to Music Manifesto Signatories conference, 18th May 2005
- iii Developing the complete pianist, Sally Chappell 1999
- iv Music, Society, Education, Christopher Small p. 37
- v Flow: the psychology of optimal experience. 1990 Csikszentmihalyi, M.
- vi Musicking, Christopher Small p. 8
- vii Instrumental learning: is an early start a key to success? Harald Jorgensen p.229
- viii Charles, Pretoria University, 28 July 2005
- ix Musical Arts in Africa, Tracey & Uzoigwe, p.77
- x Kodály's Principles in Practice, Erzsébet Szőnyi p. 39
- xi Traditional Music of South Africa, Laurie Levine p.19

Photographs

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APPENDIX A

Lesson Observation at Kodály Iskola, Kecskemét

Monday October 23rd

First Grade Class (6 – 7 years old) 26 children, boys and girls.

- 10.50 Song with actions.
- 10.52 Sung with soh-me then ladder and soh put in place and child came out to put me in place.
- 10.55 Counter placed on staff (2nd line) and children asked to identify where me lives
- 10.57 s m ss m – different children came out and sang songs that began in this way – when successful picked up a counter. *Not all children have found their singing voices. Not all children sing soh-me correctly but this is not mentioned by the teacher.*
- 10.59 song
- 11.0 Solemnisation of song – *hand signs just as vague as in UK*
- 11.01 Individuals improvised. *Again pitch not mentioned but some incorrect solemnisation*
- 11.04 teacher sang song. Asked ‘How many soh’s did I sing?’ Children put fingers up to show the answer. If they got it wrong they sit down. *Teacher does quite a lot of explanation but class very quiet all the time.*
- 11.07 Played game again. *All singing has very pure tone*
- 11.09 Felt boards out. Children ‘wrote’ what was sung. Teacher used singing names
- 11.11 Then individuals sang. Teacher corrected when me was not sung correctly
- 11.12 Another song this time to lah. Sung together after all this has all been checked then individuals
- 11.16 Ball! Teacher threw the ball singing name and pupil sang back the soh-me pattern. *Again pitch matching not an issue*

- 11.21 Sang sitting down. Then sung standing up with hand sign for lah. New sound discussed (I think). 'Where does it live?' Back to steps on the board. Put hand up when you hear the new note. – soh lah soh me (did this pattern lots) then soh soh soh lah soh
- 11.26 Stand up and back to song. Sing putting hand up when lah is sung
- 11.28 Child comes out with flying note and sings opening of song on the steps. *Sings soh lah soh me but points to soh me soh lah.*
- 11.29 Everyone stands up and sings a song. Then homework checked.
- 11.30 End of lesson

Itinerary

South Africa – 24/7/05 – 15/8/05

Sunday July 24	flight from London Heathrow, UK to Johannesburg International Airport, SA
Monday July 25	arrival at Johannesburg International Airport, SA
Tuesday July 26	am - lectures at Pretoria University pm - visit with AmAcademy to dinner at President Umbecki's guest house
Wednesday July 27	meetings and discussions with students at Pretoria University
Thursday July 28	am – lectures at Pretoria University visit to Walterkopf Preparatory School pm - visit to Stepps project
Friday July 29	am – visit to Safe & Sound learning centre in informal settlement near Germiston pm – meeting with Zenda Nel
Saturday July 30	day visit to BuskAid project in Diepkloof, Soweto
Tuesday August 3	meeting with Victor Koapeng and visits to 3 Singing Schools in Soweto
Wednesday August 4	flight from Johannesburg International Airport to Port Elizabeth
Thursday August 5	am - meeting with Mandy Carver pm – visit to Grahamstown University Library of African Instruments
Friday August 6	visit to African Musical instrument factory in Grahamstown
Monday August 9	Lecture at Konservatorium, Stellenbosch University & meetings with local piano teachers
Tuesday August 10	arrival in Cape Town
Wednesday August 11	am meeting with Henrietta Weber pm visit to Cape Town University and meeting with Anri Herbst
Thursday August 12	visit to Fieldband project in Parkwood

Sunday August 15	flight from Cape Town International Airport
Monday August 16	arrival at Heathrow Airport, UK
<i>Hungary – 15/10/05 – 29/10/05</i>	
Saturday October 15	depart London Heathrow and arrive Ferihegy Airport, Budapest
Monday October 17	meeting with Tallis Barker
Tuesday October 18	am meeting with Magda Graf Forrai pm visit to Franz Liszt Academy of Music
Wednesday October 19	meeting with Emoke Solymosi and observation of classes at Liszt College of Music
Thursday October 20	observations at St Stephen Music Secondary School and interview with Thomas Cornell
Friday October 21	am observations at Liszt College of Music pm meeting with Katalin Udvari visit to Rácz Aladár Zeneiskola
Saturday October 22	travel to Kecskemét
Monday October 24 – Friday October 28	Observations at the Kodály Iskola, Kecskemét
Monday October 24	1 st Grade class Aurin choir rehearsal Piano lesson
Tuesday October 25	11 th Grade class 3 rd Grade class Violin lessons Visit to Kodály Institute Library
Wednesday October 26	6 th Grade class Piano lessons Harpsichord lessons 7 th Grade class
Thursday October 27	7 th Grade class Visit to Kodály Institute Library Concert to celebrate 55 th anniversary of school
Friday October 28	11 th Grade class – Music lesson in English Return to Budapest
Saturday October 29	Flight from Ferihegy Airport to London Heathrow

Cuba – 11/12/05 – 31/12/05

Sunday December 11	Depart London Heathrow, UK and arrive José Martí International Airport, Cuba
Monday December 12	Meeting and discussions with Marina Rodriguez
Tuesday December 13	meeting with Olavo Alen, Director of the Centre for research and development of Cuban Music
Wednesday December 14	Visit to Institute of Superior Arts. Meeting with Dolores Rodriguez and Claudina Hernández Bean
Thursday December 15	am meeting with Alina Orraca pm visit to Jose Luis Cortes and Flute Orchestra
Friday December 16	meeting with Claudina Hernández Bean. pm attendance at wind band concerts in Havana Vieja
Saturday December 17	travel to Las Terrazas
Sunday December 18	informal conversations with local musicians
Monday December 19	informal performances given by Hermano Morales
Wednesday December 21	travel to Vinãles
Thursday December 22	meeting with local musicians
Friday December 23	attendance at informal concert in Vinãles
Sunday December 25	travel to Cayo Levisa
Monday December 26	return to Havana
Tuesday December 27	attended carol concert conducted by Alina Orraca at Cathedral
Wednesday December 28	am Salsa dancing lesson with Raimondo Eve. Attended concert given by Exaudi Choir at San Francisco de Assis Basilica
Thursday December 29	meetings with Claudina Hernández Bean and other local piano teachers
Friday December 30	flight from José Martí International Airport

Saturday December 31 arrival at London Heathrow

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