Western art music concert practice as it exists today had its beginnings in the Classical period. At that time a number of major changes in musical practice occurred, including the presentation of music shifting from the private houses of the middle and upper classes and courts of royalty to more public concert venues. With this fundamental change, the focus shifted away from the performers and their relationship with the listeners, to the dominance of the mass venue and large-scale public events. Although this may have facilitated the presentation of more spectacular presentations and attracted more listeners, it also supported the creation of a performance context in which there was a greater physical division between the performers and their audience.

During this period there was an increasing desire by composers to control the performance parameters within the initial composition process itself. As a consequence, performers were no longer asked to have the same level of creative input as had been the case in the Baroque
period. The performance element was seen to be a re-creative rather than directly creative function and the performer was no longer considered a collaborative partner in the creation of the music by the composer. This separation in roles, together with other major changes in musical practice which occurred at about the same time, created a fundamental shift in the attitude to music-making. The more experiential parts of the musical process appeared to give way to the presentation of pre-determined musical objects. A more disciplined and literal approach to the interpretation of the notated work came to be expected of the performer and the spontaneity of musical invention in performance was no longer considered of the same importance. Strict adherence to the written instructions in the score therefore took precedence over the creative contributions of the performer and a hierarchical situation developed in which the performer's main function was to serve the instructions of the composer.

A musical practice based on notation and specialisation became fundamental to the way music was created and remains central to Western art music practice as it exists today. Musical dialogue between composer and performer is no longer perceived as central to the creation of music and the listener is often placed in the position of a passive observer of a ritual taking place outside themselves. Composition and performance are perceived as two distinct processes linked through a need to articulate the written instructions of the composer. The degree to which this attitude is now viewed as integral to current practice is demonstrated in the following statement by the American composer Lukas Foss where he describes the nature of the musical process and its relationship to the concept of the “masterwork”.

We owe our greatest musical achievements to an unmusical idea: the division of what is an
indivisible whole, 'music', into two separate processes: composition (the making of the music) and performance (the making of music), a division as nonsensical as the division of form and content. (Foss, 32)

Although Foss clearly recognises the problem in separating the processes of composition and performance, he does not attempt to address the issue of listening as an essential and integral part of the music-making process. Foss's view does, however, give an indication of the degree to which the individual roles are now specialised in nature and have such distinct functions that the concept of interconnection between them is rarely considered. With the essential qualities of music-making reduced to a level where it functions more as a narcotic designed to ease the monotony of our daily lives than as a shared creative activity, the feeling for music-making as a collective experience has given way to an over-emphasis on music being a product, rather than an integrated creative process which brings the music into being.

Music as Commodity

Music's traditional role as a shared community ritual with a commonly understood language and essential function in society appears to have been minimised to the point, where, as stated by the American composer Aaron Copland, "Music is no longer an international language, it is an international commodity." (Copland, 18) It is now bought and sold in the same way as any other commodity in today's commercial market. Its function as an important means of communication with the potential to bring people together has largely been replaced by a perception of music as an industry motivated by profit. Personal and musical communication between composer, performer and listener have been sacrificed for
financial gain, the composer's function being to create the product, the
performer's to sell the product, and the listener's to buy the product.

With contemporary musical practice controlled by the mass media, multi-
national corporations and bureaucratic institutions, the success of a
musical event is generally determined more by publicity profile, ticket
sales and profit margin than artistic considerations. Presentation of
music in large-scale venues before mass audiences has become the only
viable way to make music a profitable economic commodity capable of
producing income. Expensive public relations techniques and
commercial advertising are therefore used to create a concert medium
that appears "larger than life", through creating an illusion of the artist
as a "superstar" or virtual "demi-god".

In this mass commercial ritual the individual listener has become a
detached observer, generally alienated from other members of the
audience, experiencing music as a passive and solitary ritual. This trend
has, in turn, led to the creation of an anonymous mass audience with
virtually no active role in the music-making process. Listeners rarely
communicate with each other, as formal concert practice demands that
they listen to the music in silence and only clap at socially acceptable
times at the end of works. There is also little active encouragement from
promoters for the listeners to contribute to the way in which the music is
being composed, performed or presented.

Meaningful communication seems to have given way to the attainment of
private pleasure, and as a consequence, the essence of music-making as a
shared activity has been replaced by the sterile mass event. This has led
to a concentration on specialised contributions occurring within the one
physical space, rather than a real sense of interrelationship between those
involved. The isolation of the individual which is now intrinsic to the fabric of Post-Renaissance society has, over a period of time, become central to this form of concert presentation and as suggested by the American composer Virgil Thomson:

... persons in a concert hall who are doing their own private business, whether that business is looking impressively social or thinking about love, or laying plans for tomorrow, are not necessarily receiving any communication...
(Thomson, 199)

Music as Specialisation

As the individual roles of composer, performer and listener have become more specialised, a breakdown in communication has occurred to the degree that they are no longer seen to be interconnected roles within an integrated musical process. The composer is no longer alive, or writes the music in the isolation of the studio to create the saleable product of the score; the virtuoso performer studies the score in the isolation of the practice room and translates the written code into an audible product on a raised proscenium stage removed from the listener; and the audible product is presented to the anonymous listener who is physically detached from the musical activity, seated in an anonymous chair as a passive observer.

Most listeners have no real interest in attending live performances, preferring instead, to listen to recordings of the “masterworks” in the comfort of their lounge rooms. Although there may be various levels of inherent meaning for the solitary individuals in these impersonal listening environments, the feeling of music as shared ritual of communication has all but disappeared. The music is concerned not with the assertion of community through ritual, but with the communication
of a personal idea from composer via performer to each individual listener. This process celebrates the autonomy and the essential solitariness of the individual in post-Renaissance European society. (Small, 29)

Music as Notation

In contemporary Western art music practice, notation is generally perceived as the starting point in the creation of the music, rather than as a code of representation which enables music-making to take place. As a result, the shared relationship which existed between the composer and performer and listener in the Baroque period has now largely been replaced by a musical practice in which the interpretation of the score appears to be of more importance than the establishment of effective relationship between those taking part. In current practice, notated medium is therefore widely considered as the music, rather than as a component part in a more complex and interactive process between the participants. This type of view has led to a decline in the recognition of making and listening to sound as the pivotal elements in the creation of music. As a consequence, music is now widely perceived as a one-way exchange of musical information from composer - to performer - to listener (through the medium of the score), rather than a shared feedback process in which a ‘sounding’ music remains the central focus.

In Baroque practice the roles of composer and performer were interrelated and generally embraced within the combined role of composer/performer. Performance and compositional aspects were, through the extensive use of extemporisation, considered as integrated components in a more holistic and shared musical activity. The spontaneous nature of the music, which only reached its completion in
the moment of performance, was as a result, shared with the listener as it was being created. Although the composer may have provided the overall structural framework, several creative decisions, including ornamentation, dynamics and other expressive aspects, were left to the performer. The notated materials were, therefore, considered more as a framework for the creation of a constantly evolving 'sounding' music than as the music itself. Due to the inherent changes in the music from performance to performance it was not possible for the listener to predict a definitive musical outcome. This encouraged the listener to take an active role in the unfolding of the music, in contrast to current practice, where the listener is often perceived as a passive receiver of an externally created medium. The emphasis in the music-making process was on spontaneity in the unfolding of the music, rather than the perfect rendition of an entirely pre-composed set work.

Music as Object

The philosopher and teacher Allan Watts in stating that "All too easily, we confuse symbols and signs with what they represent, as in saying, 'this is a tree', when that to which we are pointing is quite other than the sound 'tree'" (Watts, 3) points to a problem which exists when one does not differentiate sufficiently between music as process and music as object. This is often the case with musicians trained in the Western art music tradition, as they tend not to distinguish between the 'symbols and signs' as represented in the score and music's essential nature - its 'sounding' form, which can only be produced in performance. In current Western art music practice the composer is considered solely responsible for the creation of the music (as represented in its notated form) and the performer no longer a partner in its creation, but an interpreter of a fixed and pre-determined object.
With consideration of the notated medium as the music has also evolved a widely held view of the performer as an interpreter of the symbols in the score, rather than a creator. This has led to the notion of music as a spontaneous medium being replaced by a generally held perception that the music only exists if it is notated in the form of a written score. Even more importantly, however, it has produced a significant movement away from the consideration of music as a primarily aural medium to that as one of visual representation. With this has come an accompanying demise in improvisation. Thurston Dart in the following quotation gives an indication of the extent to which the score has taken the dominant position in the music-making process.

The late eighteenth century pedants who turned counterpoint and harmony into 'paper work' have much to answer for; they forced the ear to abdicate in favour of the eye, and they broke the links of extemporisation that in all earlier times had held composer, performer, and listener in a single musical chain. (Dart, 63)

With extemporisation no longer considered central to musical practice has come a decline in the directly creative role of the performer. As a result, the majority of musicians involved in current Western art music can no longer improvise and/or have no particularly interested in doing so. American composer Larry Solomon in the following statement emphasises the degree to which the score now dictates the performer's actions and consequently, reduces the directly creative role through an over-emphasis on the literal translation of the notated musical work to the exclusion of its more creative aspects.

The score has become the dictator of musical thought and performance. Whereas in the past, performers were expected to use their imagination and take part in the creation of music, today trained performers are translators
of a blueprint, the score, that they obey with punishment of death. (Solomon, 229)

In order to re-evaluate the nature of the relationship between the score and its performance realisation, one must also acknowledge the creative contribution which the performer and listener can optimally bring to the music-making process. Otherwise, as alluded to by the British improviser Evan Parker, "if the score represents some kind of ideal performance why does it ever have to be performed"? (Bailey, 96) If music-making is to remain a shared activity with the potential for meaningful communication, however, it is vital that a clear distinction is made between music as a notated medium and music’s ‘sounding’ form.

There can be little doubt, especially given the changes taking place in twentieth century musical practice, including the current revolution in “hands-on” interactive technology, that a re-evaluation of the relationship between those involved in music-making process is inevitable and will over time greatly influence the nature of the music being created. If the function of notation is to both keep up with, and respond to these changes, then as indicated by Rastall:

if musical notation survives, it will certainly change with the changing needs of composers, performers and listeners, and with the changing relationships between them. (Rastall, 122)

Music as Activity

One of the major differences between the score and its performance realisation is addressed by the Australian composer Keith Humble in stating that “I prefer to write music with people in mind, and for people... because it’s a musical relationship that you are endeavouring to develop and not merely just a score!” (Humble Interview) As alluded to
by Humble, it is only when the music actually sounds within the physicality of the performance space that the potential exists for shared communication between the composer, performer and listener. The kind of musical relationship to which Humble refers cannot be achieved if the composer is only concerned with production of the notated work and does not give due consideration to the relevant performance and audience issues.

Humble, in stating that he writes music "with... and for people", is also indicating his willingness to be involved in a collaborative process in which there is a strong emphasis on shared feedback between the various participants. Although the production of a score is a major part of Humble's compositional process, the type of music-making to which he refers opens up the possibility of new forms of relationship between the composer, performer and listener. In a more shared context, the score can then take on a more facilitatory position in a more significant and holistic musical action which links the participants through a focussed attention to the sound of the music in performance.

Music as Performance

As there is no system of notation which has the capacity to indicate all of the possible musical parameters, the score can only ever be a crude approximation of the music as perceived in the mind of the composer writing it. Through analysis of the literal definition of 'perform' as "to carry through to completion (an action, process, work, etc.), or to complete by adding what is wanted." (Oxford Dictionary, 534), it becomes apparent that the performance contribution is indeed essential to the creation of the musical work. Further-more, variances in the nature of individual interpretations and performances of the notated
work may also affect the sound of the music in ways that the composer may not have initially intended.

In order for Dart's "single musical chain" to be established between the composer, performer and listener, it is vital to recognise that the musical activity itself be recognised as the pivotal element in the process through which the music may be heard and ultimately has the capacity to affect those listening to it. As the performance element not only acts as the link between the performer and listener, but also the composer and listener, the use of a more flexible approach to the use of notation can allow more freedom in the music-making and consequently influence the nature of the relationships in a more dramatic way than is now the case. If more attention was given to the consideration of notation as a fluid mode of communication than as a fixed medium of exchange, then it would be possible, through a process of constant renewal of the music in performance, to create an active music-making environment in which the 'sounding' music was determining the unfolding of the creative process.

It is only within the performance environment that it becomes possible for the composer, performer and listener to share a musical experience in which the sound itself is the first priority. The energy created through the integrated whole of these contributions is heightened not only by attention to the sound, but also the way in which the musicians are involved in making the sound. Communication takes place on various levels, both visually and aurally, and is influenced by the degree to which the listener is engaged in the music-making process in an active way. This does not necessarily imply that the traditional listener must perform, simply that a level of attention and perception whilst listening to and watching the performance matches the intensity of the energy that the
best performers can give in creating an interpretation which has the potential to move the listener.

**Music as Listening**

Harry Partch identifies the fundamental characteristics of music as "the capacity of a body to vibrate and produce sound and the mechanism of the human ear that registers it..." (xvi). In supporting the position that the ability to make sound and engage in its perception are central to the creation of music, Partch identifies that performance and listening are essential elements in the music-making process. Partch also states that "...all else is subject to change..." and in so doing, suggests that the written score is not fundamental to music-making, as is the case in a range of African and Asian musical traditions.

The articulation of a 'sounding' music and its perception by those involved in the music-making process provides a common point of focus and reference point from which various forms of musical and personal relationship can be established. It is at the moment the performer actually produces the sound (through the establishment of a physical relationship with the instrument), however, that the music emerges in a form with which the listener is able to become part of the musical feedback loop. For meaningful relationships to be established in the performance moment there must be a mutual acknowledgment of the communicative potential of the ritual. The degree to which communication becomes possible depends on the willingness from the participants, irrespective of their individual roles, to partake in the type of "interconnected dialogue", or sense of "challenge and response", referred to by the philosopher and teacher Krishnamurti in the following quotation.
To be is to be related and without relationship there is no existence... It is an interconnected challenge and response between two people, between you and me, the challenge which you throw out and which I accept, or to which I respond; also the challenge I throw out to you. (Krishnamurti, 177).

This type of interactive environment is best achieved through the composer, performer and listener bringing their full attention to the listening process, engaging with the 'sounding' music in the moment of creation. Although the individual's stated role may be as composer, performer or listener, all 'listeners' are then able to create their own direct relationship with the sound, and consequently, with each other. If each listener were able "to hear attentively; give ear to; or pay attention to." the music (The Oxford Dictionary, 543), the potential could exist at every point in the performance for the individual to make a direct connection with the sound that is being produced as it was being created. The American composer Roger Sessions touches on the level of creativity which must exist as an essential part of the listening process if the listener is, as he says, is to have "not only an ear that is free of prejudice, but an ear that is attentive, curious, and persevering as well" (Sessions, 13).

Music and Relationship

Relationships between people are extremely complex and every musical situation is capable of being represented by a different form of relationship. By simplifying the focus of attention to the sound, however, rather than other more abstract or specialist considerations, it becomes possible to discover a less complicated approach to music-making in which the sound of the music and music-making as activity is central. Different structural and language considerations obviously affect the
nature of the various musical dialogues which occur in today's music-making. It is vital with the diversity of languages currently in existence, however, that the connections in musical terms are simplified to the connections between the sounds, and in personal terms, to connections between the people. Through focussed perception of a "sounding music an appropriate musical context can then be established in which there is a direct connection between the nature of the musical processes and the ways the sounds are produced.

The relationships between the sounds, and the people accordingly involved in the making and/or listening to the sounds, are determined through a natural series of connections which although they may be difficult to quantify, are interconnected through a focus on the creation of a 'sounding' music as a shared activity. This more active position in regard to the perception of music is also supported by the English composer Jonathan Harvey when he describes the level of attention required if the music is not only to be heard, but also to evoke a significant response from the listener.

All music demands an imaginative response from the listener, a bell must ring in him at every point... The listener is not concerned with the sounds themselves, but with what they mean when concentrated upon or imaginatively interpreted; that is what makes it 'listening', as opposed to 'hearing', for we 'hear' sounds continually but we 'listen' to very few (Harvey, 122).

With the massive social changes and cross fertilisation of the many musical languages which are now in co-existence within current Western society a new basis for relationship will need to be found in which a simplicity in communication can be achieved by focussed perception of a 'sounding' music. The sense of "interconnected challenge" to which
Krishnamurti refers is similar to the type of musical dialogue which exists between the listener and performer in an improvised performance. As described by the contemporary improviser Lee Kaplan when addressing the creative role of the listener "They send thoughts to you; they complete your phrase, sometimes, and you can hear; there are things they send to you" (66).

Although the listener may not be physically making music in the same sense as the performer, when the type of attentive process to which Harvey refers is engaged in, focussed watching and listening to the actions and sounds produced by the performer creates an energy which can affect the nature of the music being produced.

The Musician of the Future

Before addressing the potential for changes in music education practice necessary to support the views expressed earlier, it is important to note the state of the musical world as it currently exists, and as was predicted by Leonard B. Meyer in 1967.

... the coming epoch (if indeed, we are not already in it) will be a period of stylistic stasis, a period characterised not only by the linear, cumulative development of a single fundamental style, but by the coexistence of a multiplicity of quite different styles in a fluctuating and dynamic steady state. (Meyer, 149)

It now appears, especially given the many forms of music which are now in co-existence, that the 'multiplicity of styles' to which Meyer refers has become a fundamental characteristic of our current musical environment. The type of diverse musical environment which Meyer describes is reinforced by the noted musicologist Morgan in pointing to a level of
aesthetic diversity which appears to be unmatched in any previous musical period.

"... the remarkably pluralistic nature of music in the so-called 'post-modern' (or, musically speaking, 'post-serial') age has been manifested in an age of compositional attitudes and aesthetic ideologies unprecedented in the history of Western music." (Morgan, 483)

Given the diversity of musics which occur within the community, it is difficult to see how it will be possible to continue to base our future musical developments on a solely historically-based Western art music model. The musician of the future will, in all likelihood, be required to operate in a range of professional and community contexts. This will require an openness and flexibility in approach in which individual creativity remains at the core. Development of creative, communication and management skills will clearly be necessary to support the establishment of new musical relationships and forms of music-making within the available professional and community music contexts. To be successful as a musician within the community will not only require a level and type of training suitable for placement within established music institutions such as orchestras, but also the ability to create one's own music-making contexts. This will be of increasing importance as established opportunities for employment within professional music organisations decline at a similar rate to the manner in which the number and quality of music graduates is increasing.

The ability to make an immediate connection with the sound and to establish a range of musical relationships will enable the musician of the future to develop a degree of flexibility suitable to working in a variety of contexts, from teaching through to high level performance. To be able to adequately address the range of musical styles referred to above,
however, it is vital that there be an emphasis on high level aural perception in a way which is directly related to the practical experience of playing the instrument. This requires a more immediate and interactive connection with a 'sounding' music and one in which there is emphasis on both notated and improvised musical processes. With the advances in technology, including 'real-time' computer interactivity, however, it is now possible to set up interactive learning environments in which instrumental and aural work can be undertaken at the same time.

We are undoubtedly moving towards a globally interconnected world in which there will be a level of interdependence and range of musical approaches yet to be addressed within Western society. If tertiary music institutions are to effectively deal with the massive changes which are now occurring in general musical practice within the community, there will need to be a desire on the part of both staff and students to address issues of communication and relationship as integral components within their own creative processes. Given the multiplicity and simultaneity of musical genres now in co-existence, the opportunity presents itself for a new educational model to be developed in which the individual student (through interaction with other students and teachers), can discover and develop areas of music-making with which they have a personal interest. Essential within this approach is the need to support individuality and aesthetic difference, as opposed to the determination of artificial constructs and pre-determined musical goals which can hinder the development of the individual student's creativity.

For traditionally-based music institutions to remain relevant in these times of rapid change, the fundamental nature of the institution itself must also be re-evaluated. A dynamic music institution should encourage students to take the responsibility for their own learning.
Within the institution must exist the freedom and support to take risks, experiment and even fail! This type of attitude should, however, be balanced by craft development relevant to the chosen area of practical study, as without a sufficiently high level of musical craft it is not possible to articulate the sounds in a manner which can lead to a high quality musical result. A failure to recognise this will limit the possibility of establishing optimum relationships from which high level creative music-making can emerge.

The rapid changes which are occurring within today's musical world are certainly providing a dilemma for the more established Western tertiary music institutions which face the challenge of maintaining the valuable traditions of the past within an educational and economic environment which demands a positive response to a changing world. Through the development of a teaching and learning environment in which each individual student can have input into the academic, administrative and music-making processes, the potential exists for the establishment of a vibrant and creative musical community driven by the energy and commitment of the students themselves and supported by staff.

By placing an emphasis on practical music-making and the focussed perception of a 'sounding' music, irrespective of the music's style or language, the student has the opportunity to become skilled in a range of musics. This is best achieved, through an educational approach which embraces creative, aural, performing and composing skills as part of an integrated study in which the student is encouraged to take responsibility for determination of their own personal direction as a creative artist. As a way of further supporting the importance of relationship in music-making it is essential that the student (through a range of community-based projects), may then take the music they are creating out into the
community of which they are a part. This type of project-based activity also calls for the necessary development of entrepreneurial and management skills essential to artistic survival within what is for the most part a commercially-driven musical environment.

Music and Relationship

The type of desired connections which need to occur in a more creative musical environment are similar to those addressed by the internationally renowned linguist Benjamin Whorf in identifying that the "... connections must be intelligible without reference to individual experiences and must be immediate in their relationship." (Whorf, 3) What is called for here in a musical sense is similar to the experience of an improvised music event, where the freedom exists to interact at a high level with one's fellow musicians and the audience. Each individual listener is then able to connect with the music in a personal way, through an active engagement with the music whilst it is being produced. The sense of relationship which comes out of the experience largely comes about as a result of the establishment of a shared relationship in the creation of the music.

Hanns Eisler, in urging the musician to "Discover the people, the real people, discover day-to-day life for your art, and then perhaps you will be re-discovered."(Eisler,112) urges those involved in making art to re-discover their roots and connection with the people if their music is not only to connect with others, but to have meaning for themselves. In describing the potential for the establishment of new and more significant type of relationships, Whorf in the following quotation supports a similar position to that expressed by Krishnamurti earlier in
acknowledging the importance of relationship as an interconnected challenge between individuals.

... the possibilities open to thinking are the possibilities of recognising relationships and the discovery of techniques of operating with relationships on a mental or intellectual plane, such as will in turn lead to ever wider and more penetratively significant systems of relationships. (Whorf, 37)

To develop the type of successful systems to which Whorf refers will need a willingness by the composer, performer and listener to be active in the creation of new forms of music-making and relationships. This type of process is best supported by a range of improvisation activities and creative work which can support the musician in nurturing and developing their own creative voice.

Music and the Community

For music-making to remain vital within the community, a new basis for relationship will need to be found in which a directness in communication is achieved through a shared awareness of the sound. If a heightened connection with a 'sounding' music is to remain central to music-making, it is essential that professional music institutions and organisations support a radical change in practice which draws on listening to, and making music, as its central reference points.

For music-making to have a major effect in influencing cultural values within society, it will be necessary to establish a more creative approach to relationship in which practical music-making can provide the basis from which a larger and interconnected musical society may then evolve. If listeners, together with composers and performers, were prepared to
take more responsibility for the creation of the entire music-making environment, from the composition of the work, through to its presentation, it may then become possible for music to become a physical activity in which the community as a whole can be involved, rather than an isolated and abstract art form for the pleasure of the few.

Listening as the Music

The individual listener, through a process of assimilation of the musical information may then have the potential to create a personal music, or set of images, in a way that is virtually another form of composition. Internal auditory images can then be registered through a focussed stream of consciousness and attention to the sounds of the music, generating approximations of the performance material and giving the listener the opportunity to create a personal music based on the music being heard. When recorded in the listener’s mind, a new music can then be created through a complex process in the transfer of information between composer, performer and listener, where each individual listener’s contribution is fundamental and related to a music created in performance. The performance of the work is then able to be transformed into a variety of forms, dependant on the listener’s particular musical and personal experiences, through the way in which the music sets up associations in the individual listener’s psyche. It is essential, however, if communication with others is to become central to musical practice, that this is largely achieved within the framework of an interrelated community centred on music-making as a shared physical activity.

In a more interactive and creative musical environment, the subconscious has the opportunity to engage itself in a creative music-making
experience, out of which can emerge new musical and personal relationships crucial to the future development of a musical cultural in which there exists a diversity of approaches and styles. The potential for interconnection is outlined by the American improviser Davey Williams in describing a creative process and attitude to music-making in which the sound of the music becomes pivotal to the establishment of the relationships between the composer, performer and listener.

the subconscious wants to make music... the music wants to tell the composer what to do... the performer must become the composer, and the composer must become the attentive audience, and the audience must be all of these (Williams, 101).

The potential for focussed listening to the actual sounds themselves is present in all stages of the music-making, from the composition of the work, through to its perception by the listener. Because of the generally held view of the composer as the only creative contributor, however, the performer and listener have increasingly taken a passive role in what is termed the creation of the music. Only when the listeners take the power for their own music-making will the entrepreneurs sit up and take notice of their views. Cage has the following to say in support of the active role of the listener and the ways in which it can be further developed to create a more focussed listening perspective:

"... most people think that when they hear a piece of music, they're not doing anything but that something is being done to them. Now this is not true, and we must arrange our music, we must arrange our art, we must arrange everything, I believe, so that people realize that they themselves are doing it, and not that something is being done to them. (Cage, 16)"
Music-making can be an experience in which the listener is actively encouraged to take part. Those involved in the presentation of music therefore need to make a more concerted effort to engage the listeners by developing a better understanding of what is wanted from their perspective and how best to support it. Musical events should be designed in a way which encourages the listeners to become part of the action and to create the potential for them internally, if not externally, to make their own music, rather than continue in the role as passive observers. Although the nature and focus of individual aural perception may radically differ from person to person, or indeed, from one musical context to another, listening to, and making sound is fundamental to all music. Without sound as the main focus, the other mediums, from the written score to the recording have little meaning, as their function is more one of representation and exchange of information, than communication.

It is only through the aural perception of the sound, whether it is in the composing, performing or listening stages, that the essential connection is made with a “sounding” music. Once that fundamental connection is made, it then becomes possible to achieve a common sense of purpose toward the development of a direct relationship between the composer, performer and listener, in a shared community ritual of celebration. Through this type of action, the unfolding of the sounds themselves can support all of the musicians involved in the listening process in becoming part of the performance, through composing, performing, or re-composing the music in their own minds, in one sense or another.

If listening to sound were to become central to musical practice, then the potential to establish a creative musical community could exist in which the individual roles of composer, performer and listener were more
interconnected, or ideally, combined within a common perspective of what it means to be a musician. The American composer/performer Frederic Rzewski synthesises this point in recognising the essential qualities which can contribute to the creation of a shared music-making environment of meaning.

We are all 'musicians'. We are all 'creators'. Music is a creative process in which we can all share, and the closer we can come to each other in this process, abandoning esoteric categories and professional elitism, the closer we can all come to the ancient idea of music as a universal language (Rzewski, 17)

References:


Williams, Davey. in *Perspectives of New Music*. Vol 21, (82/83).
About the Author

Professor Simone de Haan is recognised as one of Australia's leading trombonists, contemporary music specialists and music educators. He commenced his musical training in the Southern Districts Brass Band and attended National Music Camps, before being appointed Principal Trombone in the Australian Youth Orchestra at the age of sixteen.

Professor de Haan undertook tertiary music studies at the University of Western Australia before leaving to take up an appointment as Principal Bass Trombone with the Western Australian Symphony Orchestra in 1970. He then went on to take up the position of Principal Trombone with the same orchestra, before undertaking advanced study overseas on a Churchill Fellowship. His principal teachers during this period were Denis Wick (London Symphony Orchestra) and Jean Douay (L'ORTF Orchestra, Paris).

On returning to Australia in 1978, Professor de Haan was offered the position of Associate Principal Trombone with the Sydney Opera Orchestra. During this period he also performed in the inaugural concerts of the contemporary project the Seymour Group. In 1979, Professor de Haan was invited to be a foundation member of the Australia Contemporary Music Ensemble directed by Keith Humble, the only full-time project to be established by the Federal and Victorian Governments to promote Australian music. In the same year he founded the new music ensemble Flederman with Australian composer Carl Vine, which was later established as Ensemble in Residence at the Queensland Conservatorium, before going on to achieve national and international recognition.
Through the invitation of Max Olding, Acting Director, Professor de Haan was invited to take up a position as a visiting teacher at the Conservatorium, balancing his commitments with ACME in Melbourne with teaching in Brisbane. After two years in this project Professor de Haan was, in 1980, invited to take up the position as Foundation Chairman of the Wind, Brass and Percussion Department at the Conservatorium.

In 1981 Professor de Haan was appointed Lecturer in Trombone at the Canberra School of Music, where he was responsible for the direction of contemporary music performance and jazz studies and also performed as Principal Trombone with the Canberra Symphony Orchestra. During this period he undertook a Graduate Diploma in Performance, founded ATEM, the Australian Trombone Education Magazine, directed the Second National Trombone Seminar and arranged a tour of the United States with the Flederman Ensemble. He was also guest teacher for the Hong Kong Music Office on several occasions over the following years, and also held the position of Brass Consultant to the Hong Kong Academy for the Performing Arts.

In 1985, Professor de Haan resigned from his position at the Canberra School of Music to undertake professional work in Europe as an improviser, chamber musician and soloist. His activities in this period included performances with the Maarten Altena Ensemble (Amsterdam) and the internationally acclaimed contemporary music group Ensemble Modern (Frankfurt). In 1986 he returned to Perth for personal reasons, where he began studies towards a Master of Music (Research) at the University of Western. In 1987, on the invitation of Gordon Webb, Head of Brass at the Victorian College of the Arts, Professor de Haan took up teaching positions in Melbourne at both the College and La Trobe
University, where he initiated composer/performer collaborative projects as part of the programme there. In the same year, Professor de Haan co-founded the contemporary music ensemble Pipeline with percussionist Daryl Pratt. This group was pivotal in developing a new genre of contemporary performance in Australia, incorporating exploration of the relationship between composed and improvised musics. Over the next ten years, Pipeline presented a concert series in Melbourne and toured nationally on several occasions.

Professor de Haan was appointed Lecturer in Trombone at the Victorian College of the Arts (1988), Senior Lecturer in Brass and Contemporary Music (1990) and Head of Brass and Percussion (1991). During this period the School of Music was going through a major change process, at which time Professor de Haan was invited by the Dean to oversee the development of new undergraduate and postgraduate programmes. He was then appointed to the position of Head of Practical and Music Craft Studies.

In 1993 Professor de Haan was appointed Professor of Music and Head of Department at the Tasmanian Conservatorium of Music, University of Tasmania. In his final year at the Conservatorium and as Artistic Director, he founded the international contemporary music festival New Music Tasmania to critical acclaim. He also served as Chair of NACHTMUS (National Heads of Tertiary Music Schools) and initiated the first Australian Music Research Conference which focussed on the development of a national position in the recognition of research in the areas of music performance and composition.

In 1996, Professor de Haan was appointed Provost and Director of the Queensland Conservatorium of Music, Griffith University. In 1997, he
was invited to be key note speaker at the First National Conference for Research in the Creative Arts.

The main focus of Professor de Haan’s work is the research of contemporary performance practice, in particular, the nature of the relationship between the composer, performer and listener in twentieth century music making. He has commissioned more than 100 major works for trombone solo, chamber ensemble (with and without electronics), having established an extensive original repertoire of Australian trombone music. His work has included collaborations with several of Australia’s leading composers, including Carl Vine, Larry Sitsky, Martin Wesley-Smith, Vincent Plush, Graham Hair, Barry Conyngham, Roger Smalley, Brenton Broadstock, Nigel Westlake and Keith Humble.

Professor de Haan’s conducting focus is in the areas of contemporary chamber music and educationally-based projects with young orchestras and ensembles, including work with the Queensland Conservatorium of Music Orchestra, Victorian College of the Arts Orchestra, Tasmanian Conservatorium Orchestra and Hong Kong Academy for the Performing Arts Symphonic Wind Ensemble. He has developed contemporary music projects for Youth Music Australia and the Australian National Academy of Music. Professor de Haan is active at the community, primary and secondary levels in the development of brass and wind performance, through the direction of ensembles and chamber music coaching. He is also involved in the promotion of contemporary and Australian music, through the presentation of workshops, country and interstate tours, schools concerts and community projects.
Professor de Haan is recognised as a soloist, ensemble performer, conductor and master teacher throughout Australia, North America, Europe and Asia. He has performed the major trombone concerto repertoire with several leading Australian orchestras, including the Western Australian Symphony, Queensland Symphony, Queensland Theatre Orchestra and Tasmanian Symphony Orchestras and has recorded a number of solo and ensemble CD’s, the latest as a featured artist on naked Kiss by Andy Arthurs for Dance North. His most recent concerto performances were with the Tasmanian Symphony Orchestra, premiering two new concertos by Raffaele Marcellino and Richard Vella. Professor de Haan is currently contemporary music adviser for the Brisbane Festival and is also, as part of this role, co-ordinating a contemporary music project at the Queensland Conservatorium for the Australian National Academy of Music.

Professor de Haan has recently completed a study tour of Europe and the United States during which he was a guest at several leading tertiary music institutions, including the Guildhall School of Music and Drama, where he was invited to be a member of a research team into creative approaches in performance teaching. In April he is a keynote speaker at an international conference, Arts on the Edge, to be held at the Western Australian Academy of Performing Arts.