The Effects of a Cuban Musical Exchange Trip
on the Musical Journeys of Students
from a Sydney High School

Emma Riley

A thesis submitted in partial fulfilment
of the requirements for the degree of
Bachelor of Music (Music Education) (Honours),
Sydney Conservatorium of Music,
University of Sydney.

2007
What I find fun now will be different to what my friends find fun. They’ll be like, “Let’s go hang out at the beach”, and I’ll be like, “Can’t we just go play congas or something?”

Tom, quoted in Field Notes, 7 December 2006
Abstract

This ethnographic study provides a qualitative account and analysis of the ways in which students’ musical journeys are enhanced through cross cultural educational travel. Narrative reporting by Sydney High School students and other participants in a musical exchange trip to Cuba in December, 2006, highlights the learning experiences and types of learning which contribute to making such trips a context for deep learning. The rich data collected and analysed reveals observable personal and musical transformation as a result of the experiences and learning undertaken on the trip. A model for deep learning related to cross cultural exchange is developed, learning which emerges from the interaction between learning experience and types of learning that take place on such trips, and which emphasises experiential, reflective and serendipitous learning. The study includes recommendations deriving from cross cultural engagement and music exchange that relate to the design of effective and motivating learning experiences for students in more common music education contexts.
Acknowledgements

What a journey! As a result of my study of the widening of students’ musical journeys, my own personal journey has been well and truly extended and enriched. I would never have made it this far had it not been for a number of very important and special people. I would like to thank them here, profusely and with much love.

Firstly, a huge thankyou to all the Kittavale students and their director ‘Anton’ for letting me crash their rehearsals every other week. Thanks also to my Cuban friends Yasmeri and Dayana for helping me out whenever I needed something from over the other side of the world–muchísimas gracias! And to mum and dad for giving me moral and technical support when I needed it, and to my brother Michael for always playing awesome (and loud) music whenever I was in the middle of trying to think through something difficult, unwittingly giving me the ‘mental break’ I was longing for. A big ‘cheers’ to my friends for being understanding whenever I couldn’t come out because I had a date with my computer, and an especially big ‘cheers’ to my fellow Whales–you ladies are first class all the way!

I don’t have enough thankyous to communicate the gratitude I have for the support given to me by my supervisor Michael. For all the incredibly interesting tangents, musical asides and actual honours-related stuff: THANK YOU VERY MUCH.

Finally, to my Creator, the one who sustains me, thank you for always picking up where my weaknesses left off.
## Contents

**CHAPTER 1 INTRODUCTION**

- The study 1
- Key terms and definitions 2
- The musical journey and educational travel 3
- School ensembles and experiential learning 4
- Cross cultural and contextual learning in schools 4
- Out of school learning and international school excursions 5
- Research questions 5

**CHAPTER 2 LITERATURE REVIEW**

- Experiential, reflective and serendipitous learning: learning for deeper understanding 7
- Narrative theory, inquiry and journeys 9
- Cross cultural learning 10
- Personal identity and music 11
- Motivation 12
- Gaps in the literature 13

**CHAPTER 3 METHODOLOGY**

- Methodology 15
- Ethics approval 17
- Recruitment 17
- Research tools:
  - Questionnaires 17
  - Focus group interviews 18
  - Tour journal 19
  - Participant observation and performance participation 20
- Subjectivity 20
Collection of data
Analysis of data

CHAPTER 4 DATA AND ANALYSIS

Introduction
Brief overview of the trip
Discussion and analysis of specific learning experiences
Cross cultural learning exchange I: el ISA
    Percussion workshop
    A serendipitous experience
Lectures and tours
    ISA lecture
    Tours
Meeting Cubans (students and others)
Cross cultural learning exchange II: ISA dance workshop
Dance
Percussion Workshop
Leisure and reflection
Attending public performances
Cross cultural learning exchange III: ‘Little Dutch house’ school
Market visit
Cross cultural learning exchange IV: la ENA
Other performances
Cross cultural learning exchange and social and serendipitous experience:
the last night party
Post MET experiences
Cuban exchange student
Playing Cuban pieces in band
Playing Latin music gigs
Student jamming
Summary
CHAPTER 5 FINDINGS AND RECOMMENDATIONS

Findings

Multiple types of learning, interacting and interweaving

Some experiences are considered particularly significant, all experiences are important

Development of musicianship through cross cultural experiences

Personal and musical widening

Recommendations

Music and dance

Place, history and culture

Sociality and relationships

Reflection and serendipity

Processing and following up MET learning

Recommendations for future research

Conclusion

APPENDICES

Appendix 1: Document: Educational value of trip to Cuba

Appendix 2: Table: Itinerary of the trip to Cuba

Appendix 3: Student responses to post-trip questionnaire

Appendix 4: Documentation relating to this study

University of Sydney ethics approval letter

Department of Education approval letter

Parent/ caregivers information statement

Participant information statement

Parent/ caregivers consent form

Participant consent form

Semi-structured interview questions

Semi-structured interview questions: Interview with trip director

Semi-structured interview questions: Interview with Tony
Table, Figures, Map and Photographs

<table>
<thead>
<tr>
<th>Table/Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 3.1</td>
<td>Table of data collection timeline</td>
<td>21</td>
</tr>
<tr>
<td>Figure 4.1</td>
<td>MET Learning Experiences Globe</td>
<td>24</td>
</tr>
<tr>
<td>Figure 4.2</td>
<td>MET Learning Web</td>
<td>25</td>
</tr>
<tr>
<td>Figure 5.1</td>
<td>MET Deep Learning Triangle</td>
<td>58</td>
</tr>
<tr>
<td>Figure 5.2</td>
<td>Authentic cross cultural music exchange</td>
<td>66</td>
</tr>
<tr>
<td>Figure 5.3</td>
<td>Meeting the other culture ‘halfway’</td>
<td>67</td>
</tr>
<tr>
<td>Figure 5.4</td>
<td>Fully entering into the culture of the other</td>
<td>67</td>
</tr>
<tr>
<td>Map</td>
<td>Cuba, indicating the location of the cities of Havana and Trinidad</td>
<td>27</td>
</tr>
<tr>
<td>Photograph 4.1</td>
<td>Percussion workshop at el ISA, 5 December 2006</td>
<td>28</td>
</tr>
<tr>
<td>Photograph 4.2</td>
<td>Impromptu quartet performance at el ISA, 5 December 2006</td>
<td>31</td>
</tr>
<tr>
<td>Photograph 4.3</td>
<td>Visit to a sugar cane plantation in Trinidad, 10 December 2006</td>
<td>33</td>
</tr>
<tr>
<td>Photograph 4.4</td>
<td>Percussion workshop at Hotel Kohly, 7 December 2006</td>
<td>38</td>
</tr>
<tr>
<td>Photograph 4.5</td>
<td>Enjoying leisure time, drinking Tu Cola, 16 December 2006</td>
<td>40</td>
</tr>
<tr>
<td>Photograph 4.6</td>
<td>‘La feria’ – Old Havana markets, 6 December 2006</td>
<td>45</td>
</tr>
</tbody>
</table>

PLEASE NOTE: PHOTOGRAPHS HAVE BEEN SUPPRESSED FROM THIS PUBLICATION FOR PRIVACY REASONS
CD clips: Video and Audio

<table>
<thead>
<tr>
<th>Track</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stuart playing bongos (Attending public performance)</td>
<td>41</td>
</tr>
<tr>
<td>2</td>
<td>Cuban student reaction to Hey Jude at ‘the little Dutch house’</td>
<td>44</td>
</tr>
<tr>
<td>3</td>
<td>Cuban high school choir (at la ENA)</td>
<td>46</td>
</tr>
<tr>
<td>4</td>
<td>Hey Jude Latino series of events at la ENA</td>
<td>47</td>
</tr>
<tr>
<td>5</td>
<td>Students picking up ‘La bala de Billy’ at la ENA</td>
<td>49</td>
</tr>
<tr>
<td>6</td>
<td>Jamming with a jazz legend (last night party)</td>
<td>53</td>
</tr>
<tr>
<td>7</td>
<td>Original composition for tres (post MET)</td>
<td>55</td>
</tr>
<tr>
<td>8</td>
<td>Student jamming in free time at school (post MET)</td>
<td>55</td>
</tr>
</tbody>
</table>

PLEASE NOTE: VIDEO AND AUDIO CLIPS HAVE BEEN SUPPRESSED FROM THIS PUBLICATION FOR PRIVACY REASONS
CHAPTER 1 INTRODUCTION

As soon as I stepped onto Cuban soil, I realized that I was about to embark on a musical journey. Among the hundreds-of-year-old buildings music thrives. There is always the sound of music playing over this historic place. Cuba is a place of passion, love and dance among the music.

Julian, SJ, 3 December 2006

The study

This ethnographic study provides a qualitative account and analysis of the ways in which students’ musical learning and motivation are enhanced through cross cultural educational travel. Through narrative reporting, it highlights the learning experiences and types of learning that such music exchange trips offer, those that students find particularly influential and motivating musically, and those that have application for more common music education settings such as the school classroom. An understanding of which experiences students find most meaningful, educationally and personally, should assist teachers and music leaders in designing more effective and motivating learning experiences for their students, particularly in relation to cross cultural music exchange.

Research for the study involved tracing the musical journeys of twenty-six Sydney high school students (members of the Kittavale High School jazz big band with string section, which incorporates into its repertoire some Latin music) before, during and after a two-week musical exchange trip to Cuba that took place in December, 2006. The music exchange trip aimed to offer learning opportunities that led to enhanced musicianship and musical motivation, both more generally and in relation to jazz and Cuban musical forms. The aspects of musicianship concentrated on are aural learning, improvisation and attention to rhythmic precision and groove.

---

1 SJ is an abbreviation for Student Journal. See Chapter 4 for details regarding all of the data sources used in this study.
2 Kittavale High School (not its actual name) is a NSW government school located in the southern Sydney region.
**Key terms and definitions**

A number of key terms are used in the study and their intended meanings in this context are provided below:

A **musical journey** is the path of learning and reflection that each individual student follows in pursuit of and as a result of their musical experiences. This can be a lifelong journey, but for the scope of this study, each student’s journey will only be considered briefly before the trip to Cuba, in depth over the two week period of the trip, and then briefly again, six months later.

**Cross cultural learning** is learning undertaken either in a cultural setting unfamiliar to the learner, or in the presence of bearers of cultural knowledge unfamiliar to the learner. Such learning ideally involves exchange.

**Exchange** takes place in an educational context that alternates teaching and learning between guest and host cultures, here chiefly through the medium of musical performance, but also through informal interaction. Guest or host representatives also serve as an audience and provide formal and informal feedback. The goal of an exchange is a mutual deepening of personal, cultural and musical understanding.

**Educational travel** is a short term, small group trip organised by an educational body with the purpose of student learning at its centre. The visit to Cuba is referred to as a musical exchange trip or MET, and it encompasses cross cultural learning, musical exchange, and educational travel.

**Musicianship** refers to the technical facility and expressive understanding required by a singer or player to perform with stylistic competence a particular kind of music. In this study the musicianship referred to relates to students’ ability to convincingly perform in Jazz, Funk and Latin (including Cuban) styles.
The musical journey and educational travel

The study examines both literal and metaphorical travel and how the former contributes positively to the latter. Music plays a part both in our daily life and in our life journey. Each of us follows a unique path, with music playing a greater or lesser role depending on individual preference and experience (Crafts, Cavicchi, Keil & the Music in Daily Life Project, 1993). For many people, the musical journey is incidental to living. For a musician, however, the musical journey is deliberate and plays a much more obvious role in their life. A special aspect of the musical journey is that it does not have an endpoint – like a mirage the goal is constantly on the horizon. Unlike a mirage however, a musical journey is not a means to an end. It is the narrative of the journey itself which is most significant.

In closely following the musical journeys of the students from Kittavale High School for two weeks (and less closely in the months following the trip to Cuba), I have been able to trace the emerging narrative of that particular section of their journey both in reality, and through the narratives of their experiences as constructed in their journals and during interviews. The formal reflection involved in constructing a narrative representation of their experiences enhanced their learning not only in terms of increased musical understanding but also in personal growth and self-understanding.

As a way of representing and coherently presenting our journeys, according to narrative theory, we report our experiences as story (Clandinin, 2006). These stories are used to create meaning in our lives (Clandinin, 2006) and are a convenient mediator for reflection and learning that can keep us moving positively along our journey’s path and not to remain stationary. Not all learning is self-inspired. One’s musical journey can be significantly influenced by formal planning and schools are able to set up contexts that lead to experiences relevant to one’s journey. For the student musician, school ensembles are rich with formal and informal opportunities for learning experientially.
School ensembles and experiential learning
High school music ensembles contribute significantly to the development of young musicians, providing motivation that challenges and pushes the student further along their musical journey. Both performance and encountering repertoire are key aspects of learning through playing in an ensemble. Depending on the band director, and to a lesser extent, the tastes of the students, the repertoire performed by the ensembles can either be quite narrow or it can be wide and extensive, exposing the students to a variety of styles and cultures. Experiential learning is an effective way to study the music of cultures other than one’s own. Under competent and enthusiastic leadership, learning by playing actual music of the culture in an ensemble can lead to an increase in the level of acceptance of these styles by the students.

Kittavale High School has a range of ensembles, but its most elite ensemble is its stage band. This band is a jazz big band but one with a distinct difference – it includes a string section. As a consequence of the band director’s interest in Cuban music, strings have been incorporated into the regular line up of the band in order to reflect the common Cuban salsa group line-up. The popular bands in Cuba are composed of a standard rhythm section, an extensive percussion section, horns, multiple vocalists (often three or four), and violin. Not only is the repertoire of Kittavale High School’s stage band diverse, ranging from jazz and funk to salsa, but they have a unique line up which enables them to faithfully present these styles.

Cross cultural and contextual learning in schools
Competent cross-style playing is reliant on sound contextual understanding (Stock, 1994). Authentic contextual understanding requires the learner to encounter a second culture alongside their own primary culture, facing a breach in the road which can only be fully bridged through cultural immersion. Cross cultural learning tends not to be a common focus in the music programs of New South Wales high schools, but it is gradually becoming more common as educators are becoming aware of the need to present the music of other cultures in their authentic cultural context. Excursions or field trips such as the Cuban musical exchange trip which is the focus of this study have the
potential to educate students in profound and life-changing ways through immersion in a genuine cultural context.

**Out of school learning and international school excursions**

Out of school learning on overseas school trips is becoming an increasingly common means of experiencing a particular subject or field of knowledge first hand and for gaining an in-depth, personally engaging view of another culture. There has been almost no systematic enquiry into this area of learning despite the significant number of students who undertake such trips each year.

One study (Durrant, 2003) followed the experiences of a British high school choir’s trip to South Africa and focuses on the students’ perceptions of their experiences. Durrant highlights the impact such cross cultural experiences have on the students’ “musical and emotional life” (Durrant, 2003, p.73), that is, their musical journeys. The impact of informal learning experiences was a particular finding of Durrant’s study, which strongly supports the notion of free exchange. Music educators work hard in setting up learning experiences with positive outcomes for their students, but the significance of serendipitous events that emerge within the context of such planned experiences to the musical journeys of students can not be overlooked, particularly in a cross cultural context.

**Research questions**

Three research questions were devised to focus on the kinds of experiences and types of learning that contribute to making music exchange trips a context for acquiring diverse kinds of knowledge and to undertake deep, engaged musical and cultural learning.

1. What kinds of learning take place on the trip?
2. Which experiences resulting from the trip, musical and otherwise, do students come to consider significant and in what ways do these experiences contribute to students’ developing musicianship?
3. Through which experiences and in what ways has the trip served to expand students’ musical and cultural understanding?

The literature review that follows in the next chapter further elaborates on the key concepts and contexts of the study. It further underscores the possibilities of rich learning that can result from a music exchange trip.
CHAPTER 2 LITERATURE REVIEW

Musicians everywhere, music in the streets, it was just an amazing thing. All the Cuban bands playing in restaurants were so exciting, you just feel like dancing and playing music.

Stuart, SJ, 4 December 2006

As was stated in Chapter 1, high school musical tours have the potential to be highly influential in shaping a student’s musical journey. This study examines the effects of these sorts of trips as learning contexts on students’ attitudes, approaches to and understanding of music, music making and their motivation to be involved in music learning. Issues of experiential learning, cross cultural learning, and personal musical motivation are considered by way of a narrative approach to inquiry and analysis.

Experiential, reflective and serendipitous learning: learning for deeper understanding

As a means of fully engaging students in learning and taking them “beyond the text” (Jakubowski, 2003, p.24), experiential learning in the form of field trips has been used by many schools to educate and foster an appreciation of ‘subject matter’ through physical experience. It is this actual experience which impacts most strongly on the individual’s musical journey, leaving a lasting impression (Gritton, 2007; Robinson, 2005).

An emerging kind of experiential learning described by Jakubowski (2003) is ‘service learning’ which exemplifies the Freirian3 ideal of students actively and positively engaging with the world. This context of experiential learning involves students engaging in service within a community. Purposeful reflection on the unique social

3 Paolo Friere was a Brazilian educator and critic of colonial approaches to education as well as the teacher-student dichotomy in formal education. He was a founder of critical pedagogy.
experiences encountered in this situation forms a part of the educational experience and supports insights leading to new understandings of the culture (Cassidy, 2001; Jakubowski, 2003).

While the Cuban musical exchange trip does not directly involve service to a community as in the aforementioned service learning, it shares the features of exchange, goodwill and friendship between cultures. By reflecting in and on their real world experiences (Schön, 1987), students’ journeys are enriched and widened, in particular as a result of this deliberate synthesis which allows them to take ownership of their learning (Groundwater-Smith, Ewing & Le Cornu, 2007).

However, not all experience is necessarily educational (Southcott, 2004), therefore the quality of the experiences which form the basis of experiential learning is significant. In the context of cross cultural musical exchange planning, this is an important aspect to consider. The somewhat unpredictable nature of experiential learning has the potential to go beyond the experiences planned by the educator (Southcott, 2004), and participants may potentially achieve a kind of “peak experience” where they enter into the flow or “intensification of the moment” that can take place in a musical performance (Greeley, 1974, p.12).

Luckmann (1996) emphasised the importance of such serendipitous events occurring in the context of experiential learning. These unplanned experiences hold particular significance in the reflections and musical journeys of students (Durrant, 2003), and often are declared to be the highlight of experiential learning, particularly in the case of cross cultural exchange. Although there is no way of ensuring the occurrence of serendipitous events, Gritton (2007) suggests that the possibility of such can be increased through effective forward preparation, in this case of both the details of the trip and the minds of participating students.

4 Kittavale trip organisers strived to ensure that the music exchange trip was not all take and no give. They planned for a true exchange where they hoped the Cuban students they performed for and with would benefit from the exchange.
In order for meaningful learning to occur, students must be able to contextualise their experiences within the larger narrative of their musical journey. The consideration of narrative theory in the construction of experiential learning will aid planning of experiences and contextualisation which will allow students to relate the experiences to their personal journey (Cassidy, 2001).

**Narrative theory, inquiry and journeys**

Experiences occur narratively, that is, events happen along a continuum with past and possible future events having an impact on the way we experience the now (Clandinin & Connelly, 2000). As a person’s journey through life is experienced narratively, it is appropriate to inquire into it, and to report about those experiences narratively. The researcher also forms a part of this landscape of inquiry, both shaping and being shaped by the research experience (Clandinin, 2006), therefore sharing, at least in part, in the experience and journey of participants.

It is this field *experience* which, according to recent ethnomusicological scholarship, should not be separated from representation as has been the tendency in the past (Barz & Cooley, 1997). This representation, therefore, should be as fluid as the experience itself (Clandinin & Connelly, 2000), remaining malleable to arising situations and looking for the serendipitous moments along the journey. In order to achieve greater continuity between the field experience and its representation, a narrative mode of reporting is appropriate to communicate the nuances of the experiences of the field which hold their greatest meaning in narrative (Clandinin, 2006). This narrative mode of reporting works to invoke the imagination of the reader, inspiring them to explore their own ideas in response to those presented in the storied record and analysis of events (Clandinin & Connelly, 2000).

While narrative inquiry reporting requires the reader to engage in their own thought as a response to the text, it is also a mode of thinking about experience for the researcher, that is, it involves narrative thinking. What Clandinin and Connelly (2000) describe as “the single most important feature of successful narrative thinking” (p.25) is the ability
to think at the boundaries which lie between narrative inquiry and other modes of inquiry. This translates into mixing narrative ways of thinking with other methods of doing. Of particular significance is the potential for meeting ethnographic and music educational studies at their boundaries, therefore enriching both the method and reporting of these fields of enquiry.

As an outworking of the narrative approach to considering musical journeys, the first question the educator must ask is what there is to be experienced, rather than placing emphasis on specific learning outcomes (Russell, 2006). This complements the experiential nature of music learning, particularly in the context of cross cultural exchange.

**Cross cultural learning**

The experience of cross cultural learning and, in particular, cultural exchange can leave strong and long lasting effects on participants due to the types of learning experiences encountered (Robinson, 2005). Educational travel in the form of cultural exchange trips offers unique learning experiences which, through cultural immersion, can incite perspective change and enhanced musical understanding (Robinson, 2005). Considering these experiences narratively will emphasise their effects on the journeys of participants, allowing a more in-depth description and study of the phenomenon of cultural exchange.

Formal study of cross cultural and cultural exchange experiences in the literature (Emmanuel, 2003; Robinson, 2005; Temmerman, 1993) has concentrated on the experiences of pre-service teachers. Only one study has followed the learning of high school music students in a cross cultural environment. Durrant (2003) studied a British high school choir’s cultural exchange trip to South Africa and reported on the highly significant nature of free exchange times between the students of the two cultures. The generality of Durrant’s findings, however, leave many facets of cultural exchange trips unexplored. A more detailed examination of the learning approaches and experiences of cross cultural trips and exchanges, in particular viewing the effects of these experiences
contextually, that is, before and after, would offer a more fruitful understanding of the effects of these experiences on the musical journey of participants.

As ‘intercultural competence’ (Emmanuel, 2003) is developed over the course of an individual’s musical journey, it is important that a contextual appreciation of the music is fostered if a sound cross cultural musicality is to be cultivated (Stock, 1994). It is, therefore not only the musical experiences, but also the wider cultural and contextual experiences which work together over the course of the musician’s journey to form a functional ‘bi-musicality’ (Hood, 1960). It is argued that for a complete contextual appreciation, cultural immersion experience is required (Emmanuel, 2005; O’Haigin & Harnish, 2003, Stock, 1994). Approaching the new context with an open mind (Hood, 1960) will allow the individual’s musical journey to be shaped by the immersion and will create the optimal conditions for the experiences to leave a positive impact on the individual (Durrant, 2003; Hargreaves & Marshall, 2003; Temmerman, 1993).

Robinson (2005) cites cross cultural immersion as an experience which can lead to personal transformation, expanding the learner’s views of music, music making, and ultimately their place in this scheme. By experiencing music in the context of its creation, an enhanced appreciation and understanding can result (Stock, 1994), which alters the course of the individual’s musical journey and their own identity in relation to the narrative of their journey, past, present and future.

**Personal identity and music**

Personal identity and self esteem are closely linked and are, in relation to music, shaped by the experiences encountered along one’s musical journey. As school engages a large percentage of adolescents’ time, the experiences encountered there leave a particular impact on the identity and self-esteem of students. The tendency of the school curriculum to highlight ability and comparison (Maehr & Midgley, 1996) can, in some instances, leave a negative impact on the self-esteem of students (Maehr, Pintrich & Linnenbrink, 2002). In some ways it is fortunate that music and identity have been found to correlate most highly outside of this formal learning context (Stålhammar, 2003),
where the focus is the actual music rather than the formal learning context which generally teaches *about* music (Folkestad, 2006). For music educators, however, this dichotomy creates some potential barriers.

For formal music education to have a profound impact on students’ musical journeys, as idealised in productive pedagogy literature (Department of Education and Children’s Services, no date), it appears that the focus needs to be shifted to a more practical or experiential approach to music teaching and learning. Cross cultural immersion trips offer a considerably more informal, music-focused learning (Folkestad, 2006), which can more readily inform in meaningful ways a student’s sense of identity as well as positively influence their musical journey.

**Motivation**

The choice to participate in the extra-curricular and the more practical context of musical cultural exchange trips indicates greater personal investment and motivation of the student (Pitts, 2004). This choice is highly related to the identity of the student, being based on their perceived ability (Maehr & Midgely, 1996; Maehr, Pintrich & Linnenbrink, 2002), which is derived from their personal narrative of past experience. The potential enrichment of students’ musical journeys when motivation is high is much greater and should be sought by the educator.

According to Pitts (2005), energetic and inspiring teaching, an engaging personality and the skills of the teacher are all important factors for encouraging motivation in the student. Once an extrinsic motivation is fostered, the student should gradually transform this into an intrinsic motivation which, according to Stowasser (2003), is the secret to developing musical understanding. A narrative approach to investigating the learning of students will potentially highlight the factors associated with students’ motivation and the resultant development of musical facility and understanding.

The types of experiences encountered in the context of musical cultural exchange are likely to be highly valued by students, particularly due to the potentially semiformal or
informal nature of the context (Folkestad, 2006). These experiences should, therefore, 
cultivate intrinsic motivation within the student, allowing a greater capacity for learning 
in that context (O’Neill, 2002). The choice to participate in such a trip itself indicates a 
degree of intrinsic worth and value to the student (Pitts, 2004), increasing the probability 
that students will be highly motivated to learn. The results of this motivation can be seen 
in the effects it has on students’ musical journeys.

Gaps in the literature
Cross cultural learning experiences have been shown from many examples in the 
literature to be highly influential and personally transforming for pre-service music 
teachers (Emmanuel, 2003; Robinson, 2005; Temmerman, 1993). Similarly, Durrant’s 
(2003) study reports the significant impact which cross cultural musical tours can have 
in the case of high school students. What has not been adequately addressed in the 
literature is the question of which kinds of experiences and types of learning contribute 
to making music exchange trips a context for acquiring diverse kinds of knowledge and 
which lead to deep, engaged musical and cultural learning.

Equally under-researched are the questions of how these trips effect student motivation 
for learning and, more specifically, music making and musical understanding. The 
longevity of the effects of these types of learning experiences has been addressed in 
passing (Robinson, 2005) but to date has not been specifically or purposefully measured. 
While personal change has certainly been reported in the literature (Robinson, 2005; 
Temmerman, 1993), observable musical transformation, one indicator of deep learning, 
has not been examined, particularly in relation to the specific experiences associated 
with overseas cross cultural trips.

Literature on the recently developed model of classroom practice known as productive 
pedagogies with its four dimensions—intellectual quality, relevance, supportive 
classroom environment and recognition of difference (Department of Education and 
Children’s Services, no date)—could also benefit from considering cross cultural music 
exchange trips. Such trips have potential to contribute to understandings of aspects of
students’ recognition of difference in particular, and its sub areas of cultural knowledge, inclusivity, narrative, group identity and citizenship.

The following chapter sets out in detail the particular methods and methodology used in this study. It details the triangulation of data collection methods, which will enable as accurate a representation of the trip as possible and which will help to minimise subjectivity.
CHAPTER 3 METHODOLOGY

Ok, ok, so I am a tourist but this trip has been so informative and COOL ☺ that I haven’t felt like a tourist. I’m so lucky to have gone to Cuba in this way, we are seeing so many insights that a regular tourist won’t ever see.

Rebecca, SJ, 9 December 2006

Methodology
The fields of music education and ethnomusicology have recently been discussed in the literature (Campbell, 2003; Stock, 2003) to highlight common ground and to explore ways conventional ethnographic methodology might be applied to music education research. Participant observation, or performance participation, is a principle research method of ethnomusicology due to the emphasis on how music making relates to daily life to this area of investigation (Stock, 2003). Cottrell (2004) defines ethnomusicology as ‘the study of people through their music’ (p.1), and it is fitting that the researcher is a participant in the music making of the culture under observation, which in the case of this study is a high school jazz band performing and participating in musical exchange situations in Cuba. Performance participation is, therefore, a principal method of inquiry and observation in this study. As the researcher I was also a co-performer with Kittavale and Cuban students in almost all of the situations detailed in the data and analysis (see Chapter 4).

Sharing aspects of the methodology employed by Durrant (2003) in his study of a British high school choir’s musical exchange trip to South Africa, this ethnographic study will use the standard qualitative methods outlined below to discover what aspects of a musical exchange most influence students’ attitudes and approaches to music making. The combination of tour journals, questionnaires, focus group interviews and performance and participant observation will yield rich sources of relevant information (Burns, 2000). In addition to these methods, data gathered via visual and audio recording devices provides further representation of significant aspects of the trip. Photographs and video are included and analysed as a rich source of data. Images capture the intricate
details of moments in time and assist in providing an accurate memory of particular learning experiences. They assist the viewer in comprehending given situations with greater precision and clarity. Photographical data is chosen through a rigorous selection process, and analysis is used to extend and enhance perceptions of the event (Collier & Collier, 1986). The meeting of methodologies from the fields of ethnomusicology and music education should provide a balanced look at both the teaching and learning aspects of such a trip as well as insights into the students themselves through the music they make and the particular points at which they are situated on their musical journeys.

The narrative nature of the students’ musical journeys necessitated the incorporation of a narrative form of inquiry (Clandinin & Connelly, 2000). Since we as humans experience and reflect on such experience narratively, it follows that the study should similarly consider the students’ learning narratively, and hence bring into alignment the methodology and the mode of experience taking place. Further, a narrative approach to reporting has been adopted in Chapter 4, to provide continuity between experience, and discussion and analysis of that experience (Barz & Cooley, 1997).

Following sound ethnomusicological practice, there is an awareness in the study of researcher preconceptions of the music and learning experiences in question and of the need to avoid imposing the researcher’s understanding or interpretation onto the ideas of the students (Stock, 2003). Analysis of the rich descriptive data collected begins to uncover which experiences students find to be most influential to their music making in this context, and in what ways they have been influenced and motivated at this point of their musical journey. The study seeks an increased understanding of why these experiences have affected the students’ musical practices and, in comprehending the way they have, intends to provide a window into the common influences that shape group musical learning in the context of cross cultural educational travel (Burns, 2000). This knowledge can find particular significance in directing future music education planning and development.
Ethics approval
Approval from the ethics committee of the University of Sydney and from the NSW Department of Education and Training was sought and gained for this study. Audio and visual recordings and photographs were taken and used as a part of the study with the permission of all participants. Pseudonyms have been used to keep anonymous the identity of all participants, including the school involved.

Recruitment
A brief spoken explanation of the projected research was given to both students and parents of participants at a rehearsal and as a part of a tour information meeting organised by Kittavale High School. This gave parents of the students an opportunity to meet me and to ask me any questions they may have had about my research.

An information sheet was circulated to all students (and to parents of students) participating in the tour, explaining the methods of and reasons for the research. Through this document students were invited to take part in the study, and parental and participant consent forms were attached. The freedom to decline participation or to withdraw at any time was stressed both in the letter and at the information evening.

Research tools
Four methods of data collection were used to address the research questions:

Questionnaires
Questionnaires followed the musical progress of the students and further gauged the effects of the trip in the medium term. The pre and post questionnaires were designed almost identically so as to provide a direct comparison between participant responses at each of these stages of the research, with the intention of identifying evidence of a shift in practice and attitude as a result of the trip. In addition, the questionnaire responses were used as supportive data for informing my observations and analysis. The first questionnaire was administered on the first full day of the students’ time in Cuba, to ensure that all students were present. The second questionnaire was administered at
Kittavale High School in the last week of Term 2, 2007 (approximately six months after the first questionnaire). I personally administered the questionnaires and the school provided a suitable venue for these to be completed.

**Focus group interviews**
I interviewed two small groups of students twice during the course of the trip and once after the trip. I also interviewed one single student after the trip in relation to his enthusiastic pursuit of learning a Cuban instrument. These semi-structured interview sessions lasted approximately thirty minutes and were designed to provide students with an opportunity to discuss any aspect of the music exchange trip they found experientially significant. In Cuba the same groups of students were interviewed each time so that the interviews could provide a ‘spoken journey’ through those particular students’ experiences and learning whilst on the trip. Due to student absenteeism and because some had already graduated, post-trip interview groups were slightly different in composition and this brought to the study a broader cross-section of student experiences and opinions.

An audio recording was made of all interviews and was later played back, transcribed and coded. I conducted the interviews during tour ‘down time’ and after the post-trip questionnaire was completed at the school. Students in this group were recruited by invitation and selected on the basis of questionnaire responses and significant Cuba experiences registered in the tour journals.

I conducted a semi-structured interview with the band director in April, 2007, four months after the trip. The timing of this interview was selected so as to gauge both his reflections on the trip and any difference he perceived in the students’ attitudes and approaches to music back at school. This interview added an alternative perspective to the students’ reports and my observations, and to an extent filled in the time gap between the on-tour and post-tour student interviews.
Tour Journal

Following the first questionnaire session, I gave the students a short briefing about keeping a worthwhile journal. Students were encouraged to personalise their journals and to write in them as reflectively as possible. All participating students were issued with an official tour journal. Students were asked to make an entry in this journal once each day, commenting on their experiences.

Students were given responsibility for writing in their journals in their own time, giving them a greater sense of ownership and this provided them with more personal space in relation to their own reflections, potentially allowing them to engage more deeply and invest in their writing. In addition to students being given responsibility to remember to write in their journals, I announced regular reminders regarding journal writing, in order to keep the reflective processes continual, current and active.

A structure was suggested (typed and inserted in the front of the journal for easy reference) to help students remain focused on musical issues. The suggested structure was as follows:

**Recount** a music making incident that occurred that day (or since the last entry)

**Reflect** – write down your thoughts regarding what happened

**Act** – what does this mean for your music making and how do you intend to respond?

Since students requested more time to finish their journals (to write summary paragraphs, for example), the journals were collected following the group’s return to Sydney by one of the teachers accompanying the tour. Journals were delivered to me for copying purposes. Once copied, the journals were returned to students to keep.
Participant observation and performance participation
As well as being the researcher, I played in the trombone section of the Kittavale High School band and hence directly experienced what the students were experiencing. I made detailed field notes of my observations and collated these at the end of the trip as a series of reflections, not unlike those in the student journals. In this way, for comparison, I was able to reflect on many of the same experiences as the students did. In my field notes I followed the same structure the students used in their own journals, to allow for continuity between the perspectives of students and researcher. Visual and audio data were collected to provide an additional record of student learning and broader trip experiences. A video of significant events was also taken by an accompanying parent over the course of the trip and I was able to secure a copy of this footage and draw on it as supporting data.

Subjectivity
Due to the subjective nature of qualitative observations and interpretations, narrative inquiry approaches and interprets the experiences in question with less than absolute certainty. There remains in the thesis an acknowledgement that there are other possible interpretations of the participants’ experiences (Clandinin & Connelly, 2000).

The methodological triangulation of the researcher’s observations and reflections, with those of the student participants and tour (and music) director reduces subjectivity, although this can never be eliminated entirely. In fact, the narrative enquiry approach sees subjectivity as an asset. As balanced a view as possible has been sought at all times throughout the research, analysis and writing stages of the thesis.

Collection of data
During the music exchange trip to Cuba I continued to interact and build meaningful relationships with the students, mostly as a fellow band member, but also partially as researcher, hoping to encourage an atmosphere in which they were able to talk openly and honestly about their musical experiences. As already stated, I kept detailed field notes of experiences and student reactions to those experiences, and took photos of
many of the formal and informal learning experiences of the students. At points of particular significance on the trip fellow band members were consciously engaged in conversation about their experiences, drawing out their thoughts and responses.

I spent free-time ‘hanging out’ with the students to continue to build rapport and was able to share not only the learning experiences, but also the informal social times on the trip. The specific instances in which I collected data are outlined in Table 3.1:

<table>
<thead>
<tr>
<th>Research component</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Began attending rehearsals with Kittavale High School Band</td>
<td>October 2006</td>
</tr>
<tr>
<td>Departed for Cuba</td>
<td>30 November 2006</td>
</tr>
<tr>
<td>Met tour group in Cuba</td>
<td>3 December 2006</td>
</tr>
<tr>
<td>Administered pre-trip questionnaire</td>
<td>3 December 2006</td>
</tr>
<tr>
<td>Conducted first group interview in Cuba</td>
<td>10 December 2006</td>
</tr>
<tr>
<td>Conducted second group interview in Cuba</td>
<td>14 December 2006</td>
</tr>
<tr>
<td>Collected journals</td>
<td>December 2006</td>
</tr>
<tr>
<td>Conducted post-trip interview with Anton, Director of Kittavale High School Big Band</td>
<td>28 April 2007</td>
</tr>
<tr>
<td>Conducted post-trip questionnaire</td>
<td>25 June 2007</td>
</tr>
<tr>
<td>Conducted group interviews</td>
<td>31 June; 2 August 2007</td>
</tr>
<tr>
<td>Conducted interview with Tony, the tres player</td>
<td>21 August 2007</td>
</tr>
<tr>
<td>Observed post-trip jazz and Latin gigs</td>
<td>29 September; 1 October 2007</td>
</tr>
</tbody>
</table>

Table 3.1 Data collection timeline

Since returning from the trip, I have visited Kittavale High School’s band rehearsals on a number of occasions and have ‘sat in’ on performances with the band to continue to build the relationships over the six-month period. I also attended some public performances of the band for observational purposes. The Kittavale High School Big Band played at a jazz festival on the long weekend in September-October, 2007, and
also played as the Kittavale High School Latin Big Band (with the same line-up) at the Latin festival that same weekend. I spoke informally to some of the students before and after these gigs, as well as with some audience members, and wrote field notes after each of these events.

**Analysis of data**

During the trip I undertook to determine what students found to be the influential significant musical experiences and types of learning they engaged in. In my field notes I recorded details of as many different aspects of the trip as possible. I looked for coincidence between experiences emerging as significant in my own reflective writing and those in the students’ journals. Influential experiences were also identified in interviews and many were captured on video. Interviews were transcribed and coded, and themes were drawn out of this data. Through all four collection methods, and through interviews and journals in particular, I sought to follow students’ progression of learning, from before the trip through to six months following the trip. Data was set out, coded and categorised, reflected upon and analysed.
CHAPTER 4 DATA AND ANALYSIS

Des: I’ve learnt so much it’s just… I can’t comprehend it all at once. It’s just… it’s the biggest intake.

Max: When we get back we’ll be like, ‘whoa’, we realise what we actually did now.

SI, 15 December 2006

INTRODUCTION
The cross cultural musical exchange trip to Cuba was planned according to principles of experiential learning (see Chapter 2). As we will see in this chapter, students were engaged in a broad range of learning experiences on the music exchange trip (hereafter MET), musical and non-musical, and all of these learning experiences interrelate to provide an educationally meaningful trip. This range of experiences is represented in the MET Learning Experiences Globe (Figure 4.1), which is a key to comprehending in a unified way the data set out below. The globe is a metaphor for world travel and the experience of a new cultural ‘world’. The multi-dimensional nature of a globe or sphere correlates with the complex and dynamic nature of the students’ learning that took place.

At a more specific level, cross cultural exchange was found to be one of the most significant facets of all of the learning experiences encountered, around which all other learning threads are woven. Translated as Musical-Cultural-Relational Learning, such exchange forms the centre or meeting point of all strands of the Learning Web seen in Figure 4.2. The Experiential, Reflective and Serendipitous cross threads strengthen and support the web’s span. In various combinations, Musical, Cultural, Historical, Ecstatic, Recreational, and Relational Learning make up the main strands of the web.

---

5 SI is an abbreviation for Student Interview. See below for details regarding all of the data sources used in this study.
6 See Appendix 1 for the Kittavale band and tour director’s outline of the educational value of the MET.
Figure 4.1 MET Learning Experiences Globe
These two models, the MET Learning Experiences Globe and the MET Learning Web, conceptualise the educational dimensions of the MET and are drawn out from the data in this chapter. It is in relation to these models that the data and analysis that follows can be understood, particularly as they plot the students’ musical journeys while they were in Cuba and in the months that followed the trip. As noted in Chapter 3, the data was collected in the lead up to, during, and following the MET, and consists of student journal entries (designated SJ), student interviews (SI), an interview with the trip director (DI), student questionnaire responses (SQ), the researcher’s field notes (FN), the
researcher’s field photographs, and field video (this video was made by a parent accompanying the trip and hence is shot from a quite ‘informal’ perspective).  

Students’ responses to the experiences of the trip are conveyed through written and oral narrative, photographs, and audio and visual recordings. Narratives distil multiple facets of the learning experiences from students’ perspectives, and through the analysis of the data I attempt to provide insights into students’ personal musical journeys. As an introduction to this data and analysis I first outline of the structure of the trip.

**BRIEF OVERVIEW OF THE TRIP**

For the two week duration of the MET the Kittavale students were based in the Cuban capital, Havana (a city of approximately two million people), staying at a Hotel in a suburb just outside of the city centre (see Map). The cross cultural exchange experiences of the first week occurred at the Institute of Superior Arts (known as el ISA), the music and dance university in Havana. The many other musical and cultural learning experiences analysed occurred at various places in Havana.

The two weeks of the MET were separated by an excursion out to the city of Trinidad, an historic town on the Caribbean or south side of the island of Cuba (see Map). While including additional musical and cultural learning experiences, this time was planned as a slower paced weekend, with leisure time spent at the beach where students could relax and prepare for a second intensive week back in Havana.

The second week was equally rich in cross-cultural exchange experiences, and time was divided between the National School of Arts (la ENA), the main music high school in Havana, a second music high school and a music primary school. Once again, various musical and cultural experiences were planned for the second week of the trip and some of these are analysed in this chapter. The complete itinerary is provided in Appendix 2 in order to convey a comprehensive impression of the trip and its learning experiences.

---

7 Video data excerpts are included on the CD accompanying this thesis.
DISCUSSION AND ANALYSIS OF SPECIFIC LEARNING EXPERIENCES

Cross-cultural learning exchange I – el ISA

Percussion workshop

The initial cross-cultural exchange experience in Cuba for the Kittavale High School students took place at el ISA, which the students visited each day (Monday to Thursday) during the first week, and where on each of these days they participated in different
experiences. On two of these days (Tuesday and Thursday) a planned musical exchange took place, which involved the Cuban and Australian students performing for and with each other. These exchange experiences had been preceded by a lecture on the history of Cuban music and culture on Monday, and the Tuesday and Thursday exchanges were separated by a dance exchange on the Wednesday.

Photograph suppressed for privacy reasons

Photograph 4.1 Percussion workshop at el ISA, 5 December 2006

On the Tuesday, the Cuban students ran a percussion demonstration and workshop for the Kittavale students. All of the Kittavale students, percussionists and non-percussionists, were invited up to learn rhythms on the conga and bata drums, claves, timbales (all Cuban instruments) and drum kit, and to play with each other the interlocking rhythms that had been taught, to create a groove within specific Cuban styles.
The Kittavale students reacted in different ways to this experience: some found it challenging yet achievable (mainly those students who already played a percussion instrument) and others found it impressive to listen to but quite difficult to manage technically.

In Photograph 4.1, two of the Kittavale band’s percussionists and two of the Cuban students take turns playing rhythms on the bata drums. In fixed concentration, Mercedes (from el ISA) and Stuart (the Kittavale student playing the drum) lock into the rhythm patterns they are playing together. Julian (from Kittavale) focuses on Stuart’s right hand pattern and Ozvaldo (also from el ISA) looks on, enjoying the moment of cross cultural exchange. The students’ apparently haphazard seating reveals the semi-formal nature of this experience which, as Stålhammar (2003) suggests, is a potentially more meaningful learning format than more formal or traditional instructional approaches.

Stuart and Julian found this experience particularly engaging and exciting, as they already had some knowledge of Cuban percussion and were able to play a few basic rhythms on congas. Neither of them had previously played bata drums however. In one group interview, Stuart (the Kittavale bata drummer in Photograph 4.1) responds to my question about significant experiences:

Researcher: What’s something that’s stood out to you most this week that’s happened?
Stuart: Percussion Jams. With the conga players and those drums with the two sides which were really cool. The drums were great, and all the new rhythms... I just didn't know there were that many rhythms, really.
Researcher: How many rhythms did you know already?
Stuart: Three, maybe four... But there was like a hundred!

SI, 5 December 2006

Stuart describes the percussion workshop as “percussion jams”, a reference to how the workshop felt spontaneous to him, offering him an experience he could really enter into. He does not remember the name of “those drums with the two sides” (bata drums), but shows his enthusiasm for the new, describing the drums as “really cool”. He was also
impressed by the number of new and different rhythms he was introduced to in this relatively short space of time. It is clear that the session revealed to him how little he really knew and how much he had to learn, which emerges as something of a theme in these early encounters in Cuba.

At the conclusion of the percussion workshop the Cubans requested a performance from the Kittavale big band, so they played Latin pieces, with the Cuban students joining in on percussion after a couple of tunes. The Cuban percussion students created a mesmerising groove and really impressed the Kittavale students when they took solos, as this student journal entry conveys:

The band then got up and played some songs for the Cubans. We weren’t as good but we had fun. It was heaps cool too because the percussion guys came up and busted out some wicked grooves with the songs we were play[ing]. Awesome.

Andy, SJ, 5 December 2006

The age difference and the noticeable skill difference between the Australian high school students and the Cuban university students led to a feeling of inferiority among some of the Australian students (as Andy indicates in his journal), however this did not overshadow the special nature of the experience of making “awesome” music with these Cuban students. As a result of this well planned exchange experience, students were motivated to interact with one another which led to meaningful exchanges and a serendipitous experience.

*A serendipitous experience*

Photograph 4.2 conveys the several levels of participation in and learning from a musical event. The Cuban violin student (on the left) and the three Australian violin students (one student is out of the picture to the right) are fully focused on the music they are sharing as performers. Fellow students looking on are also participants, engaging as focussed and appreciative listeners. The photograph captures the semiformal nature of the performance and how on a MET both players (Cuban and Australian) and
listeners (Kittavale students) may be drawn into a musical opportunity at any time. One of the violinists, Emily, commented in her journal:

Today after playing at the music school again, we got the chance to play violin with one of the students. Although we couldn’t understand what she said, we all shared and played together which was something we had in common regardless of the language we spoke. She was 20 years old and played professionally with the Cuban orchestra. It was an amazing and exciting experience for all of us.

Emily, SJ, 5 December 2006

Photograph 4.2 Impromptu quartet performance at el ISA, 5 December 2006

Although she doesn’t elaborate on just what it was about the opportunity that was “exciting and amazing”, from the details she records—the Cuban musician’s age and professional status—it is clear that Emily felt as though she and her fellow player were ‘stepping up’ at this moment.
When the Kittavale students visited ISA for a second musical exchange on the Thursday of the first week, Tony, one of the band’s guitarists, bought a tres\(^8\) from a Cuban student at the school.

**Lectures and tours**

The Cuban MET was not planned solely around experiences of musical exchange, as there is a wider contextual appreciation which needs to be fostered around music learning (Stock, 1994). A number of lectures and tours were included in the MET itinerary to provide Kittavale students with a deeper understanding of Cuban history and culture.

**ISA lecture**

En el primer Lunes del viaje, los estudiantes de Kittavale visitaron el ISA para una lectura de histórica y cultura de música Cubana. […] which translates into English […] On the first Monday of the trip, the Kittavale students visited el ISA for a lecture on Cuban music history and culture.

This lecture was presented in both Spanish and English and for this reason was lengthy, as the paragraph above implies. The Australian students were a little bored, but some students understood the benefits of the information. Only the older students referred later to things they had learnt through the lectures. Mark, for example, reflected on how learning of the historical details gave him insights into the music of the present day:

> I reckon like the conference thing was pretty boring, but like the part when they started talking about how like all the slaves and stuff and they gave them like a drum, and like this massive multicultural music, or whatever you want to call it, evolved from like that small thing that they, like the decision they made… I just thought it was really interesting how it evolved from that and like all the cultures and stuff intermixed to make the music that they have.

Mark, SI, 10 December 2006

---

\(^8\) The tres is a Cuban national instrument of the guitar family.
Tours
The students were taken on tours in Havana and Trinidad to witness for themselves aspects of Cuban history and culture. Photograph 4.3 shows Lydia (a Kittavale student) and Mayelin (our tour guide and interpreter) following the footsteps of the slaves who in the past crushed sugarcane using this machinery, actively engaging in their learning.

Photograph 4.3 Visit to a sugar cane plantation in Trinidad, 10 December 2006

Students also visited the fort in Havana, another historically and culturally significant site, where they witnessed the continuation of a long held tradition – the cannon shooting ceremony. Again, almost all students found the experience of this event memorable, commenting in their journal on the historical details they picked up. On the last day of the MET the students were taken to visit the National School of Ballet. They briefly sat in on a few practical classes but this visit was planned more for sight seeing, in contrast with the cross-cultural learning exchange as had been planned
for other schools visited. Many students didn’t see the point to this experience. Students
found greater value in the contacts they made with Cubans, students and others, and
such meetings tended to take place in planned exchange contexts rather than on these
tours.

Meeting Cubans (students and others)
The people are the most important part of any culture. While the learning experiences
planned for this MET were beneficial and interesting, it was experiencing these things
directly with Cuban people that was most significant. An important setting in which the
Kittavale students met and engaged in musical and cultural exchanges with Cubans was
at the music schools, a setting Durrant (2003) also found to be highly significant to
students. These experiences were particularly stimulating as Kittavale students were
often able to meet Cuban students their own age that played the same instrument as them
and they were able to share in musical experiences with each other. In a student group
interview recorded at the end of the first week we were talking about what the students
appreciated the most about the activities so far. Zara commented:

Interaction with Cubans and talking to them and stuff. That was the interesting thing,
and knowing what people like our age in this country do and what their lives are like
and that sort of thing.

Zara, SI, 9 December 2006

The importance to the students of social interaction shows throughout the data and was
more or less equally significant in whichever context the Kittavale students found
themselves. Students wrote and spoke about the people they met at gigs, at the schools,
in the markets and on the streets. From their commentary it can be noted that each and
every interpersonal encounter seems to have been significant to them. Details of
particularly significant encounters with people are provided in other sections of this
chapter.
Cross-cultural learning exchange II—ISA dance workshop

A dance learning exchange was planned on the MET, for the benefit of both the Kittavale dancers on the trip and the musicians. Some of the Cuban dance students at ISA provided a demonstration of the ways they learn dance and of actual steps and movements learnt in their folkloric dance studies. Following this the Kittavale dance students were invited to join the lesson, and were able to attempt some of the steps they had just seen demonstrated. Kittavale dance students then performed for the Cuban students. In the student group interviews the Kittavale musicians expressed their disappointment about not being able to participate in these dance activities.

The lesson was accompanied by live musical performance, in contrast with the practice in Australia of relying on recordings. In the interviews and in their journals, many Kittavale students commented on the benefits of dancing to live music, remarking on how it added another dimension to the dance experience. Rebecca reflected,

> It was so great to hear live music while they were dancing instead of a CD. I think it’s so wonderful that the music isn’t just something mechanical; there’s a real person watching what the dancers are doing and responding accordingly.

Rebecca, SJ, 6 December 2006

Here Rebecca has perceived, through firsthand encounter, the very real connection and interaction between music and dance. Following inspiration, reflection and critique of one’s own cultural practices is taking place, which leads to enhanced understanding and perspective change (Robinson, 2005). Some of the students were invited to play the rhythms on the congas to accompany the dance lesson and experience this music—dance interdependence.

---

Students from the dance group at Kittavale also attended the trip to Cuba and shared many of the musical and dance experiences reported in this study.
Dance

A workshop was run at the hotel for all the Kittavale students to experience through movement the music they were learning. Although the students generally found the steps quite difficult, all of the students really enjoyed the experience. Anton, the tour and band director who had co-ordinated a previous MET to Cuba, has come to feel strongly about the relationship between dance and music learning, explaining in interview,

I think all musos should do dance. You need the dance to understand the music. In these cultures the line between dance and music is really blurred. The access to dance this time was really good.

Anton, DI, 28 April 2007

Since becoming more involved in dance himself, both during the December 2006 MET and also during a cultural visit he made in January 2006, Anton has come to value dance as a key to understanding and feeling the music. He now sees these two aspects of cultural expression as interdependent, an understanding many of the students came to share:

Researcher: So are you finding it [the rhythms] any easier? I mean, we've only been here for a week.
Erin: No!
Zara: Well I found it easier like after dancing and stuff, it helped with rhythm [everyone agrees]

SI, 10 December 2006

Zara’s comment is just one of many that students made regarding the benefits of combining dance and music learning. Erin’s resounding “No!” shows that while the students found Cuban music difficult to learn, those interviewed believed their musical understanding had improved since learning Cuban dances. Through such interactive experiences students developed their sense of ‘groove’ (Keil & Campbell, no date).

Selected students were able to experience music live in a common Cuban cultural setting at the venue Casa de la Música, in Havana in the second week of the trip. Here they
spent the evening watching, listening and dancing to a large, popular salsa band with a full brass section\textsuperscript{10}. Students were all eager to rehearse salsa steps with each other and with any willing and patient Cuban they met, even though they were beginners. The students danced at every salsa gig they attended, and dance was a feature of the farewell party on the last night in Cuba.

Since returning to Australia, Kittavale students have continued to dance of their own accord, and have translated the dances they learnt into other contexts. Between performances at a Jazz festival in May, 2007, they successfully danced to jazz music the salsa steps they had learnt (jazz has quite a different feel to Latin music). Dancing is central to Cuban parties and Cuban life in general, and many Cuban families and friends dance at home on any occasion. Approximately six months after the MET, one of the Kittavale girls decided to have a Cuban birthday party and the students attending who had been to Cuba engaged in salsa dancing, putting into practice their Cuban musical, cultural and dance learning.

**Percussion Workshop**

As a part of their Cuban music experiences, the Kittavale students participated in a percussion workshop led by three professional Cuban percussionists. As Cuban music has a strong rhythmic base, it is important to understand what the percussion section is doing in order to understand the music more broadly. Many types of learning took place in this workshop. Photograph 4.4 shows the ‘hands-on’, experiential approach Cubans take to teaching. Max is being shown how to feel the clave rhythm he is being taught. He concentrates on taking in the rhythm pattern visually as well as aurally and physically.

\textsuperscript{10} Most of the bands the Kittavale students had seen were the traditional son bands with only one trumpet, if any brass at all.
Photograph 4.4 Percussion workshop at Hotel Kohly, 7 December 2006

Students wrote in their journals and talked about how difficult to play some of the rhythms were and about how differently the teachers taught the rhythms. They found the oral and aural method of teaching and learning both more difficult and less precise. Some were confused by what they perceived to be slight differences in the rhythms each time a teacher demonstrated them. Despite difficulties with the non-familiar teaching styles, all the Kittavale students were very impressed:

It was today that we had our workshop with one of the most experienced percussionists … who played with the Buena Vista Social Club. Such experience and musical prowess demands respect and I noted the perfection and accuracy with which these Cubans played and truly demonstrated, imparting their knowledge on us. It was great!

Hugh, SJ, 7 December 2006
Hugh expressed his admiration for the high level of expertise demonstrated by the percussion teachers. Having the opportunity to ‘rub shoulders’ with such a famous Cuban musician was memorable for many students (Pitts, 2004).

**Leisure and reflection**

Music related experiences were made even more meaningful in the broader context of the MET’s non-music related experiences (Stock, 1994). Planned free time across the two-week period of the MET was supplemented by a structured three days of ‘rest and relaxation’ over the weekend separating the two weeks of the trip. The time in Cuba was intense, with multiple, rich learning experiences occurring each day and planned free time provided an opportunity to reflect on this learning. The tour journals also required students to reflect on and order their daily thoughts and experiences, and as a result they came to linking these experiences to their individual musical journeys (Cassidy, 2001). Students found the trip overwhelming at times, as Des and Max indicate:

Des: I’ve learnt so much it’s just…I can't comprehend it all at once. It’s just, it’s the biggest intake.

Max: When we get back we’ll be like whoa, we realise what we actually did now.

Des: It’s like when you smell something that’s really nice, you just go [sniff] and you take a little bit in and you’re just like oh that’s so good, and you just go [huge sniff] You just try and get as much into you as it is and its just like [huge sniff again]. Right at the end you just sort of go, “oh, that was good”. It’s like that sort of thing, but in Cuba… you just want to take it all in; you’re just like, “aaah”, and then at the end it’s gonna be like, “man, that was good… I could go another one”!

SI, 15 December 2006

Des is able to see that he will come to more fully comprehend the significance of his Cuban trip after he has returned home and had more time to absorb what he has learnt.

During mealtimes students were able to sit with their friends, relax and reflect informally. In the context of food (Photograph 4.5), cultural differences were often a
theme: pizza was a reminder of home and the favoured Cuban Tu Kola\textsuperscript{11} (the red can in the middle of the table) was a constant reminder of being away from home. When the group was in Havana, students often ate a ham sandwich while listening to a son\textsuperscript{12} band play, and so were able to relax, but also learn in a semi-formal yet authentic environment. Processing cultural sameness and cultural difference in the context of leisure was a significant feature of the MET, contributing to an even more positive educational experience.

\begin{center}
\textbf{Photograph 4.5 Enjoying leisure time, drinking Tu Kola, 16 December 2006}
\end{center}

\textsuperscript{11} Tu Kola translates as ‘your cola’.
\textsuperscript{12} Son is a traditional music of Cuba. It was the forerunner to what is internationally known as salsa.
Attending public performances

Kittavale students were taken to as much live music as possible. Eating lunch at restaurants in the city on most days, they were able to hear a lot of live traditional Cuban music in these venues. An exciting moment occurred on the first Wednesday of the trip when Stuart, one of the percussionists, was invited to jam with the band on bongos for one song (Track 1). Although he had to be coaxed, Stuart quickly relaxed as he gained approval from the band’s bongo player who was watching closely. The value and meaning of such serendipitous live performance moments to students’ learning cannot be overestimated: without any planning the Cuban band reverted to a vamp and allowed Stuart to jam with them, performing Cuban rhythms he learnt in Australia. Such moments (there were others like it, as we will see) made a lasting impression on all Kittavale students present (see Gritton, 2007).

The Kittavale group attended an outdoor salsa gig on its first night in Trinidad. Two bands were featured: a traditional rumba group with folkloric dancers performing, and a more popular salsa group which the crowd danced to. The students valued this opportunity to meet and socialize with a number of Cubans at this gig, as well as the opportunity to dance:

That night we went to an outdoor salsa restaurant/bar. It was amazing. The atmosphere was incredible. There were so many people. It was heaps of fun. Dancing was what we did most of the time… the bus ride back to the hotel was full of chatter… I had an unforgettable time.

Andy, SJ, 8 December 2006

Some students remarked on musical things they learnt from watching the band. For example, some noticed that when you lift a conga drum up and face it out at the audience to strike it, it creates a much bigger bass tone. Max, one of the guitarists in the band, wrote:
The guitarist in the band was a great Latin player. I remembered some licks that he played and will use them in my playing.

Max, SJ, 8 December 2006

Such journal entries indicate how trip experiences motivate students to concentrate on specific aspects of musicianship, and how they become enthused to take control of their own learning (Groundwater-Smith, Ewing & Le Cornu, 2007). Older, more musically motivated students were especially tuned in to such moments and opportunities. In the group interviews Max recalled other things he had picked up from watching Cuban guitarists, things he had been applying to his playing.

Performances sparked discussion about a range of musical and cultural issues. Tom and Des recalled conversations they had with some Cubans they met at the salsa gig in Trinidad:

Tom: I was talking to my good friend Yohandry, and he was saying that he found it really boring, and he hated that kind of music, he hated the salsa, and you know how they were doing the traditional, that French dancing they were doing there with the dresses and stuff – he was making like sleepy motions and stuff ...

Des: How old was he?

Tom: He was 18

Des: Yeah, ‘coz my friend Armundo; he’s 24 and he likes the salsa music. Every night he goes up to that square to listen to the music and dance and drink.

SI, 10 December 2006

These students noted the tastes of Cuban youth in comparison to the older generation, and picked up on aspects of Cuban politics and culture. At such moments students were constantly synthesising what they were learning, not only about music, but multiple aspects of this new Cuban culture in which they were immersed. Social connections such as these friendship bonds Tom and Des established that night are clearly significant to meaningful learning experiences.
Cross-cultural learning exchange III – ‘Little Dutch house’ school

Possibly the most memorable experience of the trip was the cross-cultural exchange which took place in the second week at a small music middle school in Havana. The quaint appearance of the school from the outside was described variously by the students as the ‘Mother Hubbard house’ or ‘the House that Jack Built’, and it was here that a near magical experience of musical exchange took place. Des wrote,

Today we went to a school of music. A few of the students played for us, then we played for them. It was the worst conditions to play in. Everyone was really hot and sweaty, and it was very cramped but it was the most rewarding gig we’ve done yet. The audience went nuts and loved every minute of it, especially when we played ‘Hey Jude’. It was the biggest rush seeing all those smiling kids getting into it.

Des, SJ, 12 December 2006

Despite the humidity and the lack of space, the energy generated between performers and audience caused the Kittavale musicians to reach beyond themselves, as Emily conveys,

It was just so great to see the expressions and excitement on their faces once we started playing. It didn’t matter that we were all hot and sweaty and becoming exhausted, because the excitement and energy coming from those kids kept us going. We all felt like superstars!

Emily, SJ, 12 December 2006

By the end of the gig, the level of enthusiasm and energy in the room had reached an almost explosive level, as I noted in my field notes following the event,

What an awesome response! There was cheering in every song; it sounded like the kind of screaming that you got in the ‘60s at Beatles concerts—it blew our socks off! The kids really appreciated the overwhelming response. Tom said, “That was the best gig ever!”, and Anton said, “I’ve done hundreds of gigs, but that was the best by far!”

FN, 12 December
An experienced jazz and Latin musician who frequently gigs professionally, Anton (the band director) declared this to be one of the most memorable musical experiences of his career. Similarly, Andy recorded that the experience was “rewarding” and seems proud of how well the band played:

The gig went off. It was hot, but so was the music – the Cuban students loved it. ‘Crescent City Stomp’ and ‘Hey Jude’ went off. It was so rewarding. The kids cheered and sang. It was awesome.

Andy, SJ, 12 December

Andy names pieces that drew a particularly energetic response from the Cuban students. They sang along with ‘Hey Jude’ (or ‘Hey Yude’\(^\text{13}\)), feeding back more and more energy to the band. Track 2 captures the mood of heightened excitement generated largely by the willingness of the Cuban students to enter into the musical exchange by enthusiastically singing and clapping along and cheering. This performance event approached what might be considered a kind of ‘ecstatic experience’ or performance euphoria, an uncommon experience among Australian students (I return briefly to this aspect of the some MET performances and learning at the end of this section).

**Market visit**

The Kittavale students visited markets in both Havana and Trinidad. In Photograph 4.6 Rebecca is trying on a Cuban ‘tourist’ beret and although she did purchase souvenirs that day, she specifically noted her purchase of percussion instruments:

> After ISA we went to the markets. I bought some percussion instruments. 😊
> I can’t wait to start using them!

Rebecca, SJ, 6 December 2006

In fact, most students purchased claves, guiros or maracas at the markets, inspired by their learning of Cuban percussion in workshops and upon being impressed by hearing

\(^{13}\) The Spanish language does not have the hard ‘j’ hence Cubans pronounce ‘Hey Jude’ as ‘Hey Yude’. This was a point of delight for the Kittavale students.
the Cuban student percussionists. This suggests the further development of an intrinsic motivation which is central to musical understanding and growth (O’Neill, 2002; Stowasser, 2003).

Photograph 4.6 ‘La feria’ – Old Havana markets, 6 December 2006

Cross-cultural learning exchange IV– la ENA

As the Kittavale bus pulled into the ENA car park, a few students had already spotted some of the Cuban students that they had met on their visit to Cuba three years earlier. Also, the trombone students were excited to see Yarima, a Cuban student trombonist they had met at ISA the week before. Greetings were exchanged and the Kittavale students were clearly excited as they had been eagerly anticipating the visit to the music high school and playing alongside students their own age.
The Kittavale group was ushered into an ensemble classroom to listen to performances from many of the Cuban students studying at the school. The most accomplished and memorable performance was by the Cuban students’ choir, which clearly made a deep impression on Kittavale listeners. Sid wrote,

Today we went to a music high school where we were entertained by their chamber choir group. This was amazing. How they all got into the music, how they were all in time and their dynamics were fabulous. I could tell that they all deeply cared about their music.

Sid, SJ, 13 December 2006

The Kittavale students compared it with their own school choir, and they were almost shocked by the sheer professionalism and skill of this Cuban high school choir. Track 3 records excerpts of the performance witnessed. Sid’s final comment suggests that he was prompted to think further about music – about what motivated such high musical standards, for example. Tom was also moved by the sheer musicality of the singing and reflected that,

I could not hear individual voices, like, it all sang as one.

Tom, SI, 14 December 2006

Once the Cuban students had finished performing, the Kittavale musicians went to get their instruments to set up and play for them. Due to miscommunication the buses were locked, and bus drivers missing. At the time this seemed unfortunate yet it turned out to be a serendipitous occasion of personal exchange between the students of both schools. They swapped email addresses and there was much excitement as each met others that played the same instrument as them. Eventually the bus drivers were located and the Kittavale band set up.

The musical exchange that followed was one of the most written and talked about experiences on the trip. The impact of the experience on Hugh comes through clearly:
Today we visited the National School of Music, the intermediate step before students move on to the superior level at ISA. Truly I believe it was the best gig I have ever played, indeed we have ever played. But I hear you ask…what made it so good?!

Well, again the immense applause and support of the Cubans gave us confidence in what we played, with confidence came enthusiasm (or perhaps vice-versa) and then came brilliant volume and tonality with solos enough to bring your feet to dancing. And dance we did! Well, at least the Cubans! Hooting and Hollering! Applauding and then as our friends joined in! Maria joined me on tenor sax – do not forget her! And the big fella on trumpet who hit notes higher than I have ever heard from someone who is not professional. There was another girl on alto who was super (name, I do not know). It was wonderful – if we did not have to be off [to] a ’string orchestra’ performance then I imagine we wouldn’t have stopped till late, very late.

Hugh, SJ, 13 December 2006

Hugh describes mounting performance euphoria, the kind experienced at the music middle school described above. Hugh’s short sentences, exclamation marks, use of adjectives and underlining duplicates the heightened nature and flow of creative interplay. As Hugh notes, the Cuban students got up to dance the mambo when Kittavale played ‘Mambo UK’, which took the Australians by surprise since this was an audience response they had not previously experienced.

The Kittavale students particularly appreciated sharing their music with the ENA students, as they were the same age and of similar skill level, which led them to bond with these Cuban students. Emily remarked,

It was great to play alongside people of our ages from a completely different country and share our music, regardless if we could communicate and speak the same language or not.

Emily, SJ 13 December 2006

The highest point was yet to come. A number of Cuban student musicians came up and joined the Kittavale band for the last couple of songs. To conclude the gig, Kittavale performed what turned out to be an extended and thrilling rendition of ‘Hey Jude’ (see Track 4). The Cuban students in the audience sang along and the extended solo section shared by both the Australian and Cuban students was of an exceptional musical
standard. When Anton, the band director, tried to cut to the coda to end the piece, the Cuban students playing in the rhythm section took over and improvised a transition from ‘Hey Jude’ as a rock piece into ‘Hey Yude’ as son montuno\textsuperscript{14}. In a group interview Max recalled,

When they first started playing I thought it was a whole new song [agreement]... I was trying to pick up the chord progression thinking they were just jamming, and then the trumpets just started going [sings Hey Jude theme].

Max, SI, 15 December

The Kittavale students were delighted when the ‘Hey Jude’ theme rang out from the Cubans in the trumpet section, and they grew in musical knowledge through this experience:

Dan: I think it was really cool when they turned Hey Jude into a salsa. [Everyone agrees]
Tom: They just jumped on the kit and the congas and all that and just started going crazy, and it was interesting… I didn’t even think it would fit over the top of that rhythm, but strangely enough it did, which was really cool, and it just shows how adaptable their music can be… anything can fit with it.
Des: I’ve fully found that heaps. Like, they’ll play something over the top of ours and we’ll all stop and say, “Whoa, whoa, whoa. That doesn’t work!”, but, to them it works perfectly. And like in reality it does, it’s just our ears aren’t trained to hear it.

SI, 15 December 2006

In this interview students expressed the difference in musical training and hence kinds of musical understanding and imagination between the Cuban students and themselves. They seemed thrilled at such creativity and went on to talking about making more use of this approach in their own music making. In another group interview they spoke of the enthusiasm and determination of the Cuban students to continue jamming after everything was supposed to be over:

\textsuperscript{14} A montuno is a section in Cuban music, not unlike a vamp, mostly over which players take solos.
Hugh: Yeah, and it kept on going.
Mark: Like, the piano player…
Zara: And we had this massive band!
Erin: We had eleven trombones! I was like [excited gesture] and they were playing that thing where they sort of played that thing… that’s what I learnt.

[Erin and Mark both sing little bits of it that they could remember]

Erin: And how like, everyone’s “Ok, calm down now, we’re going out the door”, and then someone would start playing something, like that keyboard guy or the trombones, and everyone was like “Oh, Woohoo!” and then start doing stuff again. Researcher: No one wanted to leave, hey.
Rebecca: I reckon we would have played all afternoon if they hadn’t stopped us.

“That thing” that the Cuban students started playing after ‘Hey Jude’ was their own version of a song called ‘La bala de Billy’, by a popular Cuban band ‘Pupy y Los Que Son Son’. In Track 5, the Kittavale students can be seen and heard attempting to pick up the melodic lines that the Cubans were playing. Some of the Cuban students tried to teach them the lines, which was difficult due to the language barrier, and some of the trombone students were still trying to teach (or learn) the lines after the band had actually finished playing and we were all packing up. These students talked about how the Cuban student was showing and telling them the slide positions (“un, dos” and so on) and even moving their arms for them when that failed.

Greeley (1974) considers the mystical or ‘ecstatic’ experience to be a form of knowledge. He explains that it is similar to the creative experience in that it involves a level of consciousness different to ‘normal consciousness’. Greeley defines the ecstatic experience as a “peak experience”, “a feeling of intense unity with the universe” and one connected more with cognition than feeling (Greeley 1974, p.12). Some of the performance situations Kittavale students experienced seemed to move towards this kind of flow of heightened musical feeling and led students to more deeply reflect on and learn from the processes of music performances.
Other performances

Some student responses to various other performance contexts they were involved in or attended should be briefly considered. On Thursday 7 December, Augusto, a Cuban trumpet student at el ISA came and sat in with the Kittavale band during a poolside gig at the Hotel. Des and Dan, two students who have started their own jazz funk band outside school, enthused in an interview:

Des: It was really cool because right before the gig, he was playing, like, with us, an original composition by like me and Dan and Stuart… he just stepped in and started playing the melody, and we were like…
Dan: Yeah, he learnt our whole song that took us like a couple of weeks to write, in like two minutes!
Des: It was less than two minutes. He just listened to the main line once, or twice, and then he just played it, and it was just…whoa!

SI, 9 December 2006

Dan was impressed by Augusto’s trumpet solos:

He had the coolest lines that he played in his solos and they’d just free-flow out of his mind… everything was different every time and it was all so good… and even like his sight reading wasn't the best, but as soon as he'd play a solo, you were just like, “My God!”

Dan, SI, 9 December 2006

Dan reflected further on learning and sharing music cross-culturally:

It’s so much fun just to play with them because they put their, like, everything into it, everything they’ve got.

Dan, SI, 9 December 2006

On the occasion of hearing a women’s band that played popular Cuban music, Bella, one of the singers in the Kittavale band, was invited to join them and sing, ‘Quizas, Quizas, Quizas’ (‘Perhaps, Perhaps, Perhaps’). She reflected in her journal,
After the school we went straight to have lunch and then to watch a women’s orchestra/salsa band. They were inspirational (especially for us girls, who now want to start our own band). 😊

Bella, SJ, 13 December 2006

Of the same event, Jamie wrote,

We went to see an all women band who were rehearsing and they were so good. I really wanted to get a CD. I really wish I had more CDs with music like that.

Jamie, SJ, 13 December 2006

The last school visit was to a music and dance primary school. Many Kittavale students rated this as their favourite gig of the trip. Andy was moved by the level of skill, and pondered the education system that produced such impressive results:

It was another fantastic gig. We played then we watched some dancing and listened to the talents of the students playing cello, violin, piano, percussion, saxophone, etc. They were so talented for their age. If only our school system was the same. The Cubans are so lucky and talented, yet they don’t take it for granted. Once all the kids finished performing we got up and everyone danced with each other—it was mad fun.

Andy, SJ, 14 December 2006

These instances of cross cultural sharing all display the highly significant nature of exchange (Robinson, 2005), the longevity of which is displayed in responses to the post-trip questionnaire. In response to the question “What is your most memorable musical experience from the trip to Cuba and why?” almost all students recalled exchange instances, making reference to sharing both music and dance. Sid responded:

Playing to and with the Cuban senior high school students, and learning to dance Cuban style.

Sid, SQ, 25 June 2007
Not only were students able to experience exchange in ‘formal’ musical contexts, they were also able to enjoy free exchange time in a much more natural setting.

**Cross cultural learning exchange and social and serendipitous experience: the last night party**

The final cross cultural exchange of the MET was a party with selected students (those who could speak some English) from la ENA and el ISA. The students shared dinner and it was a special night for all there, offering an opportunity to interact in an authentic social environment. After dinner the students were entertained by a live salsa band. The Cuban and Australian students danced together, the Cubans showing the Australians some steps, and Sid wrote positively,

> Tina and myself were fortunate enough to be taught a couple of moves from Haila, who I met at the music high school. The whole night was spent dancing, which was awesome. It was great to have Cuban friends amongst us showing us steps and moves.

Sid, SJ, 15 December 2006

Later, after the dancing, the Kittavale students played their final gig in Cuba. Sid recorded,

> We then got our instruments together and we played a gig. The audience went wild and we put every single effort into it.

Sid, SJ, 15 December 2006

The Cuban students who had brought their instruments along joined in, which added to the excitement of the experience, but one Cuban musician in particular made the performance exchange most meaningful: during the MET, Kittavale students had the opportunity to be taught by members of the Cuban musical elite, had played for members of the Cuban musical elite, and now they finally had the opportunity to jam with an elite Cuban musician.
Lazáro Morúa, a famous jazz harmonica player and vocalist in Cuba, had attended the party and came up to jam with us over a few tunes. He played harmonica and scat sang, and left a deep impression with the quality of his musicianship (Track 6 is an excerpt of this cross cultural musical exchange). As can be seen, Kittavale singer Bella, trades scat phrases with Morúa, who all the while encourages her to stretch her musicianship, in terms of melodic range, rhythm, and in improvisation more generally. When Morúa trades improvisational phrases with the Kittavale trumpeter, it is possible to witness with some immediacy, the musical growth or expansion taking place, and the concentration and level of tense excitement.

The night concluded with the gift from Kittavale to the Cuban musicians of musical instruments and sheet music. It was a fitting end to a well designed, yet open-ended, cross cultural exchange trip. The party incorporated almost all of the important types of learning experience noted in the MET Learning Experiences Globe in Figure 4.1, cross cultural exchange, interacting with Cubans, dance, leisure, attending public performance, general public performance, and it had an unplanned, serendipitous experience as well.

Andy’s final journal entry eloquently sums up the experience of the night:

The night was fun packed – lots of photos, dancing, drinking – ‘tu kola’ of course. I thoroughly enjoyed it. I got my dancing shoes out and had a ball of a time. It was sweet. We also got to play our last gig in Cuba… the band was on fire as well and it was a very emotional time. We played the best that night and everyone got into it… I will never forget that night. It was one of the best nights of my life. Everyone looked fabulous and treated each other so nicely. It was extremely emotional, due to it being our last night in Cuba. I had a mad time. Thanks to all for everything. Cuba tour 2006 is the best.

Andy, SJ, 15 December 2006
POST MET EXPERIENCES

Cuban exchange student

During the MET, the director, Anton, organised a one year exchange program whereby a Cuban student from el ISA would come to Australia. Mercedes (Photograph 4.1) arrived in July, 2007, began attending Kittavale High School and has been actively tutoring students in Cuban dance and percussion during lunch breaks, developing the authenticity of what they learnt on the MET (non MET participants are also welcome at these lunchtime classes). This program is encouraging the students to become more involved in Cuban music and culture, and allows them to further understand Cuban music through movement. Mercedes has also been involved with the band, learning to play in a more authentic swing style as well as assisting Kittavale students to play in a more authentic Latin style.

Playing Cuban pieces in band

The Kittavale big band has added two more Cuban charts to its repertoire as a result of the trip to Cuba: ‘Melao de Caña’ and ‘Que Suenen los Cueros’. These were given to the band by Cuban musicians during the MET. The band has been working on authentic performance style, with Mercedes tutoring the percussion section in how to achieve the correct musical feel. Andy noted in the post MET interview:

We were playing… what were we playing? I'm not sure what song it was, but I was playing this beat and she said 'no, no, no,' and she stopped it and then she rearranged the whole… percussion section.

Andy, SI, 31 July 2007

The students went on to discuss the difference between the way they usually approach Latin rhythms, and the way it should actually be done, based on what they were learning from Mercedes. They have begun to perform in this more authentic way in public.

Playing Latin music gigs

Although outside the scope of this study as originally intended, I include here several field observations I made during 2007 in relation to the Kittavale band, post MET. The
band performed at a jazz festival and at a Latin festival on the September-October long weekend, featuring Mercedes on congas and Tony on the tres. Anton has encouraged Tony in his tres playing by incorporating the instrument into the repertoire of the band, featuring him in ‘Melao de Caña’ when they performed at the Latin festival. Tony has been building his tres skills, and is considering incorporating the instrument into some of his rock band’s repertoire. Track 7 shows Tony playing an original composition for tres in which he has fused both Latin and rock elements to create a new cultural mix. He begins with a soft rock influenced melody and ends with what he described as “my attempt at what I thought sounded Cuban” (SI, 21 August 2007), indicating his desire to create music inspired by what he knows to date of Cuban music.

Student jamming
After the group interview I conducted on the 2 August 2007, I encountered three percussion students (two of whom were MET members) jamming in the band room of the school. The grooves combined congas, improvised percussion and the Australian wobble board. The audio recording (Track 8) reveals the process of these students establishing the groove, playing a tight improvisation in the groove, and then winding down. This brief excerpt indicates the extent of musical learning and enthusiasm resulting from the MET, as well as the planned follow up experiences which continue to motivate and extend the students’ learning.

SUMMARY
The Experiential structure of the MET with its strong elements of Serendipity and Reflection, made for meaningful learning experiences for students over the entire course of the trip, and also led to substantial follow up experiences. Each of the experiences associated with the MET, planned and unplanned, involved multiple types of learning, as depicted on the MET Learning Web in Figure 4.2. By way of summary, I will now shape definitions of these various kinds of learning, drawing on my shared experience and perspective of the events and situations described in the data and analysis above.
The MET Learning Web includes eight learning types:

- **Musical-Cultural-Relational Learning** – as stated at the beginning of this chapter, this kind of learning involved ‘exchange’ and forms the centre or meeting point of all strands of the Learning Web. Such exchange took place in the context of alternating music performances by and for Kittavale and various Cuban student musicians and music groups. Through such exchanges knowledge was gained about Our music and about Their music, and students came to know themselves and Cuban students better.

- **Musical Learning** – skills related to music performance technique and style learned or ‘picked up’ directly from gigs, performances and workshops

- **Cultural Learning** – understanding and appreciation of social customs, food, dress, language and so on; the broader context for other types of learning

- **Relational Learning** – directly interacting and engaging with others of the new culture; the social processes through which learning becomes more personally meaningful

- **Recreational Learning** – experiencing and enjoying the culture and music informally, walking the streets, visiting markets and purchasing souvenirs

- **Historical-Cultural Learning** – acquiring knowledge of Cuba’s past, of Cubans, and of significant cultural and historical events and landmarks

- **Music Performance Participatory Learning** – actively engaging in learning through live performance of music and learning of dancing, often involving improvisation or jamming; striving for the perfect execution of musical ideas

- **Musical-Ecstatic Learning** – becoming ‘caught up’ in or drawn into the performance moment, experiencing the build up of performance tension and excitement as a result of ‘feedback’ from the audience and achieving a sense of flow of musical time

Specific findings drawn from the experiences and types of learning described and analysed in this chapter are detailed in Chapter 5. Recommendations for music education more generally are made in response to these findings.
CHAPTER 5 FINDINGS AND RECOMMENDATIONS

I’ll never forget the Cuba tour, the music, the people and the members that participated in it. I am going to go back to Australia and tell everyone how good this experience was.

Sid, SJ, 15 December 2006

The data set out and analysed in Chapter 4 were specific to overseas cross cultural educational travel, nevertheless in this chapter I endeavour to make the findings relevant to more common school situations. Four themes emerged from the data: that the MET involves the interacting and interweaving of multiple types of learning; that while some MET experiences are considered particularly significant, all experiences are important to the MET as a learning context; that throughout the MET musicianship is developed through cross cultural experiences; that the MET is a context that particularly engenders personal and musical widening. After considering the study’s specific findings according to each of these themes I make several recommendations for future research and conclude with some comments on cross cultural exchange as it relates to experiential learning and music exchange trips.

FINDINGS

Multiple types of learning, interacting and interweaving

A successful cross cultural music exchange trip involves planning for multiple types of learning experience and various kinds of learning. It also requires being open to (or more exactly, being prepared for) serendipitous events and encounters, and includes structured time for reflection which leads to a more thorough processing of the MET experiences.

This relationship between planned and unplanned and musical and non-musical experiences, and various types of learning, is set out in the MET Deep Learning Triangle in Figure 5.1.
In this model we note the key summative finding of the 2006 Cuban music exchange trip is that:

- Deep learning emerges from a planned, well travelled journey incorporating significant experiences, an openness to respond to changing circumstances, and reflection.

Figure 5.1 MET Deep Learning Triangle
A related finding is that:

- Serendipitous opportunities and experiences are more likely to spring from good preparation and openness to the unexpected and unplanned 'moment'.

**Some experiences are considered particularly significant, all experiences are important**

It was found that the richest experiences were the cross cultural exchanges, that these generally involved the widest range of learning types, and these were the experiences that the majority of students (90%) reported as their most memorable musical experience (see the results from Post-trip Questionnaire in Appendix 3). However, it is also apparent from the data that the full range of MET experiences allowed for greater contextual understanding and appreciation and for the fostering of a more sound cross cultural understanding (Stock, 1994). Non-musical experiences were valuable, not only for cultural understanding but for allowing time for students to reflect on their learning. Through reflection (structured and non-structured) students were able to process and consolidate their understanding, and to build incrementally on what they were learning. Specifically, the data revealed that:

- Serendipitous events were the ones generally considered by Kittavale students to be the most motivating and significant
- Students were particularly energised by the opportunity to learn from and play with famous Cuban musicians and by succeeding—even excelling musically—as individuals and in ensemble, in spontaneous performance events
- Kittavale students were impressed by the advanced aural skills of the Cuban students
- Students were impressed by the Cubans’ dancing ability and were eager to dance with them and learn from them. Some were inspired to continue dance study after the trip
- Many students valued the relationships they had established in such a short time, referring to the Cubans they had met on the trip as friends
• Developing relationships with Cuban students and understanding how they lived was a very significant experience for some
• Students valued the authentic social experience of dancing and talking with Cubans in an unstructured environment
• Many students found the multiplicity and richness of experiences of the MET at times overwhelming. They came to value reflection, appreciating that they were learning a lot in a short time, and looked forward with anticipation to a time following the trip when they would more fully grasp what they had experienced.

**Development of musicianship through cross cultural experiences**

Specific experiences and types of learning acted as the impetus for students to gain further musical knowledge and understanding, and musical skill development. Students exhibited a high degree of motivation to learn while in Cuba. They attributed their eagerness to the fact that they were learning in a new environment, and to the significant interactions with the people and the culture. In particular, the data indicated that:

• Seeing the love for music and the dedication the Cuban student musicians have for their craft impressed and inspired some Kittavale students to adopt a similar approach to their own musical endeavours
• Students were highly motivated after playing for and with older and more experienced student musicians, cross culturally. They were also highly motivated as a result of ‘musical flow’ or performances that seemed to transcend the ‘moment’
• Several students (especially the band’s guitarist) were captivated by the Cuban tres, and purchased their own instrument while in Cuba, expressing a desire to learn a Cuban instrument other than the percussion instruments several already played
• Some students were inspired to strive for technical musical advancement as a direct result of live music experiences of the MET. Following the trip some
students continued to practice percussion rhythms together and worked on experiencing the Cuban ‘groove’

- Back in Australia, Kittavale’s hosting of a Cuban exchange student has enriched and extended the study and learning of Cuban music and dance.

**Personal and musical widening**

As a result of being exposed to and engaged in a diverse range of experiences, the students’ path of learning and reflection, that is their musical journey, has been widened. All of the learning experiences of the MET served to widen students’ musical and cultural understanding, through the many different types of learning they involved, and the states of reflection they were constantly moving between. Specifically, the data demonstrated that:

- Almost immediately, some students became aware of how much they had to learn about Cuban music and dance, and came to understand that in some ways, they had only just begun their musical journey
- Some students came to better understand and value the relationship between Cuban music and dance through direct experience
- Experiencing live music to accompany dance lessons was a revelation to several students
- The sheer quality of some Cuban student ensemble performances made a deep impression on Kittavale students and some reflected insightfully about relationships between society, culture, education and musical commitment
- Students experienced and really appreciated the benefits of playing for a less inhibited and more responsive audience, learning that degree of ‘prestige’ of a gig and quality of musical experience do not necessarily correlate
- Many students were prompted to purchase Cuban percussion instruments from the markets with the intention of playing them in Australia, with some students valuing these over other souvenirs
• Older students were able to appreciate what they were being taught through historical and cultural lectures, especially since they were visiting the culture and society they were learning about
• Students particularly appreciated meeting and playing with student musicians their own age and were inspired by seeing how the same piece of music can be approached and interpreted in many different ways
• Conversations with Cubans prompted reflective discussion between many students about what they were learning of the culture and also related this to wider (more global) events and ideas
• Following the MET some students continued to develop the dance skills they learnt in Cuba and also translated them into new contexts

RECOMMENDATIONS
The following recommendations are drawn from the findings of this study and presented according to broad learning categories. In addition to future METs, they take into consideration more common school music education situations.

Music and dance
Active participation in authentic musical experiences motivates and inspires students in their musical studies. As music and dance are inseparable in popular culture, uniting these modes of learning by ‘listening with your feet’ as it were, is recommended for a more complete understanding of the feel and structure of the music, and of the culture, which is in reality inseparable from the music. Specifically, this study recommends that teachers and music leaders:

• Seek opportunities for students to learn from and play with professionals (particularly well known, even famous players)
• Prepare for the study of any music of any genre side by side with dance and movement, in order to understand the structure and feeling of music from the point of view of dance, and the structure and feeling of dance from the point of
view of music. Regardless of genre, encourage the live musical accompaniment of dance

- Seek ways to develop students’ aural skills through social immersion and participation in musical activities and through integrating aural learning, improvising, arranging, performing, composing, and dancing

Place, history and culture
Music does not exist in a vacuum and neither should the study of music. Plan for immersion in the musical culture you are studying. Travelling to the source country is recommended as the most authentic way of immersing students in the music and culture, but where this is not possible find a valid, authentic substitute. Take your students to the music, as generally the music will not come to you. The unnatural environment of school can easily stifle the possibility of authentic musical experiences. Study your local scene and learn from the culture bearers and in the ways they learn. Specifically, this study recommends that teachers and music leaders:

- Frame musical experiences with other cultural experiences (language, customs including dress, history, religion and so on) for increased and enriched understanding
- Provide opportunities for reflection so that students can make the links between music and broader culture, and between their experiences and authentic practice
- Plan potentially inspirational experiences with musical Others. For example, set up opportunities for students to try out other musical instruments and encourage interested students to learn them and incorporate them into their own music.

Sociality and relationships
Within any culture, people, the culture bearers, create and sustain that culture. Providing students with the opportunity to meet and engage with people of the culture enables them to come into more meaningful knowing and allows them to develop real, perhaps even lasting, ties to the people and culture. Specifically, this study recommends that teachers and music leaders:
• Plan and allow opportunities for students to establish cross cultural relationships in real, that is, unstructured, natural situations, which, through developing a greater empathy and understanding of other peoples and cultures, can lead to a heightened understanding of one’s self and one’s own culture
• Provide opportunities for cross cultural social engagement, recreationally and through activities including dance, for example
• Consider providing students from less well-resourced cultures with resources that they identify as being supportive of their music making

Reflection and serendipity
Both reflection and serendipity stood out from the data as involving the most important and engaging types of learning. Serendipitous musical and social occurrences are generally the most exciting, inspiring, influential and meaningful. These are types of learning that are difficult to plan for and guarantee no certain outcome. Specifically, this study recommends that teachers and music leaders:

• Be sensitive and open to these sorts of occurrences and enter into them fully when they arise.
• Incorporate open ended, non forced reflection before, during, and after cross cultural educational travel. Learning and enjoyment can be increased through well managed and guided reflection

Processing and following up MET learning
Students should be aware of the educational philosophy behind MET learning and should be engaged in multiple follow-up activities where they can apply what they know and extend their skill and knowledge in the home context. Specifically, the teacher or music leader should:

• Encourage and support students who have been musically and culturally inspired and motivated and provide opportunities for them to extend their learning
• Organise follow-up experiences that encourage ongoing learning and practice, and which draw out cultural links and continuities

**Recommendations for future research**

While this study has shed some light on the particular learning experiences and types of learning which are important for significant and deep learning, particularly in the context of a MET, its scope has only allowed consideration of the effects on students’ musical journeys in the short term. A longitudinal study of the long term effects that a MET has on students’ musical journeys might provide answers to questions raised by this study’s data, including:

• Students reported in interviews that they hope to return to Cuba to study music, or go on a music related holiday to Cuba. How many do, or how many undertake something similar elsewhere?

• Over the long term, how many students (and in what ways and to what extent) remain committed to learning related to the music and culture they were exposed to on the musical exchange trip?

Cross cultural trips tend to focus on enriching the learners of one culture (the visitors) more than the other (the visited), thus not allowing for a full exchange (see Figure 5.3 below). Through the sharing of musical performances and by donating actual music and instruments, the Kittavale trip organisers made a considerable effort to ensure that the trip to Cuba involved giving as well as taking. Nevertheless, a closer look at ways in which the exchange experience can be further enriched for the host culture is recommended. A study of the effects of an MET from the perspective of students from a host culture would shed light on this important aspect of full, authentic exchange and would help to direct planning and perhaps encourage a greater emphasis on joint planning between cultures.

Authentic exchange is represented in the image of the bata drummer in Figure 5.2. The image conveys how producing rhythms and the correct musical feel on this double
headed Cuban drum requires cooperation between both of the player’s hands. Note that skin tone on one of the players’ arms and hands is brown (Cuban) and the other is white (Kittavale). A full, authentic exchange requires cooperation and planning that considers the skills and needs of the students of each culture involved in the exchange. Each works together towards a mutually beneficial personal and musical learning outcome.

![Image of a Cuban drum being played](image)

**Figure 5.2 Authentic cross cultural music exchange**

This leads me to concluding comments about experiential learning and the cross cultural music exchange.

**CONCLUSION**

This study of a cross cultural musical exchange trip to Cuba found that the better prepared students were before the trip, the more they benefited from the experiences of the MET. Prior knowledge and preparation allowed them to take their learning to another level, by themselves, during and beyond the trip. Deep musical learning can emerge from cross cultural musical exchange (see Figure 5.1). Authentic cross cultural exchange requires more than representatives of each culture meeting each other ‘halfway’, as in Figure 5.2. Figure 5.3 attempts to communicate that in a deeply meaningful musical and cultural exchange, representatives of each culture must attempt to fully enter into the culture and experience of the other.
As the study has shown, the Kittavale students on the Cuban music exchange trip were drawn into quite a number of memorable deep learning experiences, some of which approached authentic experiential exchange. These enhanced their musical journey, motivating a number of students to more intensely pursue their study of aspects of Latin music and dance.
APPENDICES

Appendix 1

Document: ‘Educational value of trip to Cuba’

This paragraph is a part of the document created by the band director for Kittavale High School to explain and justify the purpose and value of the proposed trip. This shows the intent of the band director in his planning of the learning experiences for the trip and lists some of the intended learning outcomes. It is clear that the director is aware of the possibility of serendipitous events on cross-cultural exchange trips and is open to the learning possibilities they hold for the students and himself.

EDUCATIONAL VALUE OF TRIP TO CUBA

Kittavale High School programs in Music and Dance aim at developing the student’s understanding of music and dance of other cultures and how they influence and impinge on our own culture. Intercultural learning is a very strong and integral part of our programs.

It is intended that this tour will complement these programs of study by allowing students to experience real situations in which to practise their music and dance skills, whilst learning from teachers and students that we have no access to in this country. Students will be immersed in the culture of Cuba by daily interacting with Cuban artists. They will spend whole days at the National Schools of Music and Dance which are revered as iconic institutions worldwide.

The students will also have the opportunity to see and be part of performances for and with Cuban musicians and dancers, including the National Ballet, the Cuban National Orchestra and many other groups specialising in Afro Cuban music and dance. Through experiencing a different culture students have the opportunity to reflect on their own Australian cultural values, and to experience a culture virtually untouched by 21st century globalisation. As this has been 3 years in planning and fundraising, the students realise that their effort and dedication can reap rewards. Also participation in the exchange program enhances the students’ sense of responsibility and ability to work as a team member.
Appendix 2

**Table: Itinerary of the trip to Cuba**

A rough itinerary was prepared before the MET but was varied whilst in Cuba in response to opportunities which arose etc. Below is the itinerary as experienced on the trip. I have indicated in the right hand column the type of each learning experience, so that this can be seen at a glance.

<table>
<thead>
<tr>
<th>Day One – Sunday 3 December 2006</th>
<th>Learning Experience &amp; Learning Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arrive in Cuba – Hotel Kohly</td>
<td></td>
</tr>
<tr>
<td>Small group (mostly adults) go to see Los Van Van at Casa de Cultura</td>
<td>Attending public performance, Dance, Meeting Cubans</td>
</tr>
</tbody>
</table>

**Day Two – Monday 4**

<table>
<thead>
<tr>
<th>Learning Experience</th>
<th>Learning Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>ISA – lecture on dance and music connection and history, and Cuban culture</td>
<td>Lecture (historical–cultural learning)</td>
</tr>
<tr>
<td>Habana Vieja – historical tour of Old Havana</td>
<td>Tour (historical–cultural learning)</td>
</tr>
<tr>
<td>Lunch at a restaurant in Old Havana</td>
<td></td>
</tr>
<tr>
<td>Havana Markets</td>
<td>Markets, Meeting Cubans</td>
</tr>
<tr>
<td>Pool gig</td>
<td>General public performance</td>
</tr>
</tbody>
</table>

**Day Three – Tuesday 5**

<table>
<thead>
<tr>
<th>Learning Experience</th>
<th>Learning Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Class at the Hotel</td>
<td>Dance</td>
</tr>
<tr>
<td>Lunch at hotel</td>
<td></td>
</tr>
<tr>
<td>ISA – percussion workshop, then play for the students. Impromptu violin performance with a Cuban student</td>
<td>Cross cultural learning exchange, Serendipitous experience</td>
</tr>
<tr>
<td>Free time at the Hotel. In the pool</td>
<td>Leisure</td>
</tr>
<tr>
<td>Students filled out pre-trip questionnaire</td>
<td></td>
</tr>
<tr>
<td>Pool Gig</td>
<td>General public performance</td>
</tr>
</tbody>
</table>

**Day Four – Wednesday 6**

<table>
<thead>
<tr>
<th>Learning Experience</th>
<th>Learning Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>ISA – dance workshop/ exchange</td>
<td>Cross cultural learning exchange</td>
</tr>
<tr>
<td>Lunch at a restaurant on the Malecón. Stuart</td>
<td>Serendipitous experience</td>
</tr>
<tr>
<td>Day Five – Thursday 7</td>
<td></td>
</tr>
<tr>
<td>----------------------</td>
<td>--</td>
</tr>
<tr>
<td>ISA – Cuban students performed, We played for and with the ISA (and a few ENA) students</td>
<td>Cross cultural learning exchange</td>
</tr>
<tr>
<td>Tony bought a tres from a Cuban student</td>
<td>Musical learning, self-directed</td>
</tr>
<tr>
<td>Percussion Workshop at the Hotel</td>
<td>Percussion workshop</td>
</tr>
<tr>
<td>Poolside Gig – Augusto played with us</td>
<td>General public performance.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day Six – Friday 8</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5 hours on the bus</td>
<td></td>
</tr>
<tr>
<td>Trinidad – beach, bar, food. Pina coladas</td>
<td>Leisure</td>
</tr>
<tr>
<td>Old Trinidad – outdoor salsa &amp; rumba gig</td>
<td>Attend public performance, dance, meeting Cubans</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day Seven – Saturday 9</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Trinidad – History and wander. Cuban children ask for caramelos</td>
<td>Lectures and tours (historical – cultural learning)</td>
</tr>
<tr>
<td>Free time around Trinidad</td>
<td>Leisure, markets, historical – cultural self discovery</td>
</tr>
<tr>
<td>Free time back at Ancon.</td>
<td>Leisure</td>
</tr>
<tr>
<td>Dancers in the show at the hotel</td>
<td>Attending public performance</td>
</tr>
<tr>
<td>Ayala discotheque – (senior students only)</td>
<td>Attending ‘public performance’</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day Eight – Sunday 10</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Visit to the old sugar cane plantation in Trinidad</td>
<td>Historical–cultural learning</td>
</tr>
<tr>
<td>Free time in the town: visited the markets and climbed the big tower. Many were tricked into buying a little grasshopper trinket</td>
<td>Leisure, markets, historical–cultural self discovery</td>
</tr>
<tr>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>Free time at Hotel – swimming/ pool tables</td>
<td>Leisure</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day Nine – Monday 11</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Very quiet trip back to Havana</td>
<td></td>
</tr>
<tr>
<td>Day Ten – Tuesday 12</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Junior music high school (‘little Dutch house’)</td>
<td>Cross cultural learning exchange, serendipitous experience</td>
</tr>
<tr>
<td>Lunch – El Rapido</td>
<td></td>
</tr>
<tr>
<td>Free time</td>
<td>Leisure</td>
</tr>
<tr>
<td>Matinee session – Casa de la musica, Miramar – selected students went</td>
<td>Attending public performance, dance, Meeting Cubans</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day Eleven – Wednesday 13</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ENA. Turned Hey Jude into a salsa. Cuban students played a Pupi song which Kittavale students tried to pick it up</td>
<td>Cross cultural learning exchange, Meeting Cubans Serendipitous experience</td>
</tr>
<tr>
<td>Lunch at a fast food, side-of-the-road place</td>
<td></td>
</tr>
<tr>
<td>‘Women’s string orchestra’–Son Damas</td>
<td>Attending a rehearsal</td>
</tr>
<tr>
<td>Walking around Old Havana</td>
<td>Tour (historical–cultural learning)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day Twelve – Thursday 14</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Havana Markets</td>
<td>Markets, Meeting Cubans</td>
</tr>
<tr>
<td>Primary School – they played for us, we played for them</td>
<td>Cross cultural learning exchange Serendipitous experience</td>
</tr>
<tr>
<td>Gig at the Jazz Club – sounded good – the band was offered another gig as a result</td>
<td>General public performance. Serendipitous experience</td>
</tr>
<tr>
<td>Interviews back at the hotel</td>
<td></td>
</tr>
<tr>
<td>Raining heavily; no poolside gig.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day Thirteen – Friday 15</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Visited and toured National School of Ballet</td>
<td>Tour (historical–cultural learning)</td>
</tr>
<tr>
<td>Tom received his tres</td>
<td>Musical learning, self-directed</td>
</tr>
<tr>
<td>Castle – buy souvenirs and take group photos</td>
<td></td>
</tr>
<tr>
<td>Rainy – John Lennon Park gig cancelled</td>
<td></td>
</tr>
<tr>
<td>Second round of interviews</td>
<td></td>
</tr>
<tr>
<td>Swimming in the pool in the rain</td>
<td>Leisure</td>
</tr>
<tr>
<td>Party with the Cuban students</td>
<td>Cultural exchange, dance, live performance (listening and doing), serendipitous experience</td>
</tr>
<tr>
<td>Danced, gig, jammed with famous musician</td>
<td></td>
</tr>
<tr>
<td><strong>Day Fourteen – Saturday 16</strong></td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Packing bags</td>
<td></td>
</tr>
<tr>
<td>Lunch at the Pizza place</td>
<td></td>
</tr>
<tr>
<td>Depart</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 3

Student responses to Post-trip Questionnaire, Question 14:
*What is your most memorable musical experience from the trip to Cuba and why?*

Included are the coded responses of the students according to places they referred to when answering the question above. The majority of students named as their most memorable experiences the cross cultural exchanges that took place at the various Cuban schools. In combination with the list of responses according to type of experience below, these questionnaire responses indicate the significance of Relational Learning and Serendipitous Learning to the Kittavale students.

Table 1: Student responses coded according to location

<table>
<thead>
<tr>
<th>Code</th>
<th>Number of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing at the schools and Cuban student audience response</td>
<td>7</td>
</tr>
<tr>
<td>ENA</td>
<td>5</td>
</tr>
<tr>
<td>‘Dutch house’</td>
<td>2</td>
</tr>
<tr>
<td>Primary school</td>
<td>2</td>
</tr>
<tr>
<td>ISA</td>
<td>1</td>
</tr>
<tr>
<td>Caribbean</td>
<td>1</td>
</tr>
<tr>
<td>“The whole Experience”</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>

Student responses coded according to type of experience

The 90% of students shown above as listing schools answered by mentioning playing with Cuban students, and giving various related experiences, including: the Cuban students’ response to us, learning from the Cuban students, playing Latin music with the Cuban students, being inspired by the Cuban students, sharing our music with the Cuban students, and dancing.
Appendix 4

Documentation relating to this study

The University of Sydney

NSW 2006 Australia

13 November 2006

Mr James Renwick
Sydney Conservatorium of Music
Building C41
The University of Sydney

Dear Mr Renwick

Thank you for your correspondence dated 6 November 2006 addressing comments made to you by the Human Research Ethics Committee (HREC). After considering the additional information, the Executive Committee at its meeting on 9 November 2006 approved your protocol entitled "The effect of a musical exchange trip to Cuba on the attitudes and approaches to music making of students from a Sydney High school".

Details of the approval are as follows:

Ref No.: 11-2006/9554
Approval Period: November 2006 – November 2007
Authorised Personnel: Mr J Renwick
Ms E Riley

The HREC is a fully constituted Ethics Committee in accordance with the National Statement on Ethical Conduct in Research Involving Humans-June 1999 under Section 2.6.

The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans. We draw to your attention the requirement that a report on this research must be submitted every 12 months from the date of the approval or on completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed.

Chief Investigator / Supervisor's responsibilities to ensure that:

(1) All serious and unexpected adverse events are to be reported to the HREC as soon as possible.

(2) All unforeseen events that might affect continued ethical acceptability of the project are to be reported to the HREC as soon as possible.

(3) The HREC is to be notified as soon as possible of any changes to the protocol. All changes must be approved by the HREC before continuation of the research project. These include:
   • Notifying the HREC of any changes to the staff involved with the protocol.
   • Notifying the HREC of any changes to the Participant Information Statement and/or Consent Form.
(4) All research participants are to be provided with a Participant Information Statement and Consent Form, unless otherwise agreed by the Committee. The Participant Information Statement and Consent Form are to be on University of Sydney letterhead and include the full title of the research project and telephone contacts for the researchers, unless otherwise agreed by the Committee and the following statement must appear on the bottom of the Participant Information Statement: Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, University of Sydney, on (02) 9351 4911 (Telephone), (02) 9351 6706 (Facsimile) or ethics@usyd.edu.au (Email).

(5) The HREC approval is valid for four (4) years from the Approval Period stated in this letter. Investigators are requested to submit a progress report annually.

(6) A report and a copy of any published material should be provided at the completion of the Project.

Yours sincerely,

[Signature]

Associate Professor J D Watson
Chairman
Human Research Ethics Committee

cc: Ms Emma Riley

Enc:

Participant Information Statement
Parent/Caregiver Information Statement
Ms J Bouwens
Research Administrator
Room K 4.01
Main Quadrangle
UNIVERSITY OF SYDNEY NSW 2006

Dear Ms Bouwens

I refer to your correspondence regarding a proposed study to be undertaken by Ms Emma Riley entitled *The effect of a Cuban Musical Exchange Trip on the Attitudes and Approaches to Music Making of Students from a Sydney High School*.

Following my assessment of the material provided I contacted the Principal of the school identified as the study focus. While the Principal was not aware of Ms Riley’s intentions to undertake this study nor involve personnel from his school, he was supportive of it and Ms Riley.

I provide in-principle approval subject to approval from the University of Sydney Human Research Ethics Committee. I request that the names of the participants and the name of the school are not disclosed in the study.

I would also request a copy of any findings from this study to be forwarded to me when available.

(Dr) Phil Lambert

Regional Director, Sydney
November 2006
PARENT/CAREGIVER INFORMATION STATEMENT

Research Project: Cuban Musical Exchange

Your child is invited to take part in a study being conducted by Emma Riley. It is part of a Bachelor of Music (Education) (Honours) Degree, being supervised by Dr. Michael Webb. I am asking whether you will give permission for your child to take part in this project.

I am looking to find out what impact an overseas musical exchange trip has on the students’ attitudes and approaches to their playing. The information gathered in this study will be used solely for the purpose of assessing the impact the trip has on students’ music making. The results will be reported in my thesis and also in a short report to be sent to the school and the Department of Education in early 2008.

I ask your child to complete two short questionnaires about his/her musical habits and interests, spaced out over a six month period, to assess the long-term effects of the trip. While in Cuba, students’ interactions with the Cuban students will be observed. Some students will be asked to participate in small group discussions whilst on the trip, about their experiences that day or week. Each participating child will be provided with a travel journal in which they are asked to reflect on their interactions and learning experiences of each day. A photocopy of these journals will be used to provide insight into what the students regard as meaningful to their musical learning, and what sorts of events affect their musical perspectives the most. Students will be able to keep their journal.

Both questionnaires, and a group interview will take place on school premises during term. All other information and observations will be completed in Cuba. Interviews and journal writing will take place at convenient times and will not impede on any planned activities.

Participation is voluntary and your child will only take part if both you and your child agree. If you do decide not to take part, it will not affect your child’s results or progress at school or your child’s relationship with the researcher or the University of Sydney. If your child does change their mind about taking part, even after the study has started, just let the researcher know and any information already collected about your child will be destroyed.
No-one will be able to identify you or your child from the results of the study. Only the researchers will have access to this information, except when students are identified as being at risk of harm from themselves or others. In this case, the names of these students will be given to the school principal. Peers involved in the same small group interviews will obviously hear any information disclosed by each other in the interview. No questions of a personal nature will be asked at any time during the study, but students will still be asked to be sensitive to each other’s points of view, and keep what is said in the group within the group.

Audio recordings of your child will be made as part of this study. These recordings will be collected during all group interviews. No secretive recording will take place at any time. All recordings and information gathered for the study will be kept locked away in hotel safes or on my person for the duration of the trip. On return to Australia this information will be securely stored in my study and at the University. The information will be kept for a period of ten years, after which it will be destroyed. Only the researchers will be able to hear the recordings. Audio recordings of group interviews will be made to help ensure that no important information is missed by the researchers and that the correct understanding of the students’ experiences is reached. Audio recordings will be made to enable the researchers to identify significant aspects of the students’ learning as a result of the trip. Recordings made as a part of this study will NOT be made public.

When you have read this information, I will be available to answer any questions you may have. If you would like to know more at any stage, please feel free to contact me:

Emma Riley – (e) eril4603@mail.usyd.edu.au;

or my supervisor:

Michael Webb – (e) mh.webb@usyd.edu.au

This information sheet is for you to keep. Your child has also been given information about this project.

Regards,

Emma Riley
PARTICIPANT INFORMATION STATEMENT

Research Project: Cuban Musical Exchange

My name is Emma Riley, and I would like to invite you to participate in a study that I am doing as a part of my Bachelor of Music (Education) (Honours) Degree.

I am looking to find out what impact an overseas musical exchange trip has on students’ attitudes and approaches to their playing. The information gathered in this study will only be used for the purpose of assessing the impact the trip has on students’ music making. The results will be reported in my thesis and also in a short report to be sent to your school and the Department of Education and Training in early 2008.

As a part of this study you will be asked to complete two short questionnaires about your musical habits and interests, spaced out over a six month period, to see how the trip affects you. While in Cuba, students’ interactions with the Cuban students will be observed. Some students will be asked to participate in small group discussions while on the trip and after it, about their recent experiences. If you choose to participate, you will be provided with a travel journal in which you will be asked to reflect on your interactions and experiences of each day. I will take a photocopy of this journal to help find out what you find most meaningful to your musical learning, and what sorts of things affect your musical perspectives. You will be able to keep your journal.

Both questionnaires, and a group interview will take place on school premises during term. All other information and observations will be collected/ completed in Cuba. Interviews and journal writing will take place at convenient times on tour and will not get in the way of any planned activities.

Your participation is completely voluntary and if you do decide not to take part, it will not affect your results or progress at school or your relationship with me or the University of Sydney. If you do change your mind about taking part, even after the study has started, just let me know and any information already collected about you will be destroyed.
No-one will be able to identify you from the results of the study. Only my university supervisor and I will have access to this information, except when a student(s) is identified as being at risk of harm from themselves or others. In this case, the names of these students will be given to your school principal.

Audio recordings will be made as part of this study. These recordings will be made during group interviews. No secretive recording will take place at any time. All recordings and information gathered for the study will be kept locked away in secure hotel safes or with me for the duration of the trip. On return to Australia this information will be securely stored in my study and at the University. The information will be kept for ten years, and then it will be destroyed. Only the researchers will ever be able to hear the recordings. Audio recordings of group interviews are to help make sure that I don’t miss anything important. Recordings made as a part of this study will NOT be made public.

When you have read this information, I will be available to answer any questions you may have. If you would like to know more at any stage, please feel free to contact me:

Emma Riley – (e) eril4603@mail.usyd.edu.au;

or my supervisor:

Michael Webb – (e) mh.webb@usyd.edu.au

This information sheet is for you to keep.

Thanks,

Emma Riley
PARENT/ CAREGIVER
CONSENT FORM

Research Project: Cuban Musical Exchange

I (parent/ caregiver’s name)……………………………………………………………………
give consent to the participation of my child (print name)……………………………………
in the research project described below.

TITLE OF PROJECT: CUBAN MUSICAL EXCHANGE

CHIEF RESEARCHER: Emma Riley (e): eril4603@mail.usyd.edu.au

CO-RESEARCHER: Michael Webb (e): mh.webb@usyd.edu.au

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me
   and any questions I have about the project have been answered to my satisfaction
2. I have read the Parent Information Sheet and have been given the opportunity to discuss
   the information and my child’s involvement in the project with the researchers
3. I have discussed participation in the project with my child and my child assents to their
   participation in the project
4. I understand that my child’s participation in this project is voluntary; a decision not to
   participate will in no way effect their academic standing or relationship with the school,
   the researchers or the University and they are free to withdraw their participation at any
   time
5. I understand that my child’s involvement is strictly confidential and that no information
   about my child will be used in any way that reveals my child’s identity, except for duty
   of care responsibilities.
6. I understand that audio recordings will be made as part of the study. These recordings
   will take place during group interviews.

Parent/ Caregiver’s Name ………………………………………………………………………
(please print)

Signed……………………………………………………………………… Date………………

Any person with concerns or complaints about the conduct of a research study can contact the Senior
Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351
6706 (Facsimile) or gbriody@mail.usyd.edu.au
(Email).
PARTICIPANT CONSENT FORM

Research Project: Cuban Musical Exchange

I (please print)…………………………………………………………………………
consent to participate in the research project described below.

TITLE OF PROJECT: CUBAN MUSICAL EXCHANGE

CHIEF RESEARCHER: Emma Riley (e): eril4603@mail.usyd.edu.au

CO-RESEARCHER: Michael Webb (e): mh.webb@usyd.edu.au

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me
   and any questions I have about the project have been answered to my satisfaction
2. I have read the Participant Information Sheet and have been given the opportunity to
   discuss the information and my involvement in the project with the researchers
3. I have discussed participation in the project with my parent/ caregiver (if under 16) and
   they agree to my participation in the project
4. I understand that my participation in this project is voluntary; and that a decision not to
   participate will not affect my progress at school or my relationship with the researchers
   or the University of Sydney and that I can withdraw my participation at any time
5. I understand that my involvement is strictly confidential and that no information about
   me will be used in any way that reveals my identity, except for duty of care
   responsibilities.
6. I understand that audio recordings will be made as part of the study. These recordings
   will take place during group interviews.

Participant’s Name…………………………………………………………………………
(please print)

Signed………………………………………………… Date………………

Any person with concerns or complaints about the conduct of a research study can
contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02)
9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@mail.usyd.edu.au
(Email).
Semi-Structured Interview Questions

While on the trip

1. What stood out to you the most from today?
2. Have you seen anyone do anything musically really cool?
3. How are you finding the rhythms in the Cuban music – are they easy or tricky to play?
4. How comfortable do you feel about improvising in a performance?
5. What did you think about …? (something that the group witnessed/experienced)
6. Have you learnt anything musically cool/interesting?
7. Have you learnt to play any new heads? How did you learn it and from who? Did they teach you?

After the trip

1. What stuck out to you most from the trip? 1.b) What is something you learned (personally)?
2. What stands out to you the most about the Cuban Culture?
3. What was your favourite gig on the trip? [see if the feeling was the same or different to other exchanges performances they have done eg. China, Jazz festival, Morrison nights, and if so, why?]
4. What was something you learnt about music or your playing when we were in Cuba that was really cool? Has this effected the way you so things now in Australia?
5. What Cuban stuff are you playing in band at the moment? How do you find playing new rhythms in band – are they easy or tricky?
5.b) Cuban ‘exchange student/ teacher’ – was conducting band yesterday. What is it like having a student here from Cuba? Have you had a chance to learn anything from her?

6. Tell me about the Latin festival – how was it?

7. Cuban dancing – what are your thoughts on the experience of learning it and also having a go at doing it at the Clubs and schools?

7.b) Have you done any since? Can you remember how? [ask them to show me]

8. Have you worked out any cool tunes by ear?

9. Have you taught anything musical (or other) you learnt in Cuba to any of your friends?
Semi-Structured Interview Questions

Interview with trip director

1. Which experiences do you think had the greatest impact on the kids?
2. How will it affect the way they do things back home?
3. Were there any ‘ordinary’ things that we did on the trip that didn’t seem to have much of an impact?
4. Any negative experiences, anything you wouldn’t do next time?
5. Was there anything unplanned that you were surprised about the way kids reacted and what happened?
6. The first time you went you spent much more time at one school, whereas this trip had a much more diverse range of experiences - which is a better set up?
7. From your perspective, how did the students cope with the Latin feel?
8. a) Has the trip changed the way the kids approach making music?
   b) Have you seen a difference in the Trumpet players’ soloing?
9. How do you think the dancing educated our musician students?
10. What effect do you think the percussion workshop had on the students understanding of Cuban music?
11. Have you planned any follow up activities?
12. How did you come up with the idea of going to Cuba, and which specific things you were going to do?
13. What was your favourite experience of the trip?
14. Has the trip affected your playing/ perception of the music?
15. Has the effect he trip had on you affected the way you run the band at school?
Semi-Structured Interview Questions

Interview with Tony
Questions to supplement the original semi-structured interview questions

Pre-trip questionnaire response to Q.14:
“I expect to listen to Cuban music and want to play it. I think this will influence the way I play in the future and hope it makes me a better musician. I want to become more diverse in my music playing.”

When did you decide to get a tres and what made you want to get one?
How does it work? Tuning?
What can you play on it?
Have you taken any lessons or had anyone show you or tell you anything about it?
Have you managed to translate any of the technical book you got with it?
What can you play on it?
How did you work out those songs?
Do you play Latin stuff on it or just anything?
Are you using it in a band or for anything or just for interest at the moment?
Questionnaire 1 : Pre-Cuba

All information provided is solely for the purposes of this study and will be seen by the researchers only. Identifying information will not be disclosed to any other parties for any reason other than duty of care responsibilities.

Name _____________________
Age _________
Male ☐   Female ☐

1. What instrument(s) do you play? (If more than one, list them in order of most played to least played)

________________________________________________________________________________________

2. How often do you listen to music per week?
   ☐ Never    ☐ Once per week    ☐ 2 or 3 times per week    ☐ Most days    ☐ Every Day

3. What genre of music do you listen to the most? _________________

4. How many minutes practice did you do yesterday? ______________

5. How often do you try to work out a song you have heard by ear?
   ☐ Never    ☐ Every now and then    ☐ Once a month    ☐ Once a week    ☐ Multiple times/week

6. Do you play in a band outside of school? _____________________
   If yes, what style of music do you play? _____________________

7. How often do you use improvisation in your practice sessions?
   Never       sometimes       very regularly
   ☐ ☐ ☐ ☐ ☐ ☐ ☐
8. How often do you use improvisation when you play in rehearsals and performances?

<table>
<thead>
<tr>
<th>Never</th>
<th>sometimes</th>
<th>very regularly</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9. Have you been to Cuba before? 

10. How often do you listen to Cuban music?

<table>
<thead>
<tr>
<th>Never</th>
<th>sometimes</th>
<th>very regularly</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

11. Have you played Cuban music? 

12. How much do you know about Cuban music?

- Nothing
- Not much
- A little bit
- A fair bit
- Quite a lot

13. Name any styles of Cuban music you can think of:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

14. What expectations do you have about the trip to Cuba? (eg. what things do you think you will learn about Cuban music, experience, do differently to normal…)

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Questionnaire 2 : Post-Cuba

All information provided is solely for the purposes of this study and will be seen by the researchers only. Identifying information will not be disclosed to any other parties for any reason other than duty of care responsibilities.

Name: ____________________

1. What instrument(s) do you play? (If more than one, list them in order of most played to least played)
   __________________________________________________________

2. How often do you listen to music per week?
   □ Never       □ Once per week       □ 2 or 3 times per week       □ Most days       □ Every Day

3. What genre of music do you listen to the most? _________________

4. How many minutes practice did you do yesterday? ______________

5. How often do you try to work out a song you have heard by ear?
   □ Never       □ Every now and the       □ Once a month       □ Once a week       □ Multiple times/week

6. Do you play in a band outside of school? ______________________
    If yes, what style of music do you play? __________________________

7. How often do you use improvisation in your practice sessions?
   Never       □ sometimes       □ very regularly
8. How often do you use improvisation when you play in rehearsals and performances?

Never ☐ sometimes ☐ very regularly ☐

9. How often do you listen to Cuban music?

Never ☐ sometimes ☐ very regularly ☐

10. Have you played any Cuban music this year (2007)? ☐ No ☐ Yes

11. How much do you know about Cuban music?

☐ Nothing ☐ Not much ☐ A little bit ☐ A fair bit ☐ Quite a lot

12. Name any styles of Cuban music you can think of:

________________________________________________________________________
________________________________________________________________________

13. What did you learn about Cuban music on the trip (and how did you learn it)?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

14. What is your most memorable musical experience from the trip to Cuba and why?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
REFERENCES


Gritton, J. (2007). Of serendipity, free association and aimless browsing: Do they lead to serendipitous learning?, Web based article, education.ed.ac.uk/e-learning/gallery/.../freeassociation.html, [consulted 26 October 2007].


