

EXPLORING INITIATION THROUGH THE 'OTHER': CULTURAL VARIETY THROUGH TIKI & EXOTICA

by

RANDY WONG

I first met Michael Cain when I was a junior at New England Conservatory. I was a classical double bass major, but as I wanted to get a taste for NEC's jazz studies program, I took a general audition required for non-jazz majors. I was placed in Michael's ensemble, and the experiences I had while playing with him for the next several years not only helped me focus my explorations into the "scholarship of artistry and teaching" but in a very important way helped change my musical life.

Michael's approach to teaching was a bewildering and exotic experience, similar in many ways to how he describes he himself was "initiated" by Jack DeJohnette. The very first ensemble class I had with him, he was already sitting at the piano improvising even before any of us entered the room. He continued to play for maybe 45 minutes, while his new students stood silently, trying to decide whether we should even stay in the room, let alone unpack our instruments and join his improvisations. Other times, after we'd set up our instruments, he would just start counting (as if to start a tune), but without announcing what tune we would be playing – and expect us to join in with him right away!

These same scenarios repeated themselves again and again throughout the rest of the semester. Never once did Michael explain the precise method to this "madness." We students were completely baffled by this strange and new way of approaching learning. Many questions would arise in our heads, even those as basic as "What does he expect us to do when he sits at the piano and he improvises?" or "Does he realize we don't know what tune he's planning on playing as he counts it off for us?" or "Is he treating us this way because he feels that we're not worthy of him?"

Occasionally Michael would reveal some insights we could grasp; for example, one time he shared with us his view of the disconnect he sees between the ways that students and professionals approach playing. Students misunderstand this process because they expect direct instruction to pay off with direct effects; in other words, they discount the effects of experiential and experimental processes that take place over time. Therein lies the paradox of being a Conservatory student: many are already so entrenched in the "artist" persona that they expect to be beyond the process of Initiation, and yet when faced with a challenge requiring them to "jump in headfirst," they often find themselves in a daze and clamor for direct instruction.

I didn't realize it at the time, but Michael was teaching me as much about scholarship and teaching through his rituals of Initiation as he was about being an artist. The basis of scholarly research is the hypothesis and guiding question; it is through questions that research projects develop. Similarly, an artist must ask questions about his/her artistic process, and through these questions, s/he guides his/her artistic learning. As I embarked on my own initiation through Michael's class, I found myself questioning his teaching process (and my own learning process) more than I would have if he had taught us using some traditional direct instructional model.

Although these inquiries about Michael's sense of Initiation would often not yield the



(photo: Jason Goodman)

A GRADUATE OF THE MIE CONCENTRATION PROGRAM AT NEW ENGLAND CONSERVATORY AND THE ARTS IN EDUCATION MASTER'S PROGRAM AT HARVARD UNIVERSITY, RANDY WONG HAS SHAPED HIS ARTISTIC CAREER AROUND THE ARTIST-TEACHER-SCHOLAR MODEL. CURRENTLY HE WORKS AS INFORMATION ARCHITECT FOR THE MUSIC-IN-EDUCATION NATIONAL CONSORTIUM, IS PROGRAM ADVISOR FOR THE MIE CONCENTRATION AT NEC, AND PERFORMS WITH HIS EXOTIC "TIKITAINTMENT" GROUP WAITIKI.

WAITIKI, THE GROUP WONG CO-FOUNDED IN 2003, HAS PERFORMED MORE THAN TWO DOZEN OF HIS ORIGINAL EXOTICA WORKS. IN 2007 CONDUCTOR CHUNG PARK WILL LEAD THE ENSEMBLE PROJECT COPERNICUS IN PERFORMANCES OF WONG'S WAITIKI COMPOSITION "L'OURS CHINOIS."

In 2007 WAITIKI was named the first recipient of the Exotica Album of the Year by the Hawaii Music Awards. The Hawaii Music Awards Foundation created the Exotica category to recognize the group's pioneering efforts in bringing the long-lost musical genre back to Hawaii's people. In 2005 WAITIKI was featured at the Hawaii International Jazz Festival in which the group performed a special tribute to the father of exotica, Martin Denny.

Through the reconstruction of music by Hawaii's wartime musicians, and by Mexican composer Juan Garcia Esquivel, WAITIKI is able to perform musical works that haven't been performed live in 30 or more years. The WAITIKI "Orchestrotica," a 21-member big band, performed WAITIKI's arrangements of Esquivel's music as part of the Festival de Mexico's Homenaje Nacional á Juan García Esquivel. This performance was the first time that many of the composer's works had been performed in his home country. WAITIKI is also currently collaborating with audio-animatronics engineers in order to bring this innovative technology into the group's performances.

satisfaction that students had hoped for, by the end of our first semester together we came to accept, if not completely understand, Michael's unorthodox approach. When we first began our year under Michael's tutelage, we were confused and unsure of what musical paths to take. At the start of the semester, we mostly felt relegated to observation as his improvisations flourished. However, as we underwent Michael's process of Initiation, we each began to develop our own instincts as musical communicators, and by our final concert in the spring semester we had also developed a unique identity as an ensemble. It was the specific processes of Initiation—or rather the fact that Initiation was a part of the culture of Michael's ensemble classes – that helped our cohort to bond and interact with each other in unique ways.

Thus, for me it was an absolute thrill to read in "Redefining the Other" about how Michael himself had been "initiated" into this method of teaching and learning. Michael is absolutely right: the experience, if somewhat disconcerting, is also very powerful and lasting on you as a musician.

As Michael states in the commentary that follows his article, the impact that DeJohnette's Initiation had on him has inspired him to present the same opportunities to his students—to mentor others as he himself was mentored.

Michael's model of Initiation provided a great basis for me as I continued my education studies at the Harvard Graduate School of Education. Finding myself at times overwhelmed with thousands of pages of articles, case-studies, and other readings, I soon found myself coming back to the model of scholarship—that of asking questions to guide my own learning—that I gleaned from my experiences with Michael and Initiation. Not only did the method of asking questions help me to remember and respond to the articles I was reading, but it also helped me to better understand who I was as a learner, and to align my compass as an educator.

But this model of Initiation has also inspired me to explore 'other' forms of music as a part of my own process of self-initiation. Michael's characterization of the dichotomy that American listeners create in treating

certain musical genres as worthy of study while others are, well, 'other,' is particularly relevant to the work that I'm doing with the musical experience I have helped create called Waitiki. The music of Waitiki is a genre known as Exotica, one that combines the carefree and simple melodies of traditional Hawaiian mele with the modalities of Asiatic music, juxtaposes Latin rhythms and jazz harmonies over classical forms, and last but not least, utilizes instruments, bird calls, and animal sounds from the world over. But with all these influences, in what category does this belong? To whom does it appeal? Jazz lovers? World musicians?

Today, the idiomatic sound of Hawaiian music is often 'ukulele-centric and may include steel guitars, triadic vocal harmonies, and Jamaican reggae rhythms. So when my friend Abe and I were first considering starting a band to perform at a Boston tiki restaurant, we gave serious thought to using Hawaiian popular music as our basis. A paradigm shift came when we decided to do an aural survey of the various types of Hawaiian music and then choose the "type" of Hawaiian music we would play based on what music would connect best with the atmosphere of the tiki restaurant and its patrons. One recording that we listened to was an album called "Music Of Hawaii," which is a compilation of recordings by the Arthur Lyman group. The album started off with some strange bird calls like I'd never heard before, some chanting with nonsense syllables (certainly not from the Hawaiian language), and lots of drums. It sounded so absurd that Abe and I immediately

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WAITIKI performing an original *exotica* composition by Randy Wong called "Cave of Uldo." This piece combines a hip-hop bass line with Hawaiian *ipu* rhythms, Latin *montuno*, and harmonies from Ravel's *Quartet in F Major*, and features WAITIKI Wahine dancer "Countessa" Vanessa Carlisle. Behind her, from left to right: Mike "Laughing Boy" Connors, Randy "Professah Humming Flower" Wong, "The Mayor of Exotica" Tim Mayer, and Brian "Mr. Ho" O'Neill. (photo: Jason Goodman)

began laughing and skipped to the next track. The next few songs were similar, but now with the addition of a vibraphone, marimba, upright bass, and lions roaring. This music was unlike any we had heard, let alone Hawaiian music. Why was the album titled "Music Of Hawai'i?" we wondered. There are no lions in Hawai'i! It was simply outrageous.

Through conversations with my grandparents and other family members, I learned that the music on the album was from a genre known as *Exotica*. I also learned that Arthur Lyman not only happened to be an old family friend (hence, I had a copy of the album), but also a musician whose music I had grown

up with as a child. My grandfather, Mun Charn Wong, had sold Mr. Lyman some life insurance early in his career, and out of friendship and respect for his client, he would bring me (his first-born grandson) to see Mr. Lyman perform Friday nights at Waiālae Country Club. Mr. Lyman would be set up in the corner of the dining room with his vibraphone and would play, sing, and make birdcalls all night as entertainment for the country club members. So, in a sense, I had grown up with *Exotica* music without even realizing it.

Now my curiosity was really piqued. I did some more digging and found out that the *Exotica* genre was itself started by a musician

named Martin Denny, who settled in Hawai'i during WWII. The *Exotica* sound, though meant to capture the essence of living on a breezy tropical island, became most popular with landlocked listeners from the Mainland U.S. and Europe, though it never turned into a mainstream genre. In fact, for much of the 1970s, 80s, and early 90s, *Exotica* was nearly a lost art form; though some musicians followed in Denny's footsteps, the music was for the most part never performed live. An *Exotica* renaissance began in the mid-90s with the Don Tiki group (also from Hawai'i), and in 2003 I decided to catch this wave with the formation of Waitiki.

But is this music "worthy?" In his article, Michael asserts that determining this is a

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tricky and slippery enterprise. For example, he points out that in engaging in serious discussions about black music, one finds that

There is a narrow band of acceptable 'other' music. Jazz is acceptable, Rhythm and Blues isn't. Blues is acceptable because it's viewed as having historical roots to jazz, but it's not really acceptable as performance practice. Likewise, Drone is a beautiful and profound musical concept when found in Indian music, but in Rock and Roll it's considerably less valid. Groove in African music is sacred, while groove in funk is just kind of fun. Notions of trance and ecstasy are spiritual in Moroccan and Turkish music, but in Techno or Electronica they are often merely examples of sonic wallpaper.

In all of these cases, the same or



Formerly Principal Percussionist of the Flagstaff Symphony, Brian "Mr. Ho" O'Neill finds himself at the heart of *Exotica* as WAITIKI's vibraphonist. The first WAITIKI member of European descent, Brian is fluent in Brazilian Portuguese and a versatile Latin percussionist who charms the audience with his *pandeiro* and *berimbau* on many WAITIKI compositions. (photo: Jason Goodman)

similar musical principles, pedagogy, and methodologies are at play, and yet in all cases, there is an acceptable form and a non-acceptable form. And one of the more interesting dynamics involved in these distinctions is that the more American the music is, the closer it gets to home, the less acceptable it is. Institutions of higher education will look to Africa before it will look to African Americans for methodology and pedagogy, even though the musical principles that unite these musical forms are clear. Most schools will have an Afro-Cuban Ensemble long before a James Brown ensemble, even though James Brown is an American, dealing with American music, and yet clearly working within a continuation of African musical principles.

Participating in Waitiki has helped me appreciate this problem of what can be considered "acceptable" 'other' music. From its origins, the group has found itself

at the center of controversy. Some Native Hawaiian rights activists argue that *Exotica*'s commercialized and Westernized influences are only helping to set back cultural stereotypes of Native Hawaiians and their music, since the Native Hawaiian culture has been portrayed in all manner of disrespectful ways, such as the overemphasis of sexuality in *hula*, or turning the "aloha spirit" into a way of making Native Hawaiians seem subservient to their foreign visitors. Or Elvis Presley's 1961 movie "Blue Hawaii," that trivialized Hawaiian traditions like roasting a pig in an underground oven, in favor of some quick punch lines and plot gimmicks. With all the tourism Hawai'i receives, it is easy to forget that the Hawaiian Islands were once an autonomous monarchy, led by noble *ali'i* like King David Kalākaua and Queen Lili'uokalani, and that the Native Hawaiians unjustly (and illegally) had their lands, rights, and rulers stripped away from them when the United States led a coup which overthrew the monarchy on January 17, 1893.



Waitiki has also been invited to perform as "cultural ambassadors" of sorts, musical entertainers whose embrace and "delight" of cultural variety helps to unite listeners of many backgrounds. The Museum of Fine Arts opened their "Gauguin in Tahiti" exhibit with two evenings of Waitiki's performances; Boston University's Hawaiian Cultural Association hosted them at their annual lu'au in 2004, and in 2005, Waitiki were the featured entertainers and keynote presenters at Brandeis University's Asian Pacific American Heritage Month "Unity Through Diversity" Banquet. (photo: Jason Goodman)

As I began seriously researching Exotica, I found myself wondering to what extent I could involve myself in its music, since I am a Hawai'i-raised individual who cherishes and embraces the traditional Hawaiian culture I grew up with. The answer, I decided, was to incorporate as much authentic cultural practice into Waitiki's work as possible, and to clearly articulate in our performances what was truly Hawaiian and what was not. As Michael points out in his article in

reference to the Senders and Davidson piece from the inaugural *Journal for Learning through Music* (2000), "seeking delight in cultural variety" needs to be accompanied by a "careful and respectful" look at those varieties. As a result, I did my best to draw show performers from communities of *kama'aina*, Native Hawaiians, and other Pacific Rim folk living in Boston; all five of our original *hula* dancers were born, raised, and trained in *hula* in Hawai'i (our newest dancer, Vanessa Carlisle,

AS I BEGAN SERIOUSLY RESEARCHING EXOTICA, I FOUND MYSELF WONDERING TO WHAT EXTENT I COULD INVOLVE MYSELF IN ITS MUSIC, SINCE I AM A HAWAII-RAISED INDIVIDUAL WHO CHERISHES AND EMBRACES THE TRADITIONAL HAWAIIAN CULTURE I GREW UP WITH. THE ANSWER, I DECIDED, WAS TO INCORPORATE AS MUCH AUTHENTIC CULTURAL PRACTICE INTO WAITIKI'S WORK AS POSSIBLE, AND TO CLEARLY ARTICULATE IN OUR PERFORMANCES WHAT WAS TRULY HAWAIIAN AND WHAT WAS NOT.

studied *hula* in California from transplanted Hawaii residents living there). If audience members were interested in *hula*, we encouraged them to learn actual

IN MANY RESPECTS THE MUSICAL WORLD OF WAITIKI SERVES AS AN ENTRY POINT FROM WHICH LISTENERS DELVE INTO SOUNDS THAT THEY WOULD BE OTHERWISE UNACQUAINTED WITH, SUCH AS ERIC DOLPHY-LIKE SAXOPHONE SOLOS, CUBAN DANZÓN RHYTHMS, AND VIBRAPHONE MONTUNOS—A MAGICAL PLACE OF DEPARTURE FOR THE MUSICIANS, WHO CAN FULLY EXPLORE THE SPACE CREATED BY THE AUTHENTIC MUSICAL LANGUAGE ON WHICH WAITIKI'S COMPOSITIONS DRAW.

gestures/dances with our dancers, rather than moving their bodies haphazardly. One of our reed players was half-Chomorro and had previously lived in Guam. Another was half-Native Hawaiian and Samoan. Our manager at the time was three-quarters Native Hawaiian.

Of course, Hawai'i's population is no longer purely Native Hawaiian and hasn't been since its colonization by Europeans in the late 18th century. By and large, today's *kama'aina* population consists of mixed-ethnicity and Asiatic people. Over the past two hundred years, Chinese, Japanese, Filipino, Samoan, Portuguese, Caucasian, and Korean people (just to name a few) have all found their ways to the Islands. I myself am of pure Chinese descent, though my family has lived in Hawai'i for some six generations. Over time, a unique, hybrid culture (the *kama'aina* or "local" culture) has developed. This culture is found in Hawai'i and nowhere else, and tends to be accepted equally by Native Hawaiians and *kama'aina* alike.

I find that the music and performance practices of Waitiki have been evolving in a similar vein. No longer are the majority of our ensemble members *kama'aina*; our vibes player Brian O'Neill hails from

Arizona, our drummer Mike Connors from Rhode Island, and our reed player Tim Mayer from Oregon. Not only do our performers showcase some of the wonderful aspects of authentic Hawaiian culture, but the ensemble has also started to piece together its own hybrid form of music and culture. We also now incorporate Brazilian capoeira and urban American dance forms into our show, alongside *hula*. A measured, theatrical silliness is an intricate part of each performance. One sees musicians wearing scary tiki masks while chanting nonsense syllables, a *wushu* martial artist dancing to a Chinese-sounding tune, and a violinist named Mistress Helenini who dresses as a panda eating bamboo for a song about pandas and punctuation. With the juxtaposition of so many sights, sounds, and ideas, performances easily become a collage of the artists' (and audience's) improvisations and influences. Our musicians, trained at NEC, Berklee College of Music, and Northern Arizona University, bring a wide range of musical knowledge and expertise, and their fluency as improvisers is second to none. In fact, in many respects the musical world of Waitiki serves as an entry point from which listeners delve into sounds that they would be otherwise unacquainted with, such as Eric Dolphy-like

saxophone solos, Cuban *danzón* rhythms, and vibraphone *montunos* – a magical place of departure for the musicians, who can fully explore the space created by the authentic musical language on which Waitiki's compositions draw.

But despite these authentic musical influences, some professional Western musicians unfamiliar with Exotica tend to discredit Waitiki's musical intentions, arguing that it is a "sell-out" genre, no more than a gimmicky commercial venture. The question remains: What is "acceptable 'other' music," and where do we draw the line? The fact that Waitiki's performance practices (though fundamentally based in authentic musical language) contain the creative and/or eclectic elements mentioned above may be what pushes Waitiki closer to "other" music and farther from what is acceptable. This is why I resonated so much with Michael's recollection of the time that he played recordings of both the Art Ensemble of Chicago and traditional African music for his students to help them see their preconceptions of what was "acceptable" or worthy of study. Michael argues that the Western construct of music creates "blind spots" based on assumptions regarding one's cultural and artistic identity. I would venture to say that these "blind spots" are not only artifacts of Western constructs, but of any uninformed perspective. In fact, without proper scaffolding (either on the part of the artist or the listener), any person could fall into the same trap that Michael did as a Cal-Arts student when, as he was learning a beautiful, "exotic" African song called *Agahu*, he would give silent inner thanks to the "Agahu God," only to find out later that "agahu" was an African word for "airplane." The song was suddenly far less exotic, yet hardly less worthy.

What Michael's article helps me to articulate is that as a unique hybrid, Waitiki finds itself at the crux of an interesting conversation. In the early months of Waitiki, we received all sorts of hate mail and even threats from activists trying to shut down our performances. (It should be noted that we only received these threats on the East Coast—never when performing in Hawai'i). These activists seem to wish that



"The Mayor of Exotica and Okónkuluku," multi-reed player Tim Mayer is an active music educator who divides his time between teaching at Boston Arts Academy and coaching ensembles at Berklee College of Music. Mayer's suggestion that Waitiki "invent" a fictional island/culture called Okónkuluku to separate its work from that of traditional Hawaiian musicians, in response to concerns of disrespecting or stereotyping of actual traditional cultures, has proven successful; in fact, many of WAITIKI's fans identify themselves as "Villagers of Okonkuluku." The word Okónkuluku is a play on the name of a Cuban batá drum called the okónkolo. (photo: Jason Goodman)

the group differentiate itself from Native Hawaiian culture entirely, so as not to push undeserved cultural stereotypes. At the same time, Jazz and other Western musicians, particularly those in the 'academy' Michael refers to, will only deem us worthy of attention if we incorporate even more purely traditional stances towards our music, thus avoiding the trap of becoming a commercial sell-out, like the "unworthy" James Brown. As Michael says, "When you are from a culture that is defined as the 'Other,' you will typically find yourself in one of two camps: either

THESE ENTHUSIASTIC RESPONSES HAVE HELPED TO EASE WAITIKI'S JOURNEY THROUGH ITS OWN INITIATION AND HAVE BROADENED MY OWN UNDERSTANDINGS OF WHAT IT MEANS TO BE AN ARTIST-TEACHER-SCHOLAR. MY WORK WITH WAITIKI HAS ITSELF BEEN A FORM OF INITIATION, NOT TO MENTION AN INTIMATE CONVERSATION WITH THE IMPLICATIONS OF WORKING IN ART FORMS THAT FALL INTO CATEGORIES SUCH AS THE 'OTHER.'

you are exotic, or you are frightening. And usually a combination of both."

The debate over Waitiki's worthiness at first disturbed me, but I see now that if indeed Waitiki is both exotic and frightening then we may really be on to something. In any case, people are starting to pay attention. In less than three years, we have been fortunate to have some success both in marketing our music commercially and in engaging culturally-minded audiences. Not only does our debut album, "Charred Mammal Flesh: Exotic Music for BBQ" receive regular airplay on radio stations across the U.S., Canada, and Mexico, but somewhat ironically our music has also struck a chord with jazz aficionados in Hawai'i. In 2005, we performed a special tribute to Martin Denny at the Hawai'i International Jazz Festival to a sold-out crowd at the Hawaii Theatre.

These enthusiastic responses have helped to ease Waitiki's journey through its own Initiation and have broadened my own understandings of what it means to be an Artist-Teacher-Scholar. My work with Waitiki has itself been a form of Initiation, not to mention an intimate conversation with the implications of working in art forms that fall into categories such as the 'Other.' For example, the fact that Waitiki draws on multiple representations of culture in its music

means that I, as the Artist, must research each of those influences fully in order to figure out how to use them in ways that keep each culture's musical practices authentic to itself, while at the same time trying to create new, hybrid musical forms. I would argue that Waitiki's work as re-interpreters of genre, culture, and tradition is in fact an affirmation of the Artist-Teacher-Scholar model. As Nick Jaffe points out in his Sidebar, the ability to "rethink and recombine elements, reinterpret genre and transcend it" is a crucial skill as one works to define his/her identity as an artist.

From his early work with Jack DeJohnette, Michael Cain found Initiation (in essence, learning-by-doing over time) as both an unexpected and thrilling way to learn. As a student in his ensemble classes, I not only saw the uncertainty that Initiation can present, especially in contrast to traditional educational models and methods like direct instruction, but I also saw its most important advantage: that investing in process-based learning gives students the chance to ask questions about their learning processes. In fact, I think my study with Michael was the first time I started to ask such questions at all.

At the end of his article, Michael quotes two other of my mentors Warren Senders and Lyle Davidson, who argue that in promoting this education model,

We are not simply teaching and honing remarkable musical skills but developing, through music, more far-reaching cultural attitudes.

I'd also like to add that the reverse is true. By

stretching the limits of what we understand and accept as "other" music and culture, we are also broadening our own abilities and tools as musicians. In order to master any musical genre—Exotica, 'Other,' or otherwise—we must embark on a rigorous

teaching and learning process that involves diverse forms of initiation and mentorship. As we Artist-Teacher-Scholars strive to further develop each of these personae, we are also strengthening what we each have to offer to our students. ¶

AS A STUDENT IN HIS ENSEMBLE CLASSES, I NOT ONLY SAW THE UNCERTAINTY THAT INITIATION CAN PRESENT... BUT I ALSO SAW ITS MOST IMPORTANT ADVANTAGE: THAT INVESTING IN PROCESS-BASED LEARNING GIVES STUDENTS THE CHANCE TO ASK QUESTIONS ABOUT THEIR LEARNING PROCESSES.

SIDEBAR

Response to Randy Wong's "Exploring Initiation Through the 'Other': Cultural Variety Through Tiki & Exotica"

BY MICHAEL CAIN

Randy Wong's work involving Waitiki, which I have heard and like, is very much what I would hope develops out of what I call "certain" musical studies—that is, musical practice aimed at bringing the musician into awareness.

What I find most exciting about his article is the part where Randy writes "I think my study with Michael was the first time I started to ask such questions at all." That, to me, is the crux of it. In other words, this is a discussion about modes of initiation, culture, music education, "the other," etc., and it's easy to misunderstand process. Randy's experience in my ensemble was unique to that ensemble, based on the needs, backgrounds, experiences, and maturity of that collection of individuals. Another ensemble could very well have a radically different structure at play.

While Randy's experience might appear similar to the process I describe with Jack DeJohnette, it is not necessarily the same functionality at work. Put another way, initiation is only a word that describes a doorway, a pathway into something. Where that door leads, into what tradition, opening what set of options, is the real issue. So a *person* is not initiated; rather, they are initiated into *something*.

What Randy experienced in the ensemble was an initiation into a questioning of methodology that had not occurred to him

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before, and that enabled us to then discuss other modes of learning music. Over time, such inquiry opens up the aesthetic value of different forms of music from other places that were not available before. My sense is that this line of questioning then gets linked to identity, and a search for understanding of self is embarked upon. And through this kind of study, a project such as Waitiki can come into being.

So for me Waitiki is a very natural evolution of "certain" work. I feel I hear that in the music. ¶